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Bass Tab White Pages

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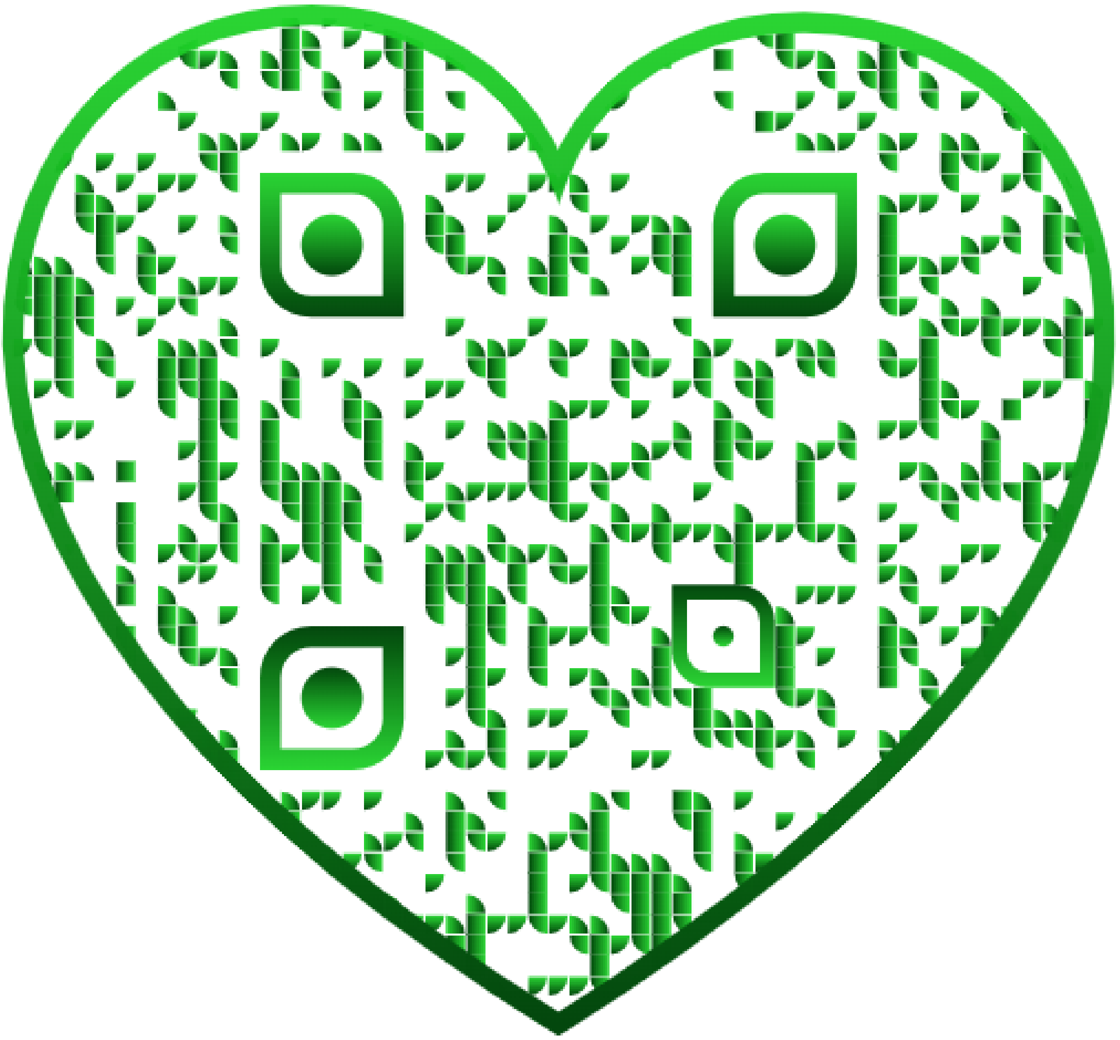


BASS TAB WHITE PAGES

click on song or open bookmarks panel

AEROSMITH
Dream on
Eat The Rich
Mama Kin
Sweet Emotion
Walk This Way

ALICE IN CHAINS
No Excuses
Would?

THE ALLMAN BROTHERS
Jessica
Ramblin' Man
Statesboro Blues
(They Call It) Stormy Monday
(Stormy Monday Blues)

BACHMAN-TURNER OVERDRIVE
Takin' Care Of Business

THE BEACH BOYS
California Girls
Surfin' U.S.A.

THE BEATLES
Come Together
Day Tripper
Drive My Car
Eight Days A Week
Lady Madonna
Paperback Writer

JEFF BECK
Led Boots

THE BLACK CROWES
Hard To Handle

BLACK SABBATH
Iron Man
Paranoid
War Pigs

BLINK 182
Whats My Age Again?

BON JOVI
Bad Medicine
You Give Love A Bad Name

DAVID BOWIE
The Man Who Sold The World
Space Oddity
Suffragette City

THE BYRDS
Turn! Turn! Turn!
(To Everthing There Is a Season)

CHEAP TRICK
I Want You To Want Me

CINDERELLA
Gypsy Road
Shake Me

ERIC CLAPTON
Crosscut Saw
Lay Down Sally

PHIL COLLINS
I Wish It Would Rain

ALICE COOPER
Schools Out

COUNTING CROWS
Mr. Jones

CREAM
Badge
Sitting On Top Of The World
Sunshine Of Your Love
White Room

THE CRESTS
Sixteen Candles

SHERYL CROW
All I Wanna Do

DEEP PURPLE
Smoke On The Water

DIRE STRAITS
Sultans Of Swing
Walk Of Life

DISHWALLA
Counting Blue Cars

FATS DOMINO
Blueberry Hill

EVERCLEAR
Everything To Everyone

EXTREME
Tragic Comic

FILTER
Hey Man Nice Shot

THE FIXX
One Thing Leads To Another

RAY FLACKE
One Way Rider

FOO FIGHTERS
Learn To Fly
Monkey Wrench

THE FOUR TOPS
I Cant Help Myself
(Sugar Pie Honey Bunch)
Reach Out, I'll Be There

BOBBY FULLER FOUR
I Fought The Law

MARVIN GAYE
Aint Nothing Like The Real Thing
I Heard It Through The Grapevine
Whats Going On

GOO GOO DOLLS
Iris

GRAND FUNK RAILROAD
The Loco-Motion

GUITAR SLIM
The Things That I Used To Do

GUNS N' ROSES
Sweet Child 'O' Mine
Welcome To The Jungle

BILL HALEY & HIS COMETS
Rock Around The Clock
Shake, Rattle And Roll

DARYL HALL - JOHN OATES
Say It Isnt So

HEART
Barracuda

JIMI HENDRIX
Hey Joe
Little Miss Strange
She So Fine

BUDDY HOLLY & THE CRICKETS
Peggy Sue
That'll Be The Day

HOWLIN' WOLF
Killing Floor

THE JACKSON 5
I Want You Back

JOAN JETT & THE BLACK HEARTS
I Love Rock 'n Roll

JUDAS PRIEST
Living After Midnight
You've Got Another Thing Comin'

KANSAS
Carry On Wayward Son

B.B. KING
Sweet Litle Angel
Woke Up This Morning

B.B. KING & ERIC CLAPTON
Riding With The King

FREDDIE KING
Hide Away
Lonesome Whistle Blues

KISS
Detroit Rock City
Rock And Roll All Nite
She
Strutter

LENNY KRAVITZ
Are You Gonna Go My Way
Fly Away

LED ZEPPELIN
I Cant Quit You Baby
You Shook Me

JERRY LEE LEWIS
Great Balls Of Fire

LIMP BIZKIT
Take A Look Around
(Theme from M:I-2)

LIT
My Own Worst Enemy

LITTLE WATER
Boom Boom
(Out Go The Lights)

YNGWIE J. MALMSTEEN
Far Beyond The Sun

MARSHALL TUCKER BAND
Can't You See

MARTHA & THE VANDELLAS
Dancing In The Street

MAGADETH
Crush 'Em
Hanger 18

METALLICA
Astronomy
Breadfan
Stone Cold Crazy

THE MIGHTY MIGHTY BOSSTONES
The Impression That I Get

THE MOODY BLUES
The Story In Your Eyes

MOUNTAIN
Mississippi Queen

MR. BIG
Addicted To That Rush

NAZARETH
Hair Of The Dog

RICKY NELSON
Hello Mary Lou

NIRVANA
All Apologies
Come As You Are
Heart Shaped Box
Smells Like Teen Spirit

OASIS
Wonderwall

THE OFFSPRING
Come Out And Play

OZZY OSBOURNE
Crazy Train
No More Tears
Over The Mountain

CARL PERKINS
Blue Suede Shoes
Matchbox

TOM PETTY
Into The Great Wide Open

PINK FLOYD
Money
Time

THE POLICE
Message In A Bottle
Roxanne
Synchronicity II

POWERMAN 5000
When Worlds Collide

ELVIS PRESLEY
All Shook Up
Don't Be Cruel
Hound Dog
Mystery Train
That's All Right

PRETENDERS
Brass In Pocket

PRIMUS
Jerry Was A Race Car Driver

QUEEN
Another One Bites The Dust
Crazy Little Thing Called Love
Somebody To Love
Under Pressure

QUEENSRYCHE
I Don't Believe In Love

QUIET RIOT
(Bang Your Head)
Mental Health

RAGE AGAINST THE MACHINE
Bombtrack
Bulls On Parade
Killing In The Name

RARE EARTH
Get Ready
I Just Want To Celebrate

RED HOT CHILI PEPPERS
Higher Ground
Love Rollercoaster

LOU REED
Walk On The Wild Side

SMOKEY ROBINSON & THE MIRACLES
I Second That Emotion

THE ROLLING STONES
Beast Of Burden
Emotional Rescue
Miss You
Route 66
Start Me Up

DAVID LEE ROTH
Shy Boy

SANTANA
Maria Maria
Oye Coma Va
Smooth

KENNY WAYNE SHEPHERD
Blue On Black
In 2 Deep

SILVERCHAIR
Pure Masscare

SLIPKNOT
Wait And Bleed

SPIN DOCTORS
Two Princes

ROD STEWART
Maggie May

STONE TEMPLE PILOTS
Down

THE SUPREMES
Baby Love
Stop! In The Name Of Love

SYSTEM OF A DOWN
Sugar

THE TEMPTATIONS
My Girl

THIRD EYE BLIND
Never Let You Go
Semi-Charmed Life

311
Come Original

TONIC
If You Could Only See

TRAIN
Meet Virginia

VAN HALEN
You Really Got Me

STEVIE RAY VAUGHAN
Change It
Couldn't Stand The Weather
Crossfire
The House Is Rockin'
Look At Little Sister
Love Struck Baby
Pride And Joy

WARRANT
Cherry Pie
Down Boys

MUDDY WATERS
Im Your Hoochie Coochie Man

THE WHO
I Can See For Miles
My Generation

WINGER
Seventeen

EDGAR WINTER GROUP
Free Ride

JOHNNY WINTER
Rock Me Baby

STEVIE WONDER
Sir Duke

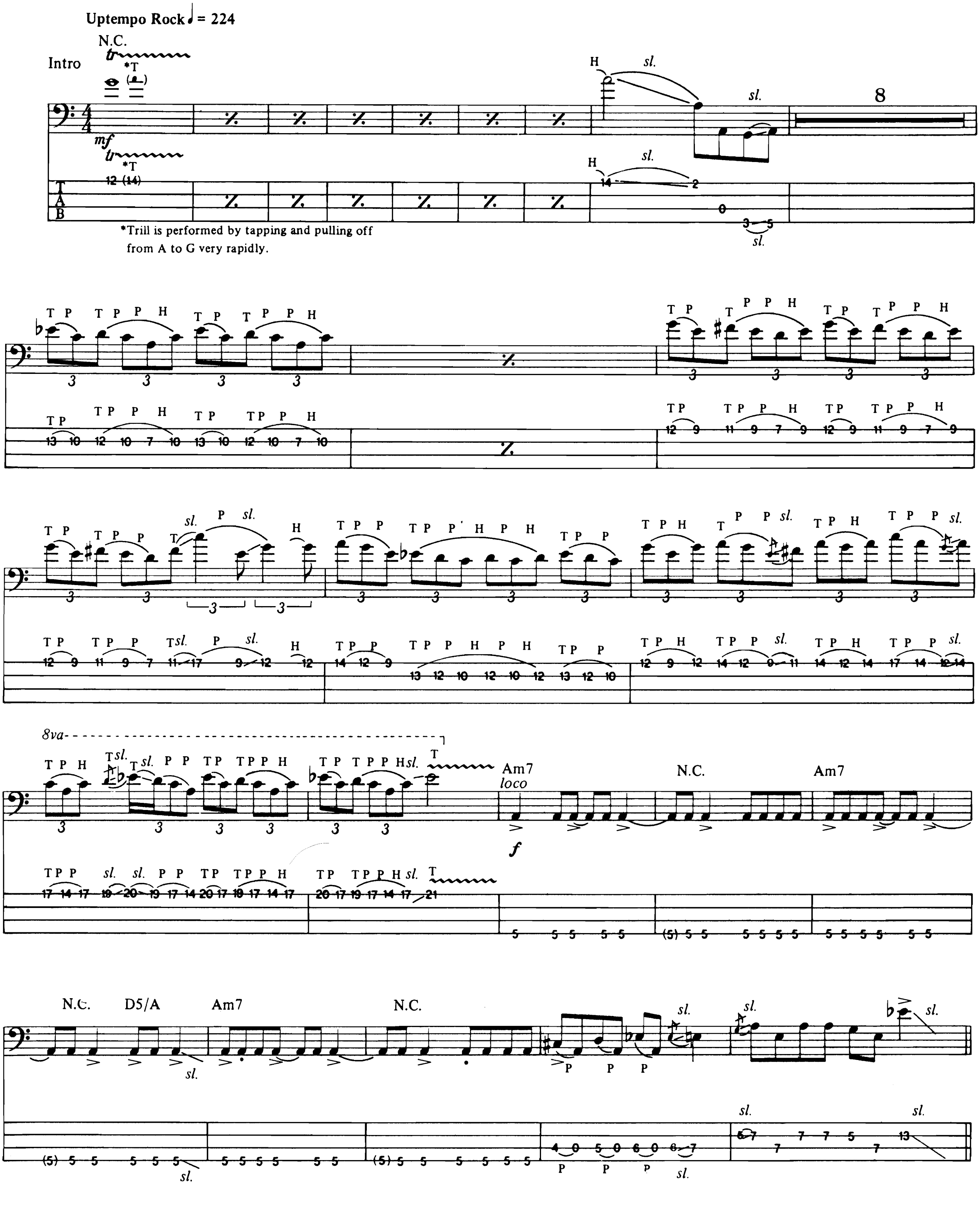
THE YARDBIRDS
Got To Hurry

YES - Owner Of A Lonely Heart

ZZTOP - Thunderbird

Addicted to That Rush

Words and Music by Billy Sheehan, Pat Torpey and Paul Gilbert



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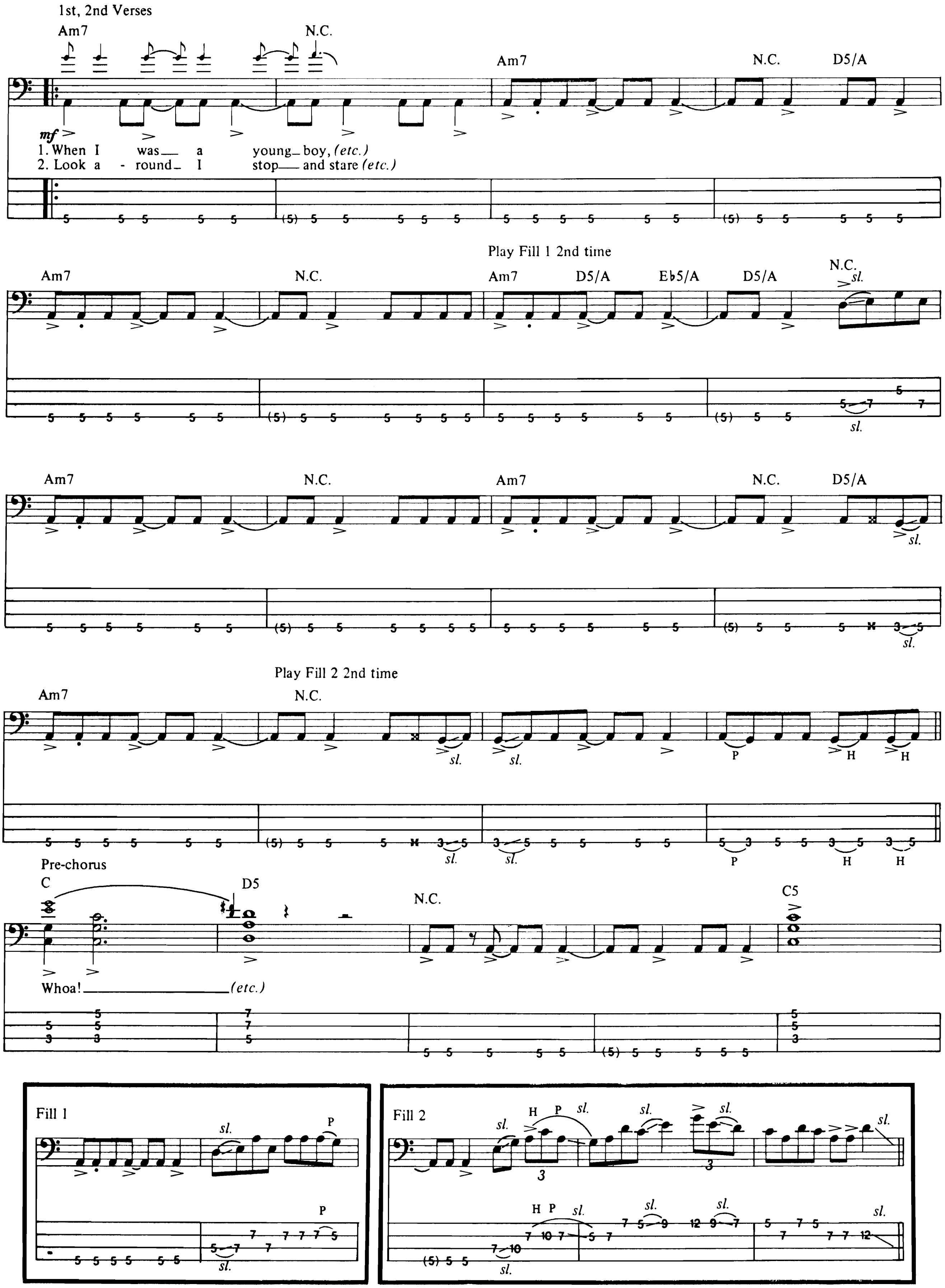
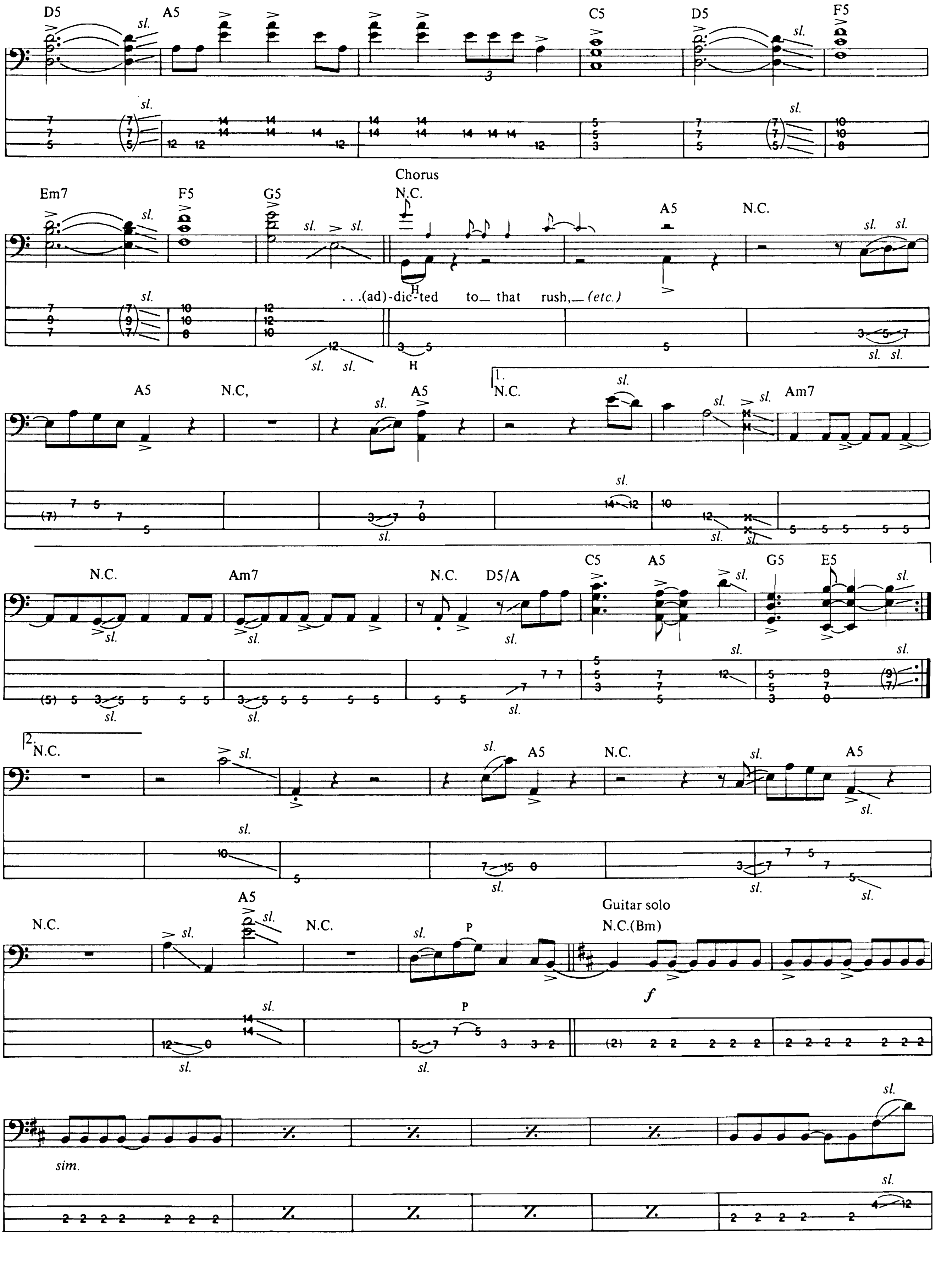
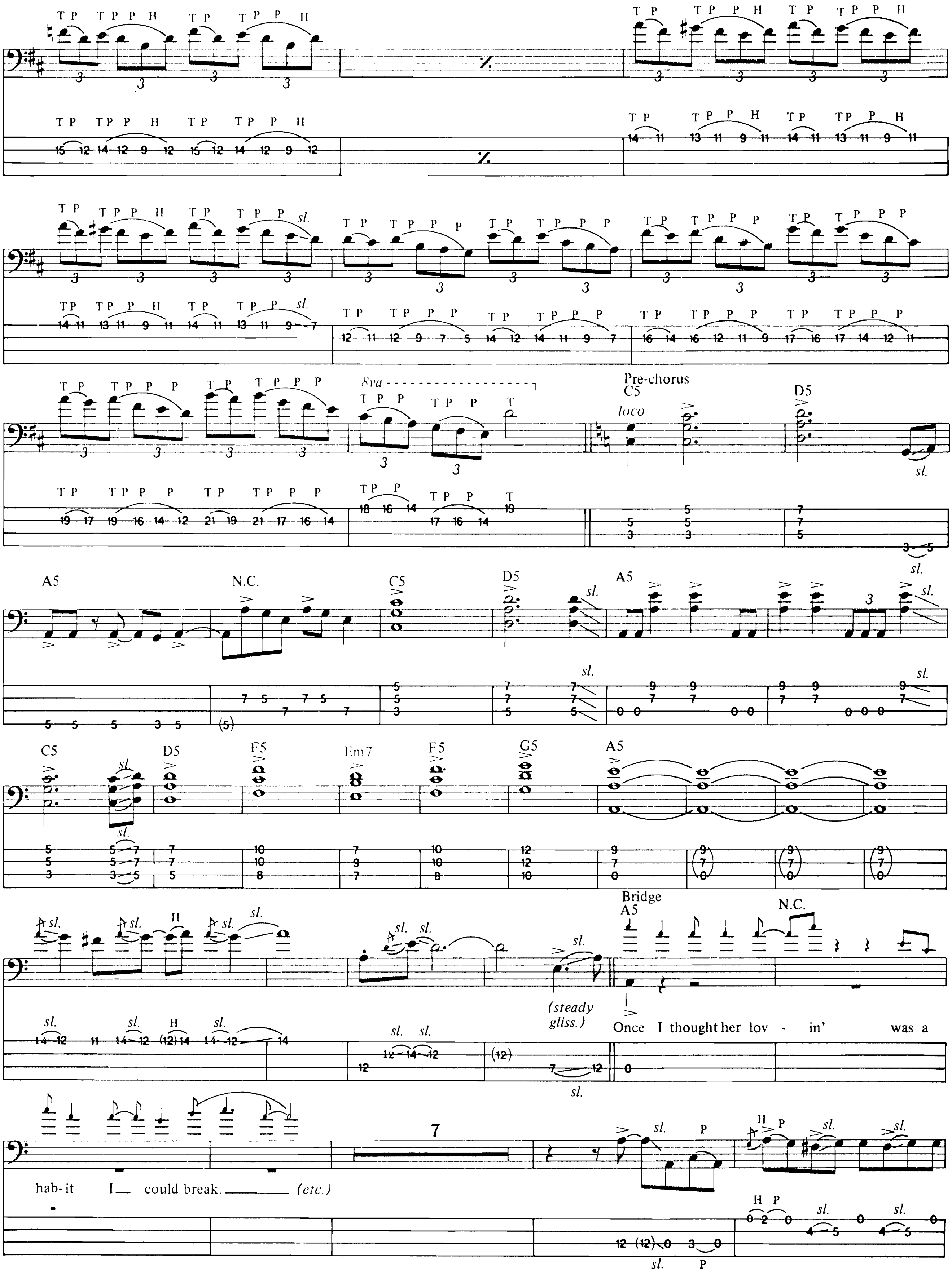
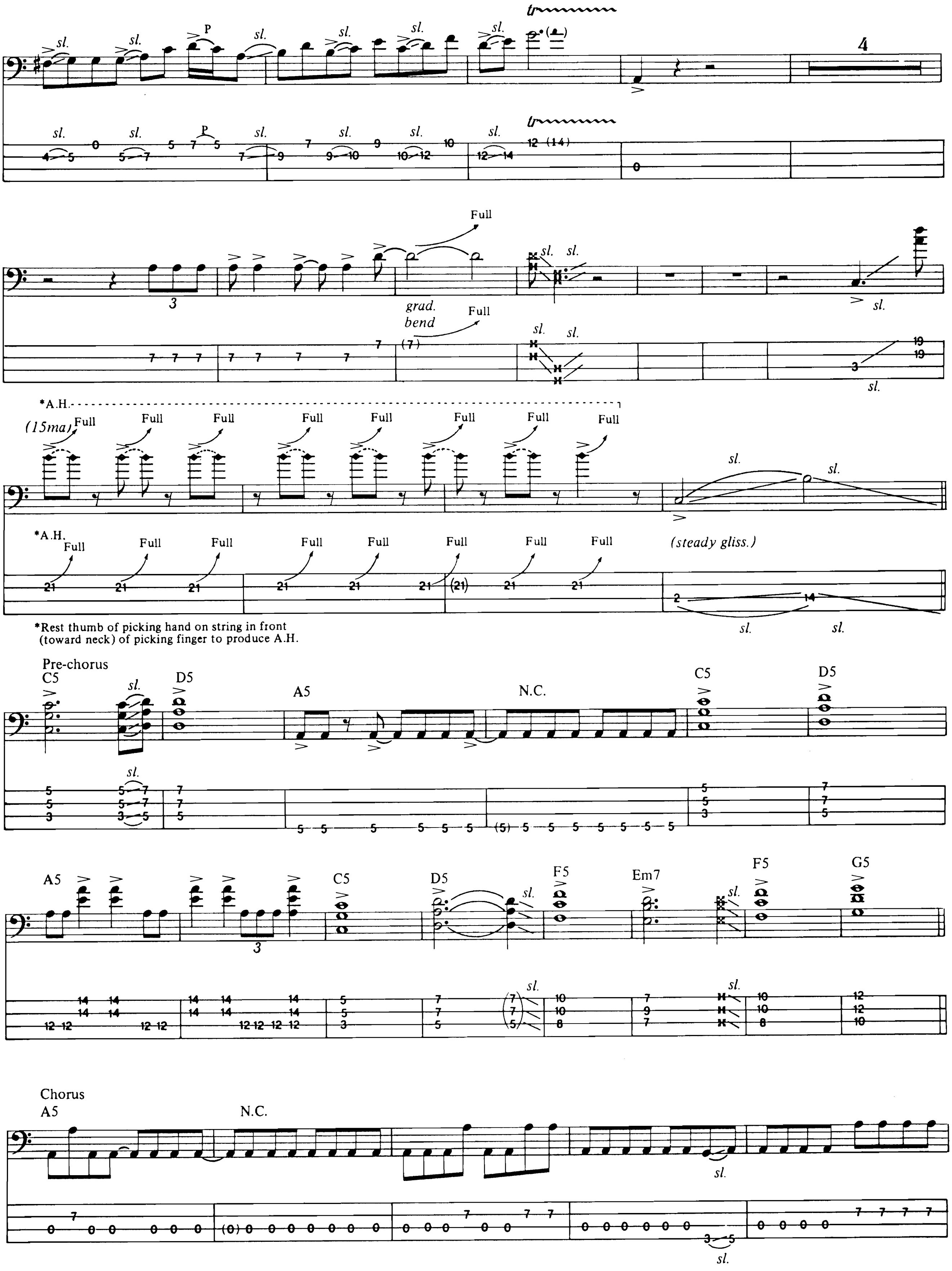
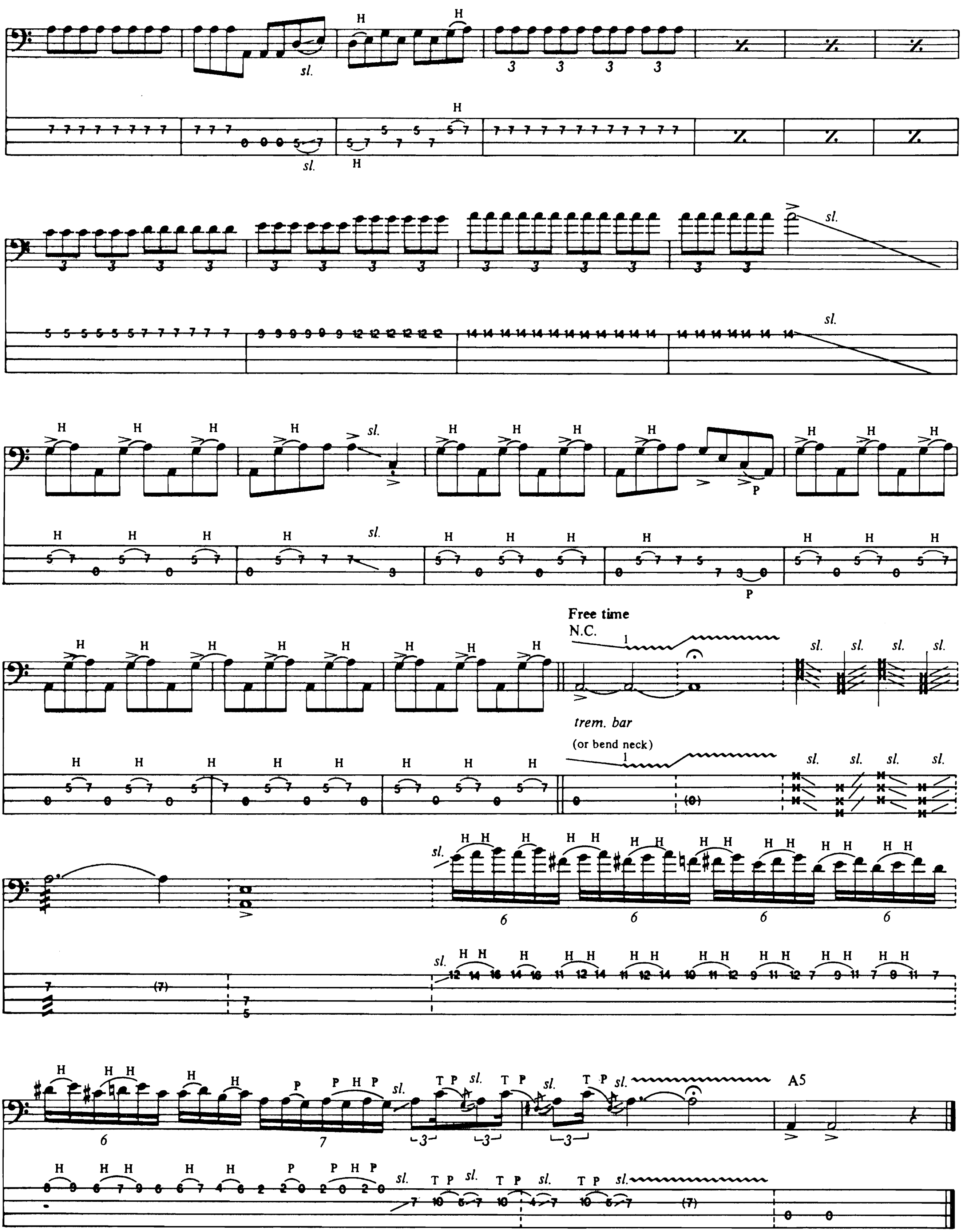

1st, 2nd Verses
Am7
N.C.
Am7
N.C.
D5/A
mf
1. When I was a young boy, (etc.)
2. Look a - round I stop and stare (etc.)
Play Fill 1 2nd time
Am7
N.C.
Am7
D5/A
Eb5/A
D5/A
N.C.
sl.
Am7
N.C.
Am7
N.C.
D5/A
sl.
Play Fill 2 2nd time
Am7
N.C.
sl.
P
H
Pre-chorus
C
D5
N.C.
C5
Whoa! (etc.)
Fill 1
sl.
P
Fill 2
H P sl.
sl.


D5 A5 C5 D5 F5
Em7 F5 G5
Chorus
N.C.
. . .(ad)-dic-ted to— that rush,—(etc.)
A5 N.C.
A5 N.C, A5
1. N.C.
Am7
N.C. Am7 N.C. D5/A C5 A5 G5 E5
2. N.C. A5 N.C. A5
N.C. A5 N.C.
Guitar solo
N.C.(Bm)
f
sim.

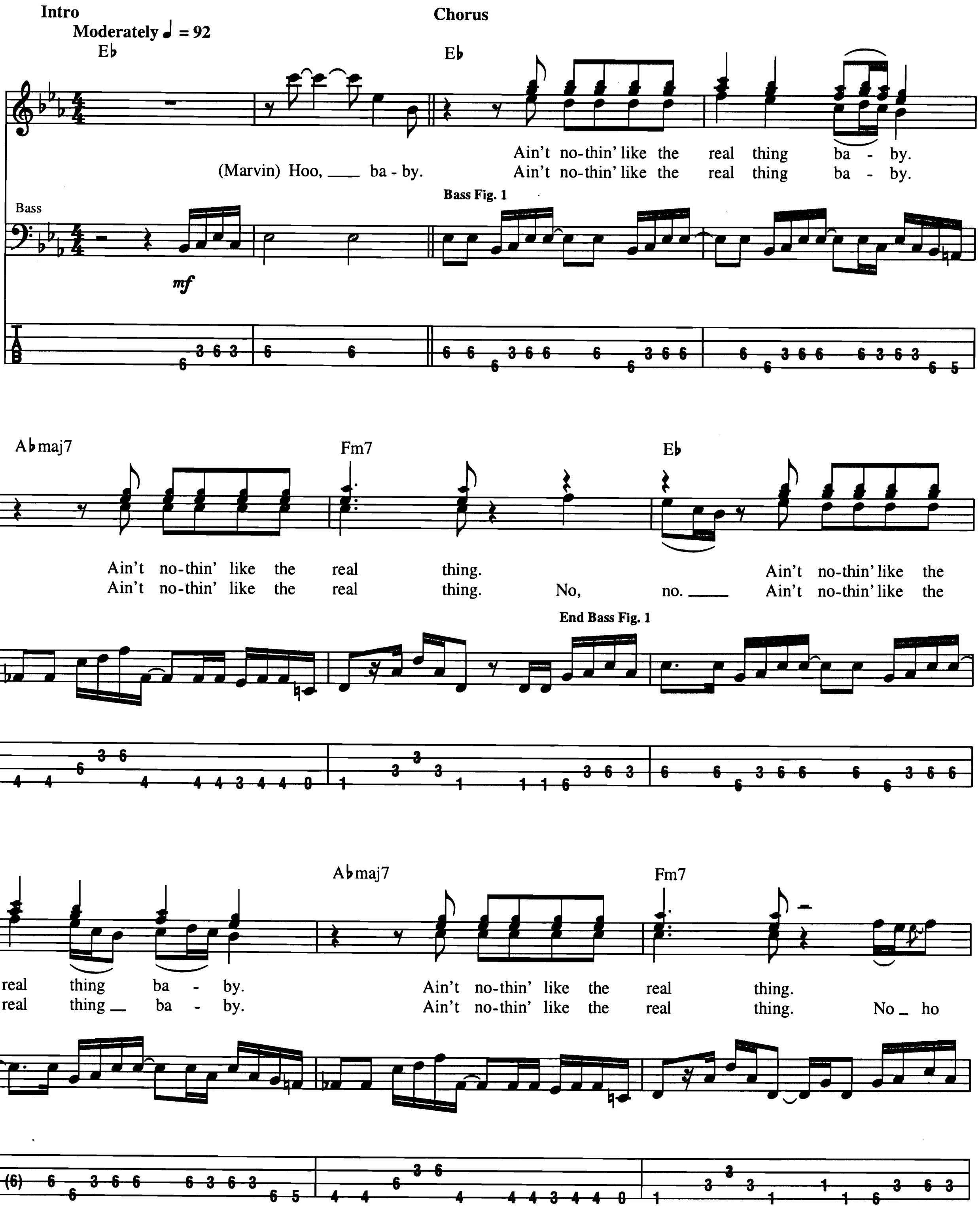

8va
Pre-chorus
C5
loco
D5
A5
N.C.
C5
D5
A5
C5
D5
F5
Em7
F5
G5
A5
(steady gliss.)
Bridge
A5
N.C.
Once I thought her lov - in' was a
hab-it I — could break. (etc.)


sl.
P
tr
4
Full
grad. bend
*A.H.
(15ma)
(steady gliss.)
*Rest thumb of picking hand on string in front (toward neck) of picking finger to produce A.H.
Pre-chorus
C5
D5
A5
N.C.
F5
Em7
G5
Chorus


Free time
N.C.
trem. bar
(or bend neck)
A5

Ain't Nothing Like the Real Thing

Words and Music by Nickolas Ashford and Valerie Simpson



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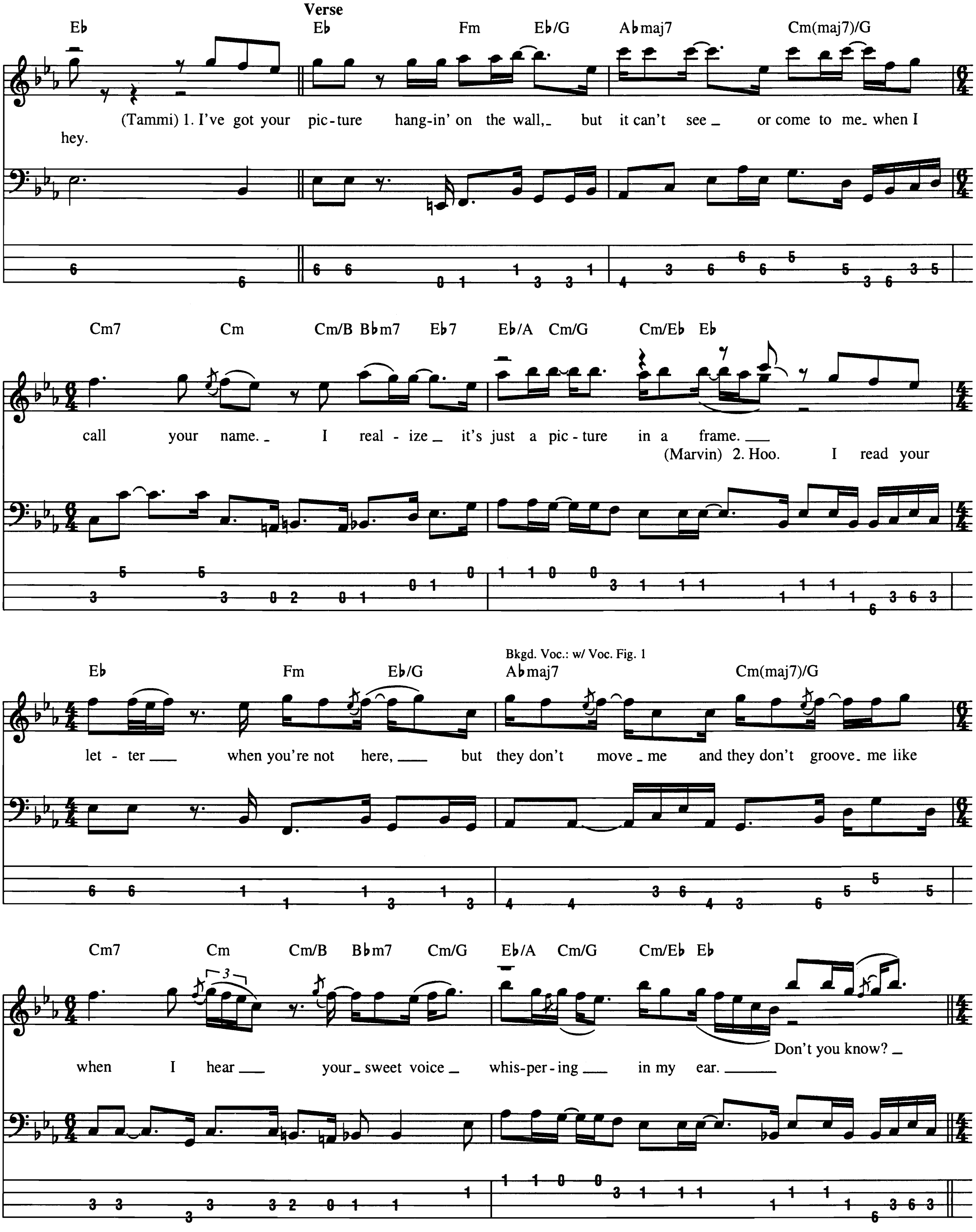
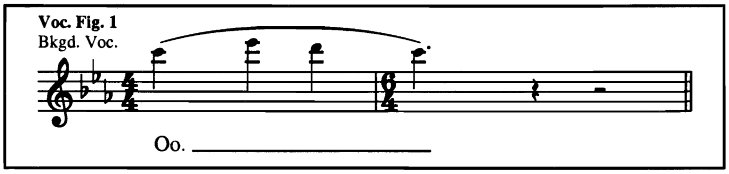
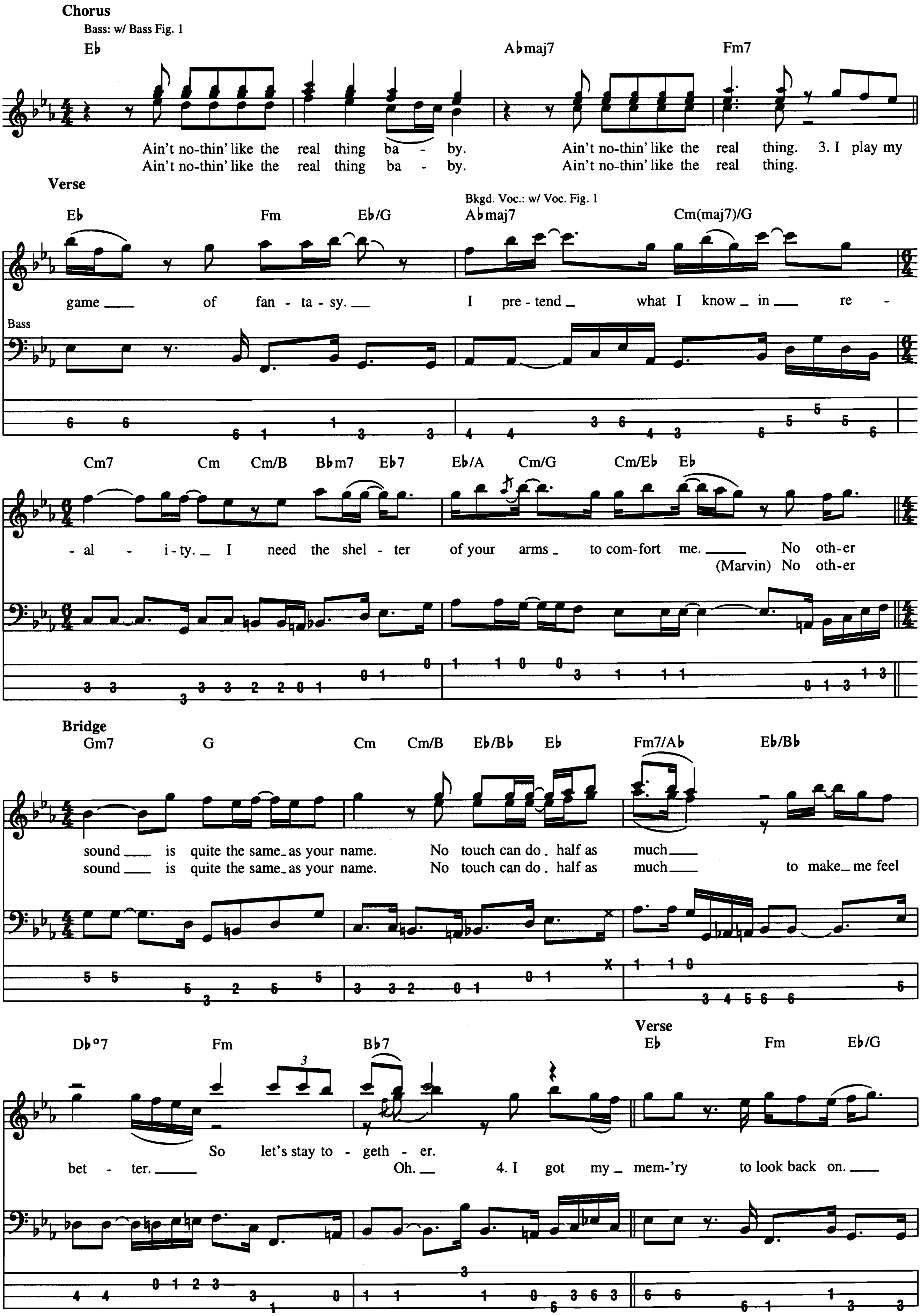
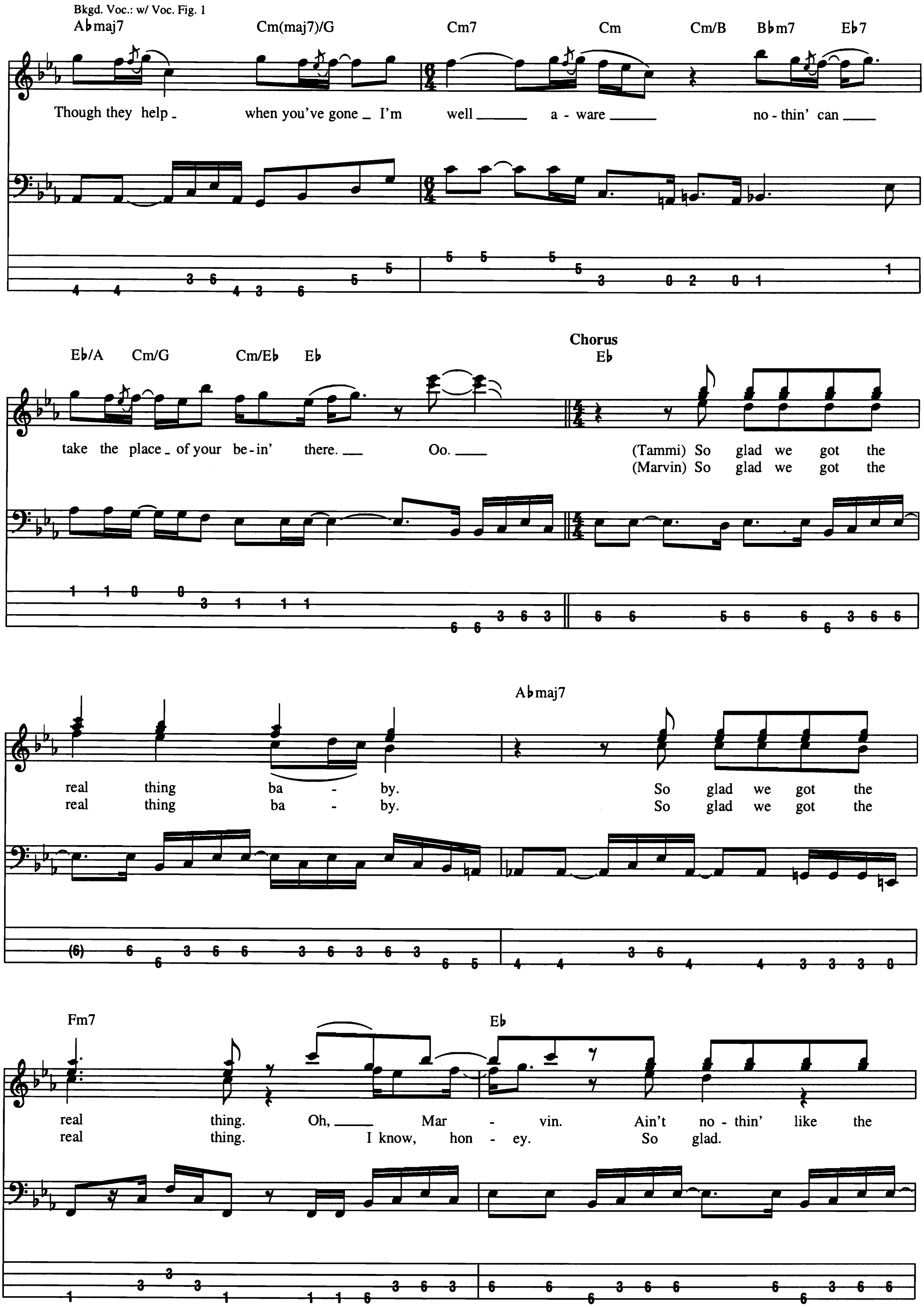
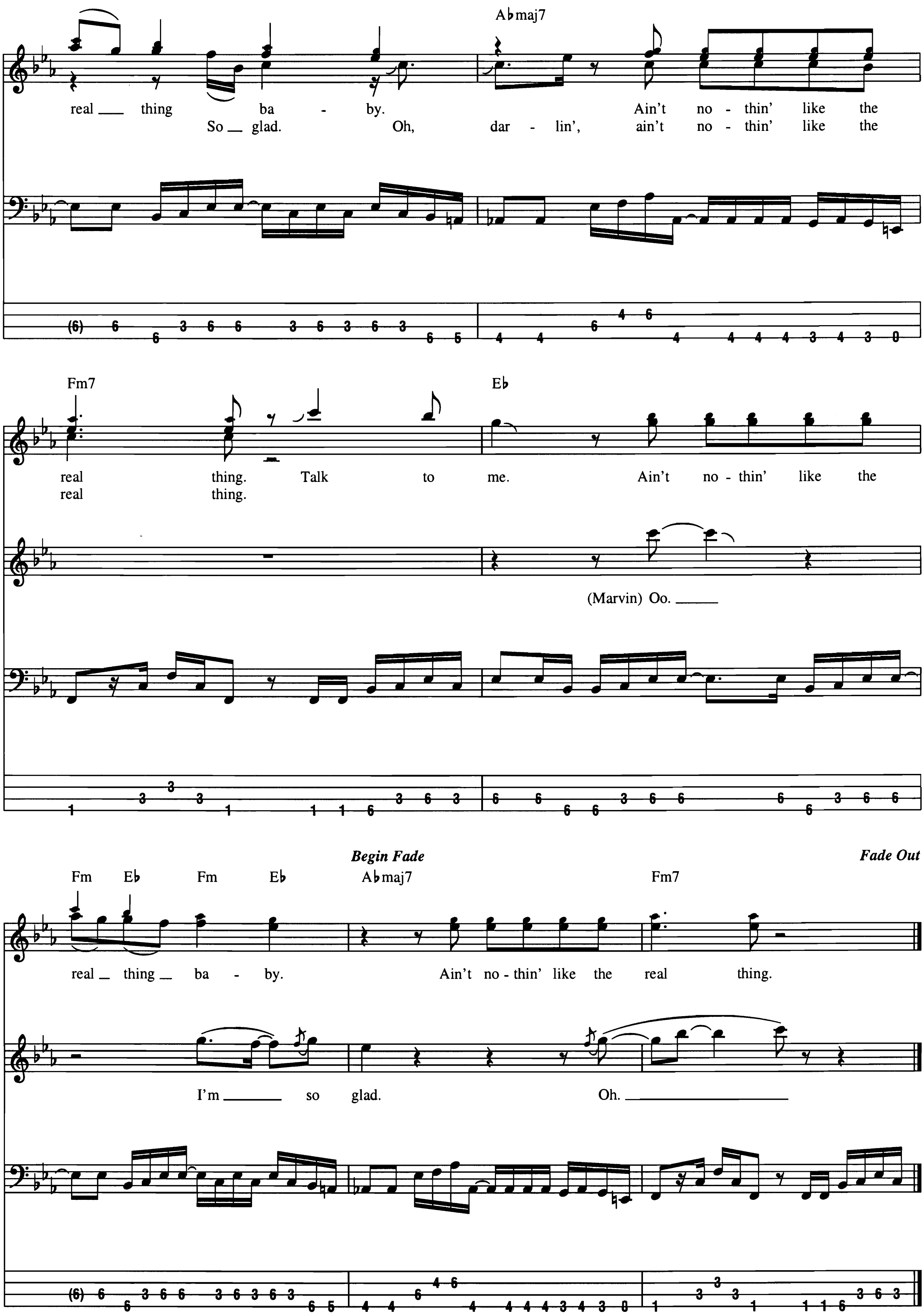

Verse
Eb
Eb Fm Eb/G Abmaj7 Cm(maj7)/G
(Tammi) 1. I've got your pic-ture hang-in' on the wall, but it can't see or come to me when I
hey.
Cm7 Cm Cm/B Bbm7 Eb7 Eb/A Cm/G Cm/Eb Eb
call your name. I real-ize it's just a pic-ture in a frame.
(Marvin) 2. Hoo. I read your
Bkgd. Voc.: w/ Voc. Fig. 1
Eb Fm Eb/G Abmaj7 Cm(maj7)/G
let-ter when you're not here, but they don't move me and they don't groove me like
Cm7 Cm Cm/B Bbm7 Cm/G Eb/A Cm/G Cm/Eb Eb
when I hear your sweet voice whis-per-ing in my ear.
Don't you know?


Voc. Fig. 1
Bkgd. Voc.
Oo.

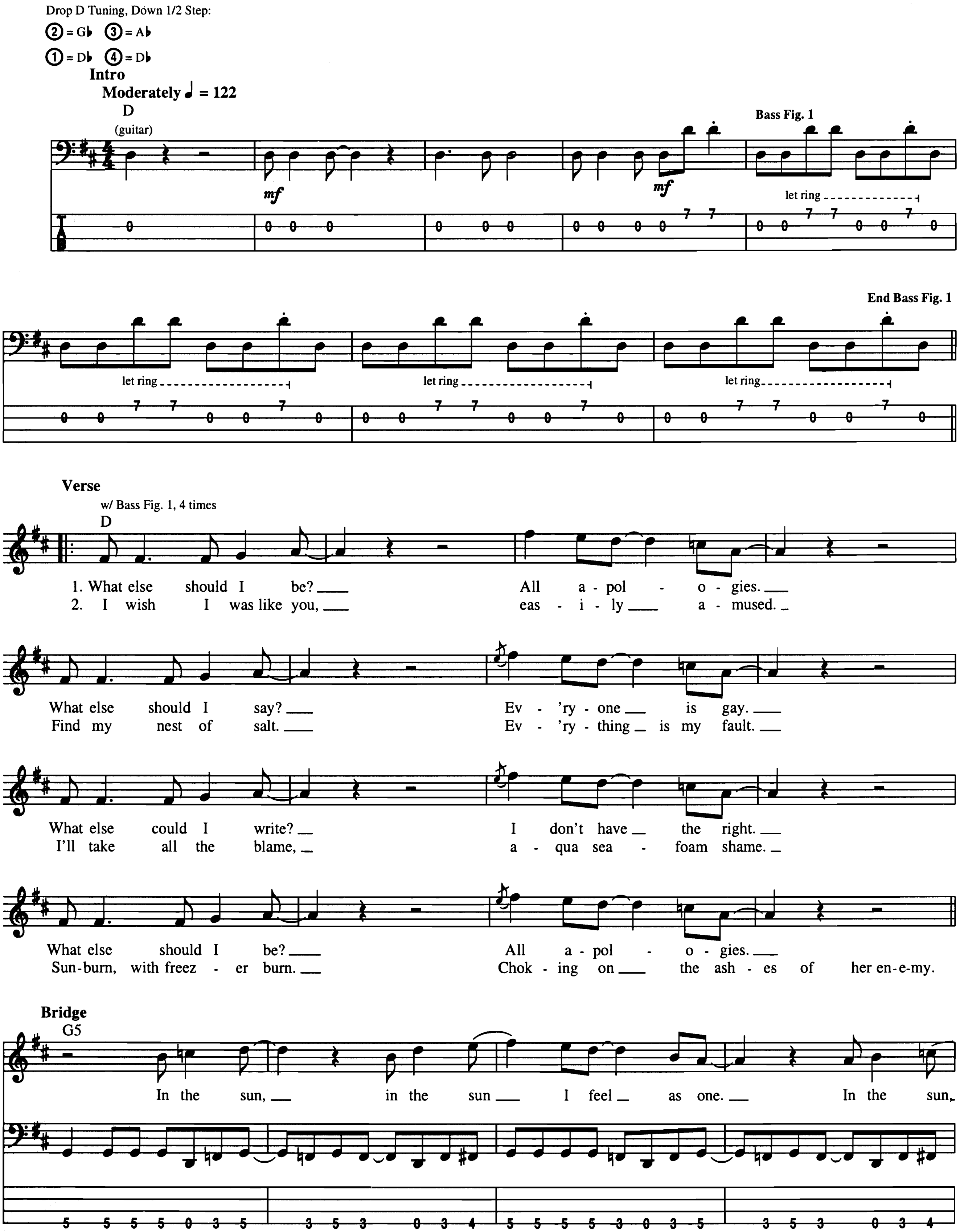

Chorus
Bass: w/ Bass Fig. 1
Eb
Abmaj7
Fm7
Ain't no-thin' like the real thing ba - by. Ain't no-thin' like the real thing. 3. I play my
Ain't no-thin' like the real thing ba - by. Ain't no-thin' like the real thing.
Verse
Eb
Fm
Eb/G
Bkgd. Voc.: w/ Voc. Fig. 1
Abmaj7
Cm(maj7)/G
game of fan - ta - sy. I pre - tend what I know in re -
Bass
Cm7
Cm
Cm/B
Bbm7
Eb7
Eb/A
Cm/G
Cm/Eb
Eb
- al - i - ty. I need the shel - ter of your arms to com-fort me. No oth-er
(Marvin) No oth-er
Bridge
Gm7
G
Cm
Cm/B
Eb/Bb
Eb
Fm7/Ab
Eb/Bb
sound is quite the same as your name. No touch can do half as much
sound is quite the same as your name. No touch can do half as much to make me feel
Db°7
Fm
Bb7
Verse
Eb
Fm
Eb/G
So let's stay to - geth - er.
bet - ter. Oh. 4. I got my mem-'ry to look back on.


Bkgd. Voc.: w/ Voc. Fig. 1
A♭maj7 Cm(maj7)/G Cm7 Cm Cm/B B♭m7 E♭7
Though they help _ when you've gone _ I'm well a - ware no - thin' can
E♭/A Cm/G Cm/E♭ E♭
take the place _ of your be - in' there. Oo.
Chorus
E♭
(Tammi) So glad we got the
(Marvin) So glad we got the
real thing ba - by. So glad we got the
real thing ba - by. So glad we got the
A♭maj7
Fm7 E♭
real thing. Oh, Mar - vin. Ain't no - thin' like the
real thing. I know, hon - ey. So glad.


A♭maj7
real thing ba - by. Ain't no - thin' like the
So glad. Oh, dar - lin', ain't no - thin' like the
Fm7
E♭
real thing. Talk to me. Ain't no - thin' like the
real thing.
(Marvin) Oo.
Begin Fade
Fade Out
Fm E♭ Fm E♭ A♭maj7 Fm7
real thing ba - by. Ain't no - thin' like the real thing.
I'm so glad. Oh.

All Apologies

Words and Music by Kurt Cobain



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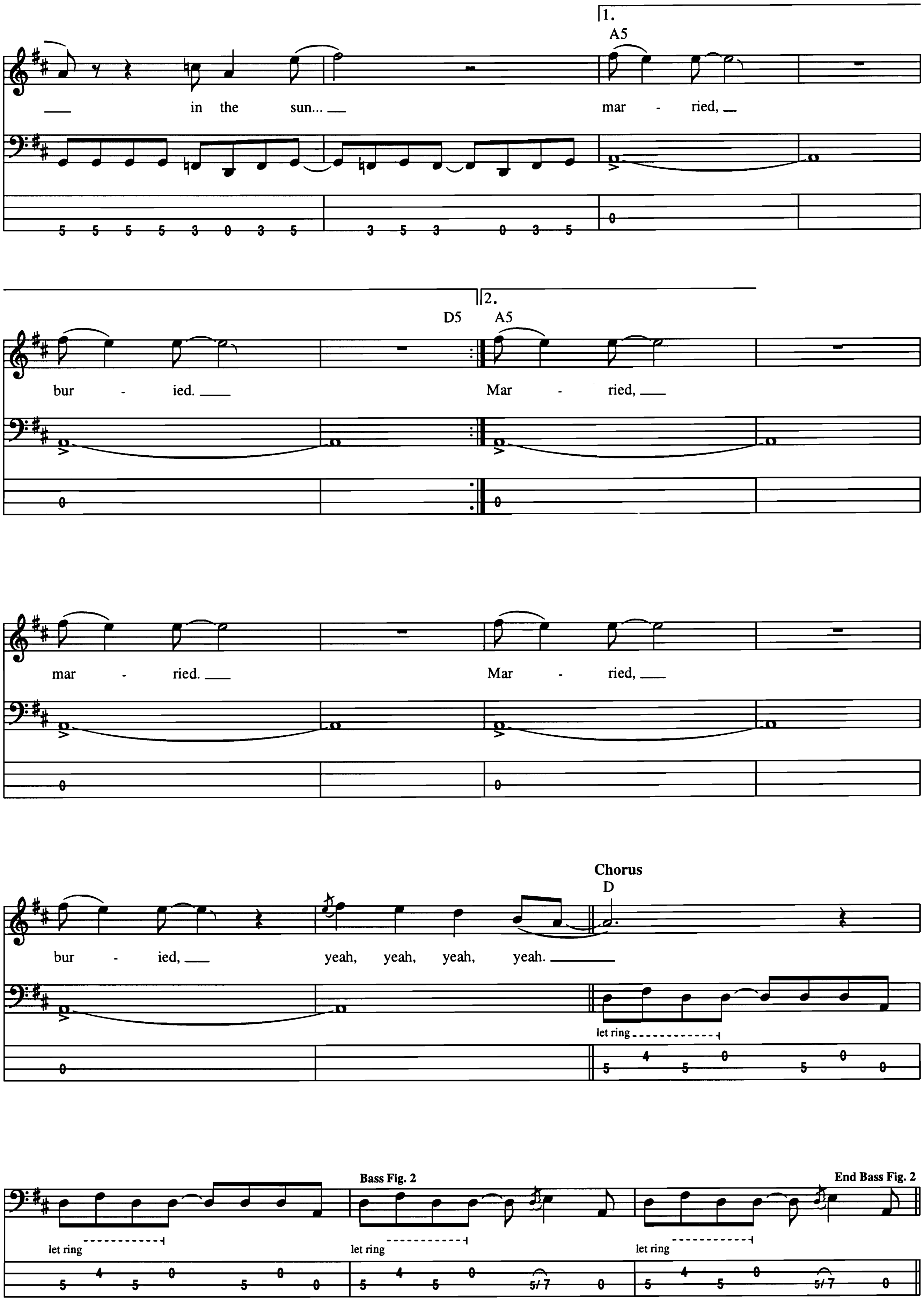
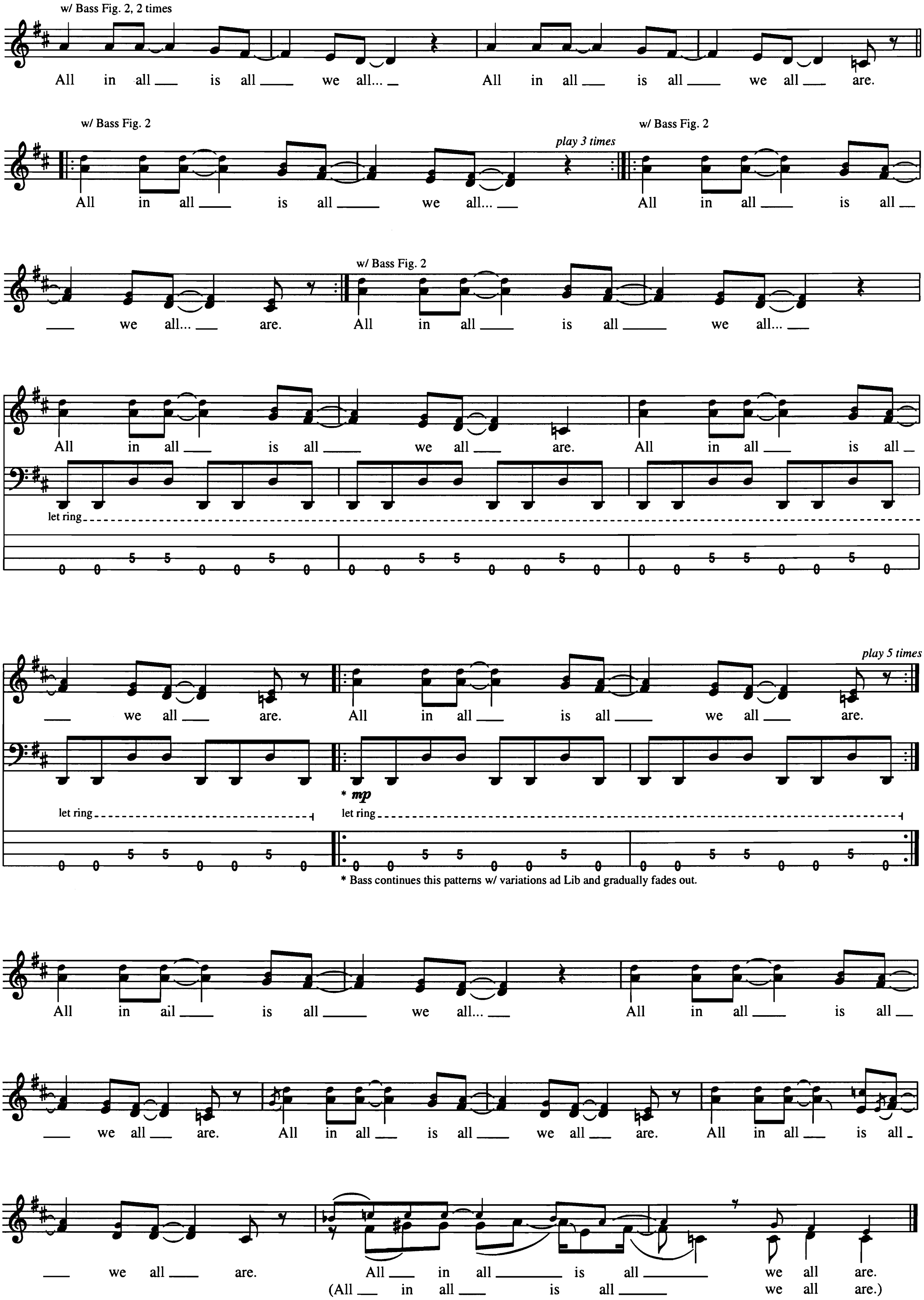
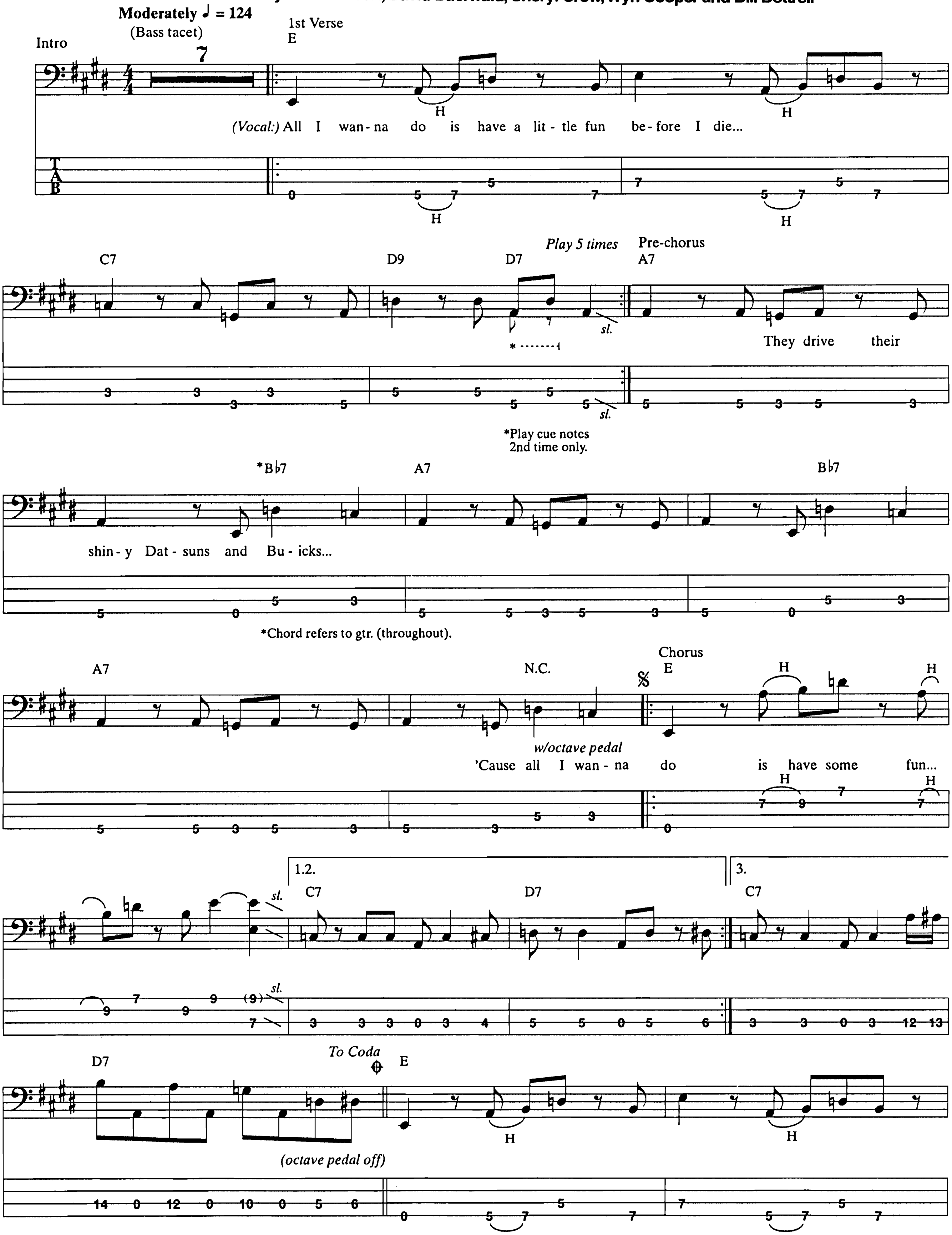

1.
A5
in the sun...
mar - ried,
2.
D5
A5
bur - ied.
Mar - ried,
mar - ried.
Mar - ried,
Chorus
D
bur - ied,
yeah, yeah, yeah, yeah.
let ring
Bass Fig. 2
End Bass Fig. 2


w/ Bass Fig. 2, 2 times
All in all is all we all... All in all is all we all are.
w/ Bass Fig. 2
play 3 times
w/ Bass Fig. 2
All in all is all we all... All in all is all
we all... are. All in all is all we all...
All in all is all we all are. All in all is all
let ring
we all are. All in all is all we all are.
play 5 times
* mp
let ring
let ring
* Bass continues this patterns w/ variations ad Lib and gradually fades out.
All in ail is all we all... All in all is all
we all are. All in all is all we all are. All in all is all
we all are. All in all is all we all are.
(All in all is all we all are.)

All I Wanna Do

Words and Music by Kevin Gilbert, David Baerwald, Sheryl Crow, Wyn Cooper and Bill Bottrell



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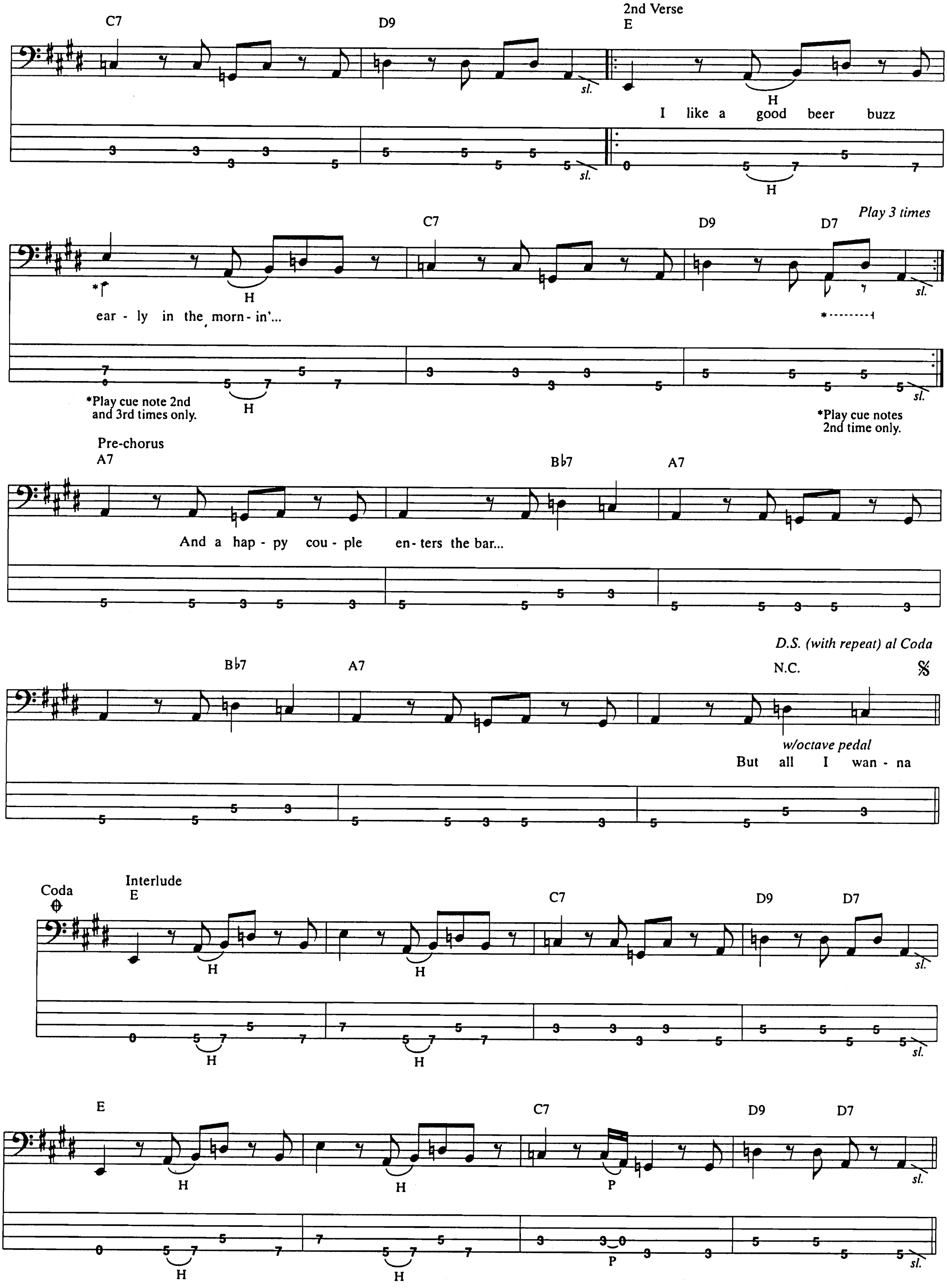
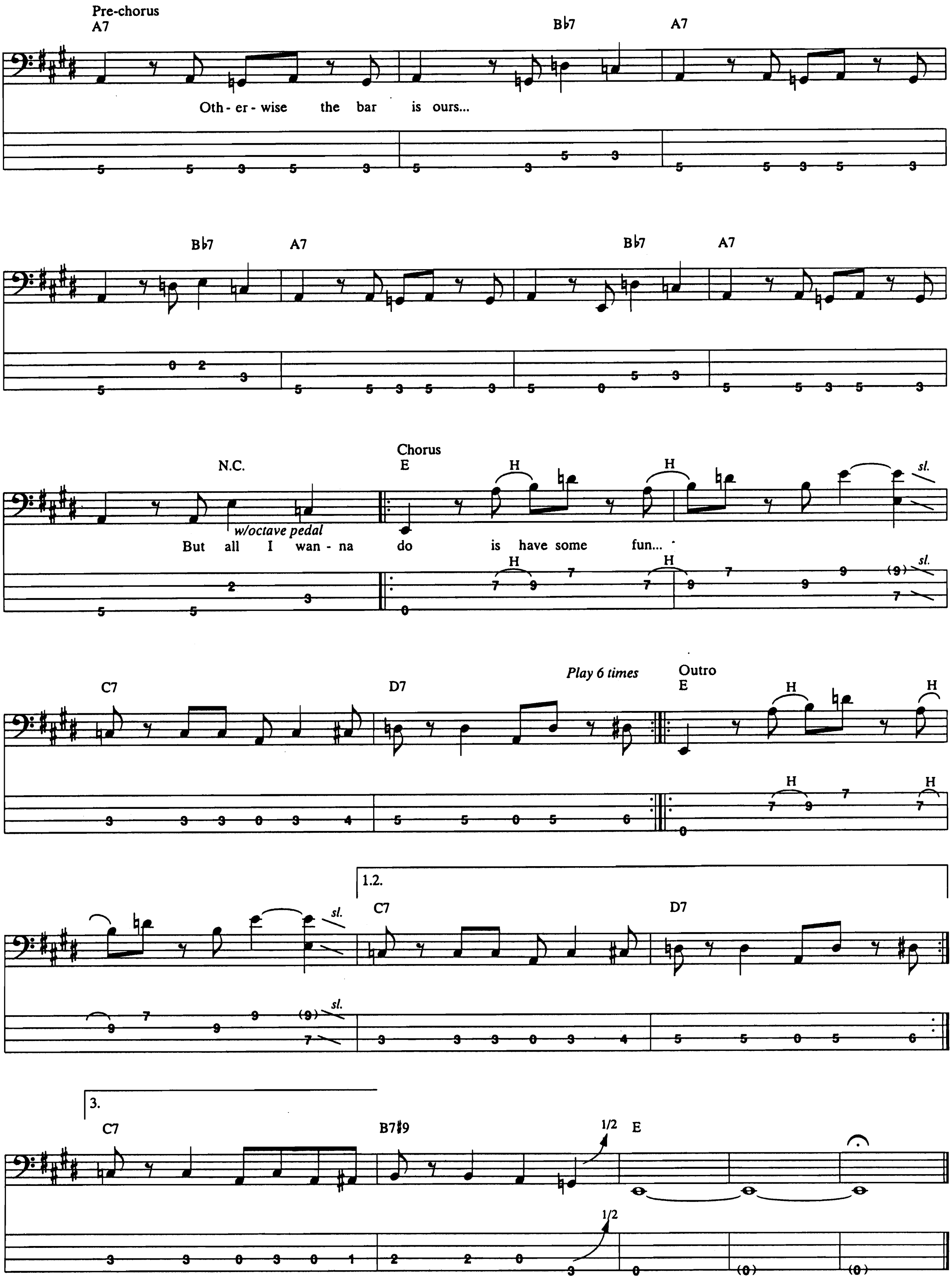
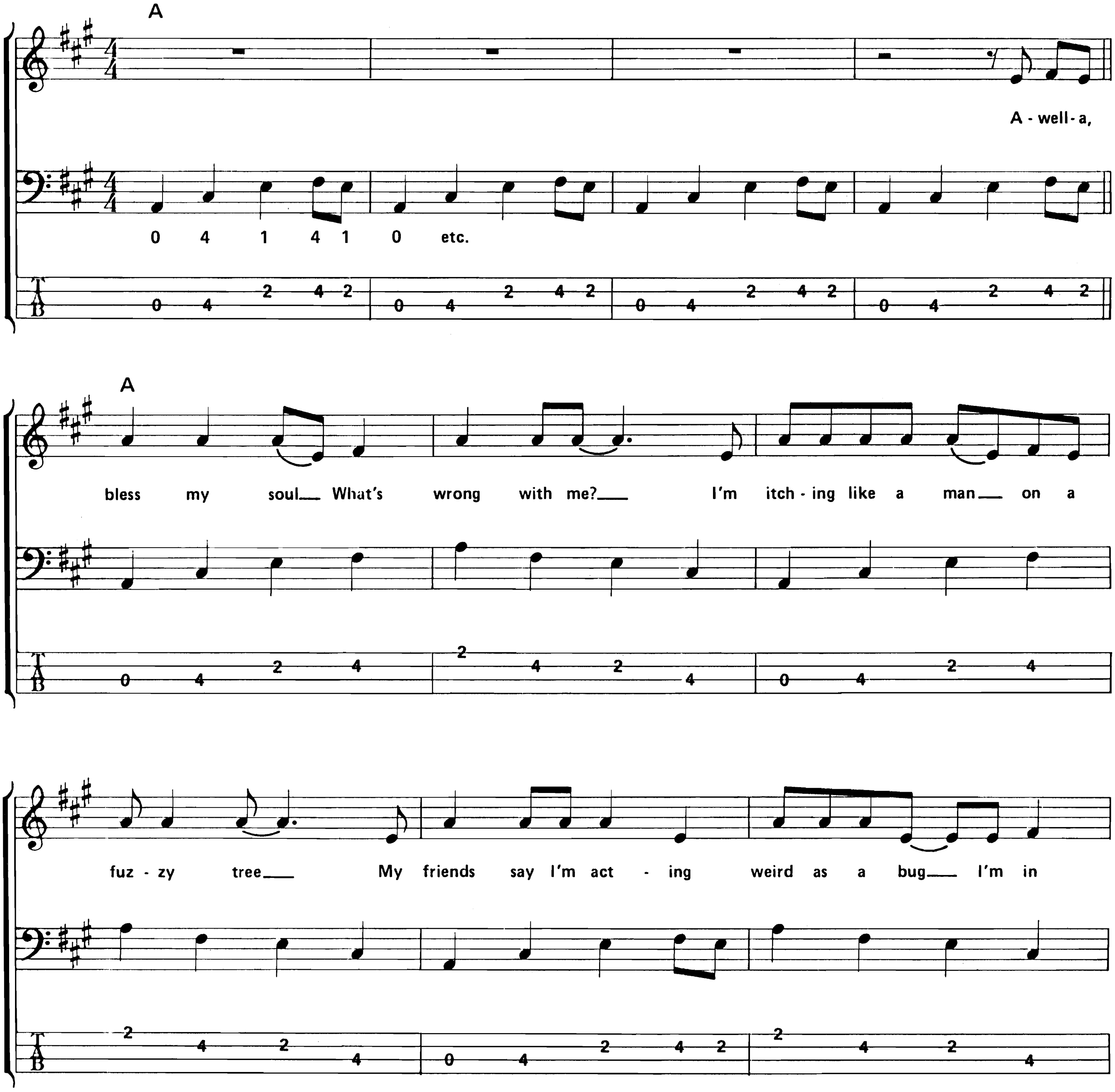

C7 D9
2nd Verse
E
sl.
H
I like a good beer buzz
Play 3 times
C7 D9 D7
ear - ly in the morn - in'...
*Play cue note 2nd and 3rd times only.
*Play cue notes 2nd time only.
Pre-chorus
A7 B♭7 A7
And a hap - py cou - ple en- ters the bar...
D.S. (with repeat) al Coda
B♭7 A7 N.C.
w/octave pedal
But all I wan - na
Coda
Interlude
E C7 D9 D7
E C7 D9 D7
P


Pre-chorus
A7
B♭7
A7
Oth - er - wise the bar is ours...
B♭7
A7
B♭7
A7
N.C.
Chorus
E
H
sl.
w/octave pedal
But all I wan - na do is have some fun...
C7
D7
Play 6 times
Outro
E
1.2.
C7
D7
3.
C7
B7♯9
1/2
E

All Shook Up

Words and Music by Otis Blackwell and Elvis Presley

Moderate Rock (♩ = 152)



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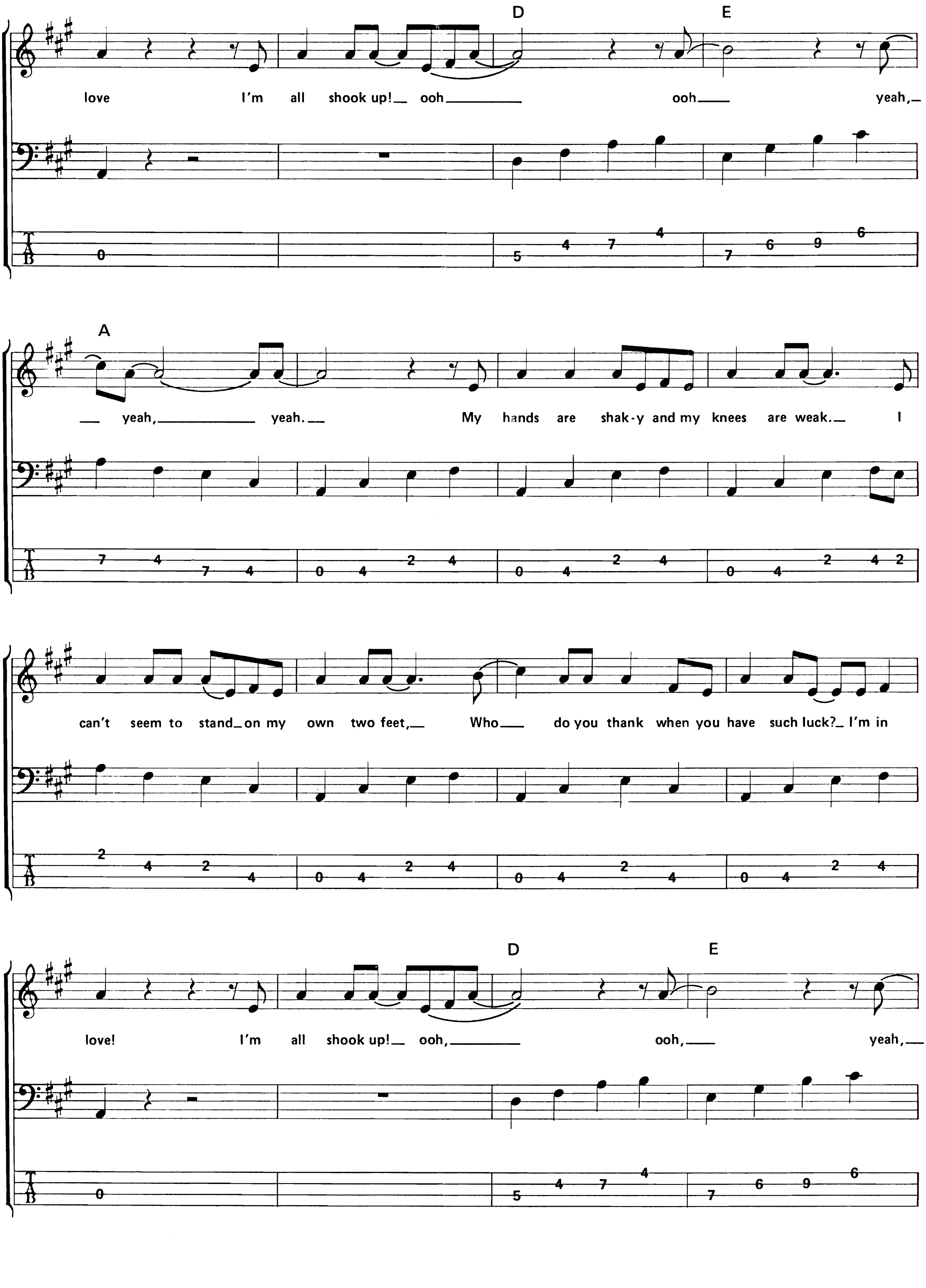
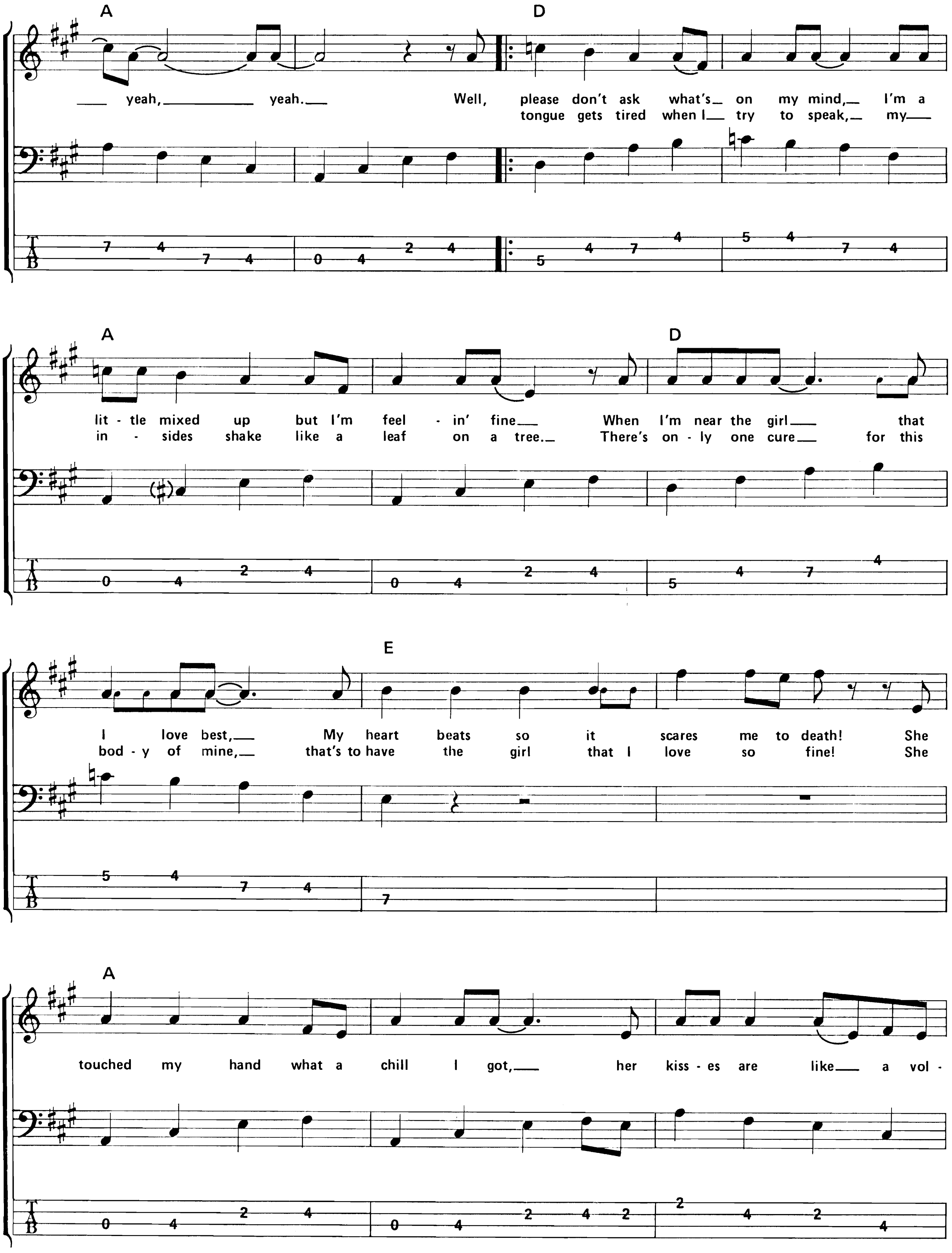
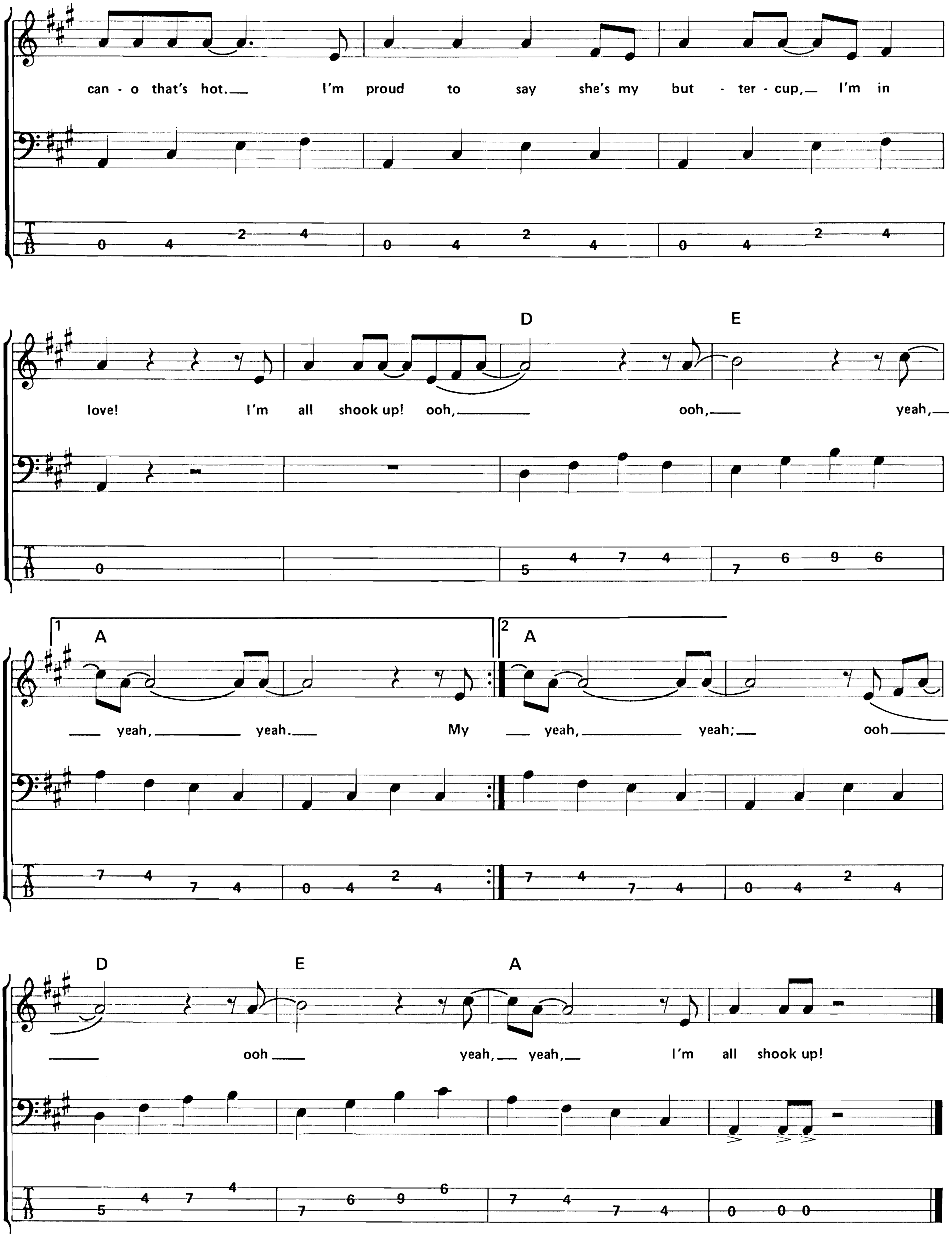
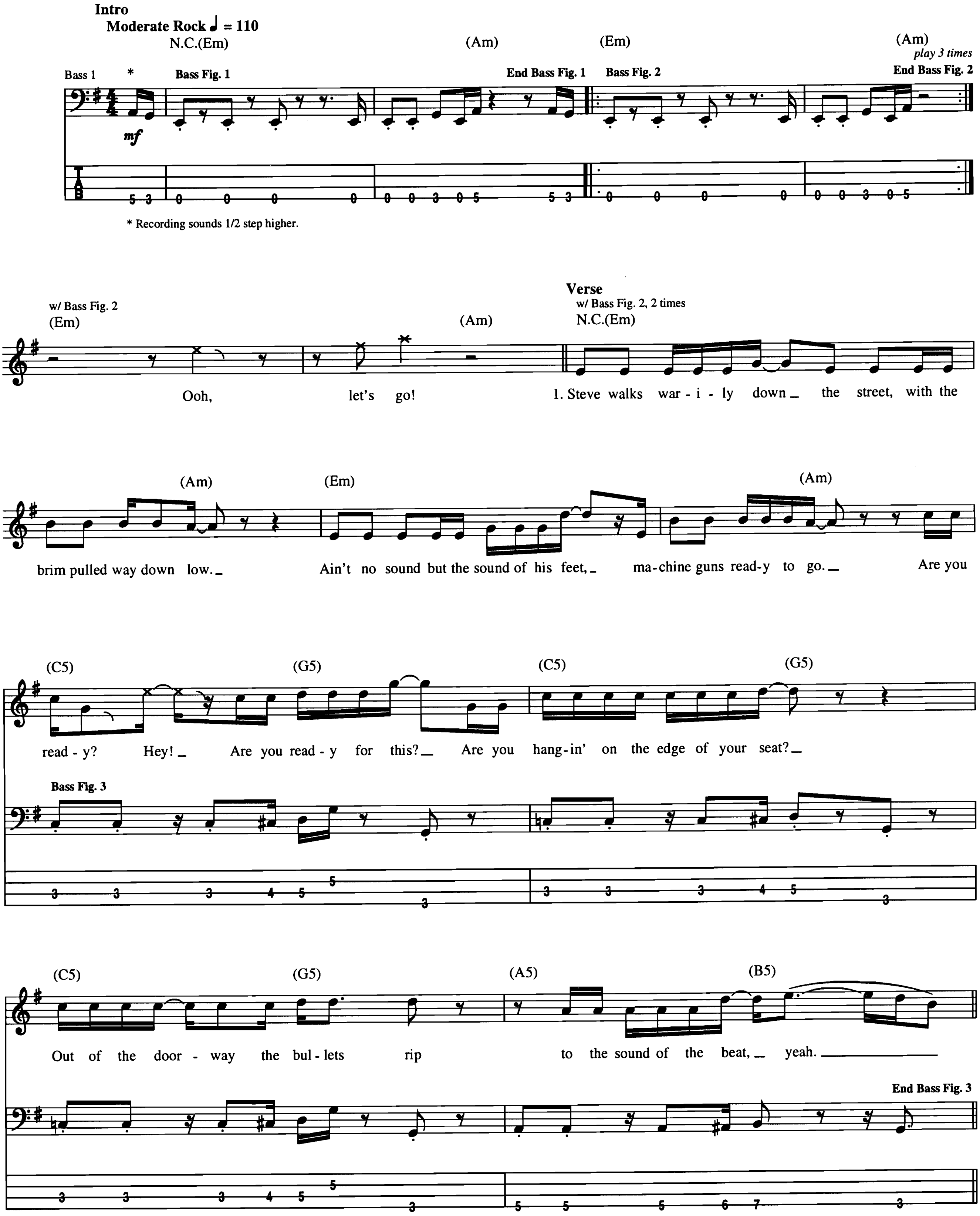

D
E
love I'm all shook up!_ ooh_____ ooh___ yeah,_
A
_ yeah,_____ yeah._ My hands are shak-y and my knees are weak._ I
can't seem to stand_on my own two feet,_ Who__ do you thank when you have such luck?_ I'm in
D
E
love! I'm all shook up!_ ooh,_____ ooh,___ yeah,_
T
A
B


A
D
yeah, yeah. Well, please don't ask what's on my mind, I'm a
tongue gets tired when I try to speak, my
A
D
lit - tle mixed up but I'm feel - in' fine When I'm near the girl that
in - sides shake like a leaf on a tree. There's on - ly one cure for this
E
I love best, My heart beats so it scares me to death! She
bod - y of mine, that's to have the girl that I love so fine! She
A
touched my hand what a chill I got, her kiss - es are like a vol -
T
A
B


can - o that's hot. I'm proud to say she's my but - ter - cup, I'm in
love! I'm all shook up! ooh, ooh, yeah,
D E
yeah, yeah. My yeah, yeah; ooh
1 A
2 A
D E A
ooh yeah, yeah, I'm all shook up!
T
A
B

Another One Bites the Dust

Words and Music by John Deacon



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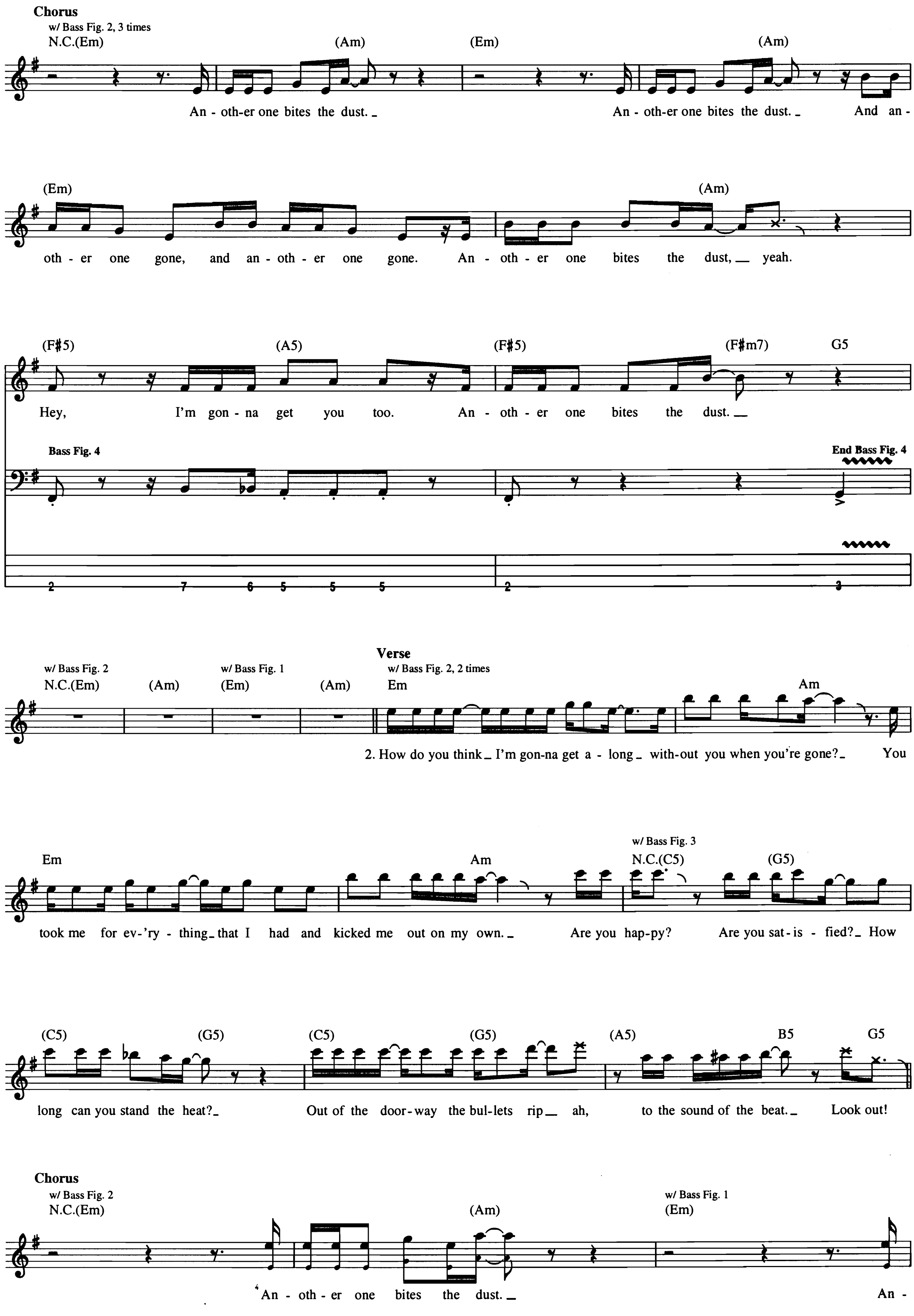
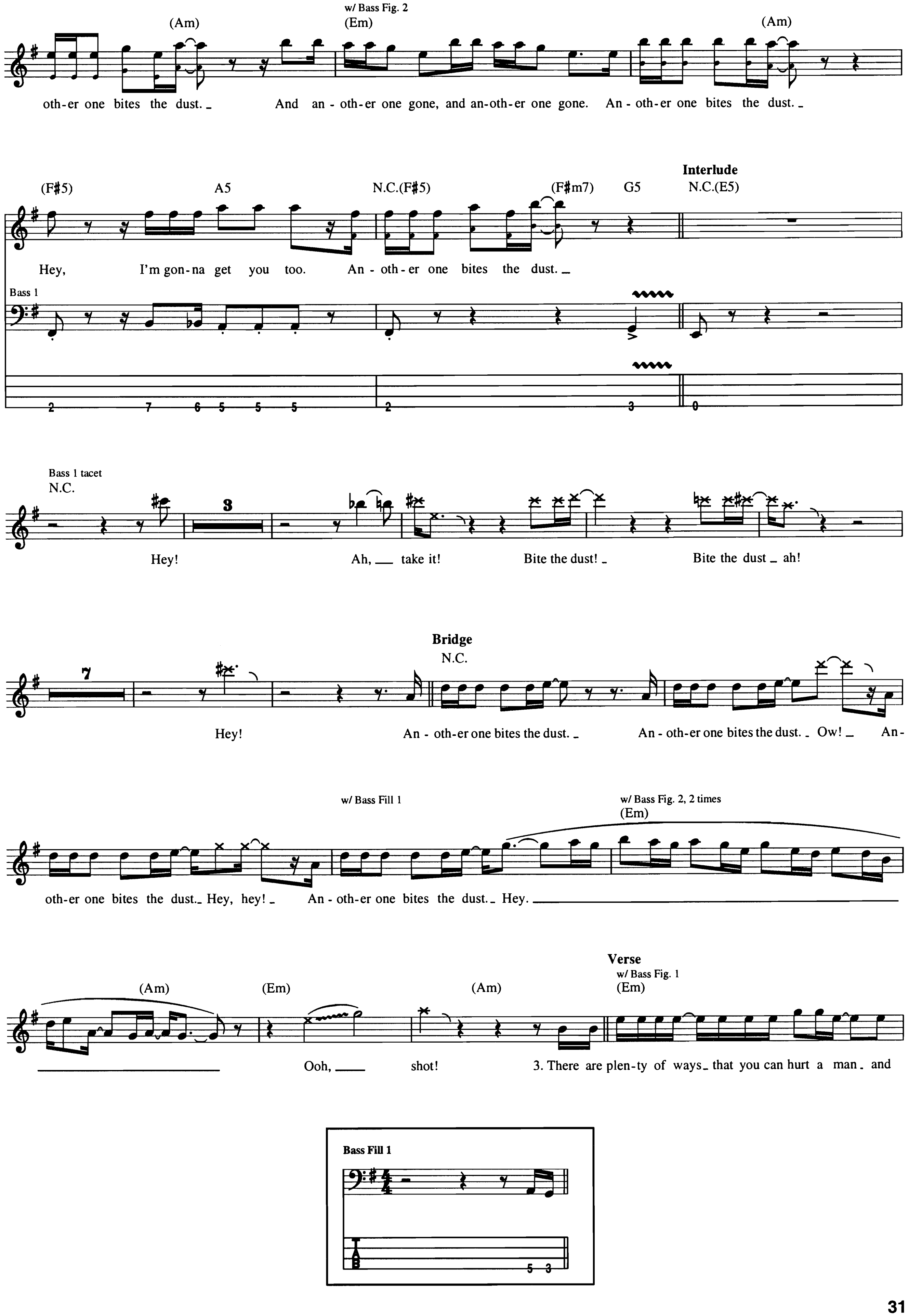
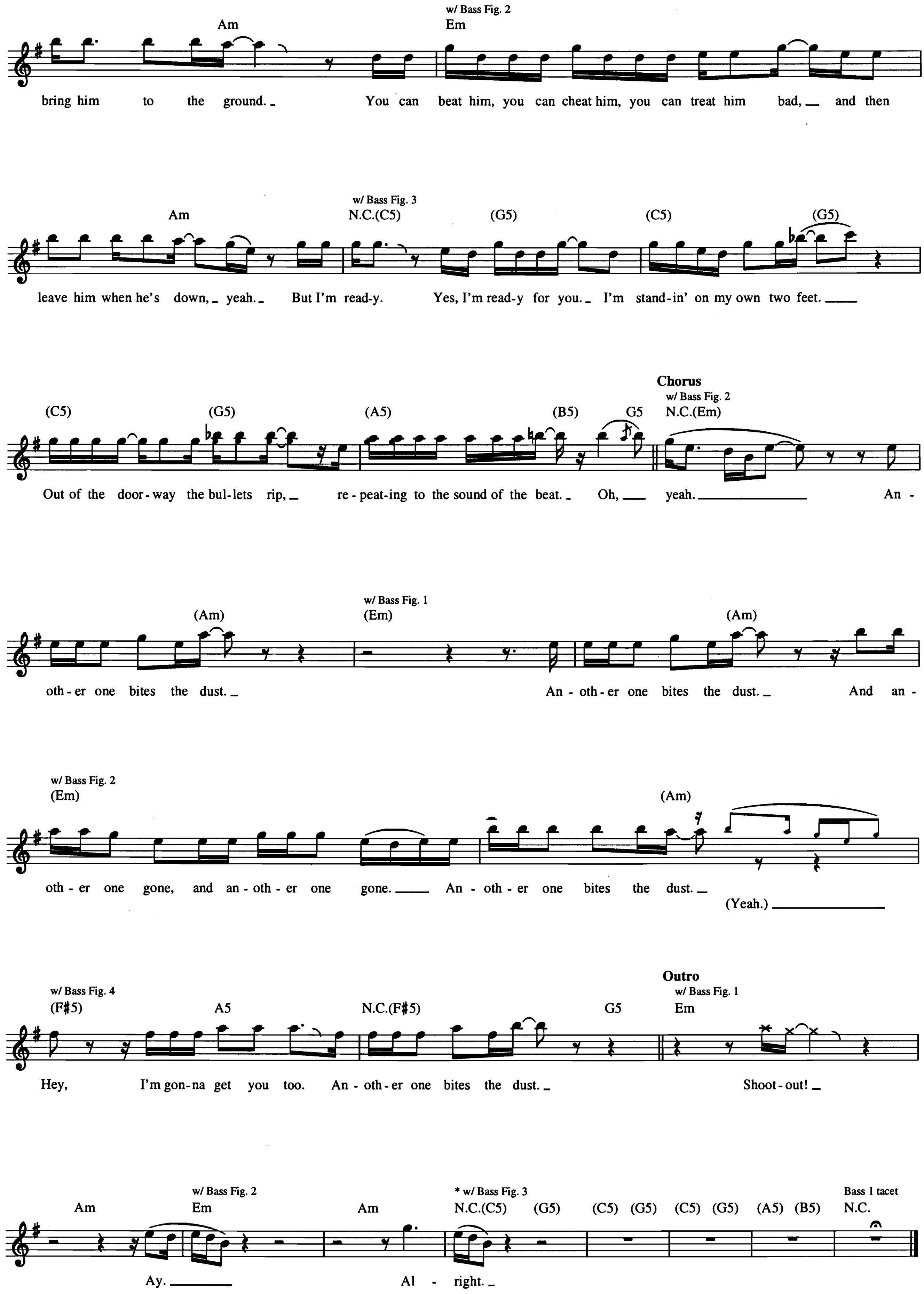

Chorus
w/ Bass Fig. 2, 3 times
N.C.(Em) (Am) (Em) (Am)
An - oth-er one bites the dust. An - oth-er one bites the dust. And an -
(Em) (Am)
oth - er one gone, and an - oth - er one gone. An - oth - er one bites the dust, yeah.
(F#5) (A5) (F#5) (F#m7) G5
Hey, I'm gon - na get you too. An - oth - er one bites the dust.
Bass Fig. 4
End Bass Fig. 4
2 7 6 5 5 5 2 3
Verse
w/ Bass Fig. 2 w/ Bass Fig. 1 w/ Bass Fig. 2, 2 times
N.C.(Em) (Am) (Em) (Am) Em Am
2. How do you think I'm gon-na get a - long with-out you when you're gone? You
w/ Bass Fig. 3
Em Am N.C.(C5) (G5)
took me for ev-'ry - thing that I had and kicked me out on my own. Are you hap-py? Are you sat - is - fied? How
(C5) (G5) (C5) (G5) (A5) B5 G5
long can you stand the heat? Out of the door-way the bul-lets rip ah, to the sound of the beat. Look out!
Chorus
w/ Bass Fig. 2 w/ Bass Fig. 1
N.C.(Em) (Am) (Em)
An - oth - er one bites the dust. An -

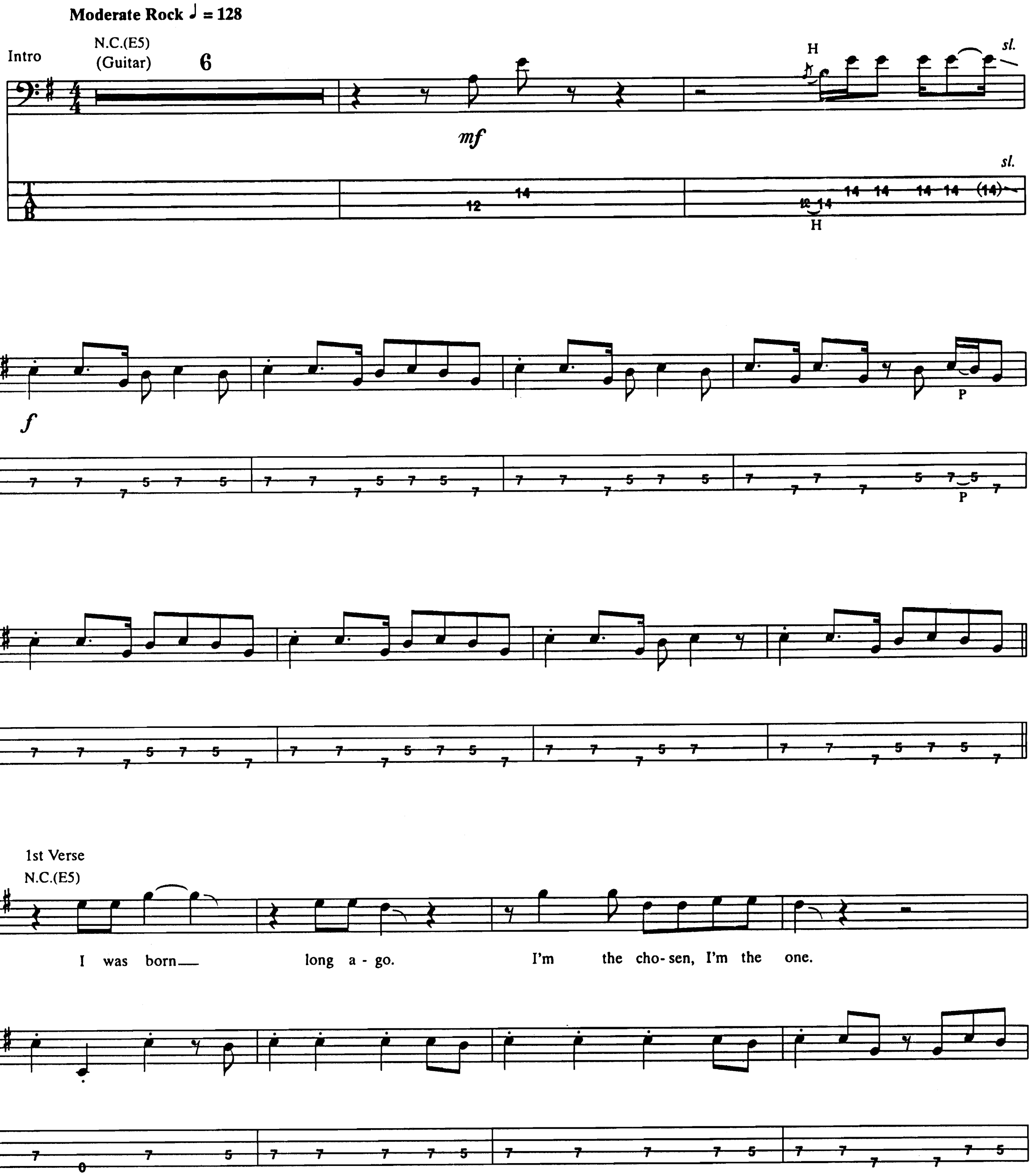

w/ Bass Fig. 2
(Am)
(Em)
(Am)
oth-er one bites the dust. And an - oth-er one gone, and an-oth-er one gone. An - oth-er one bites the dust.
(F♯5)
A5
N.C.(F♯5)
(F♯m7)
G5
Interlude
N.C.(E5)
Hey, I'm gon-na get you too. An - oth-er one bites the dust.
Bass 1
2 7 6 5 5 5 2 3 0
Bass 1 tacet
N.C.
3
Hey! Ah, take it! Bite the dust! Bite the dust ah!
7
Bridge
N.C.
Hey! An - oth-er one bites the dust. An - oth-er one bites the dust. Ow! An-
w/ Bass Fill 1
w/ Bass Fig. 2, 2 times
(Em)
oth-er one bites the dust. Hey, hey! An - oth-er one bites the dust. Hey.
(Am)
(Em)
(Am)
Verse
w/ Bass Fig. 1
(Em)
Ooh, shot! 3. There are plen-ty of ways that you can hurt a man and
Bass Fill 1
5 3



* Omit last note of Bass Fig. 3.

Are You Gonna Go My Way

Words by Lenny Kravitz
Music by Lenny Kravitz and Craig Ross



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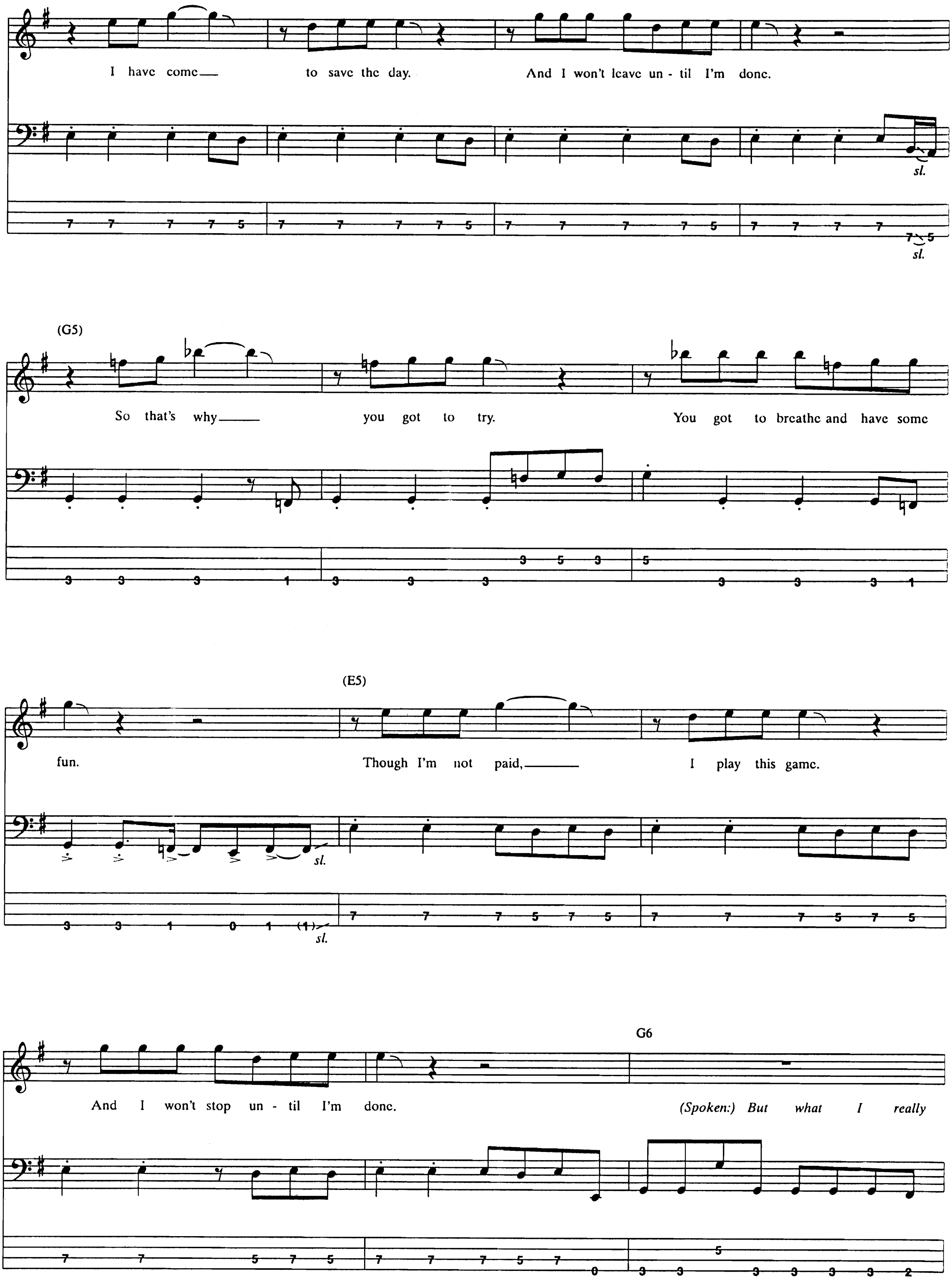
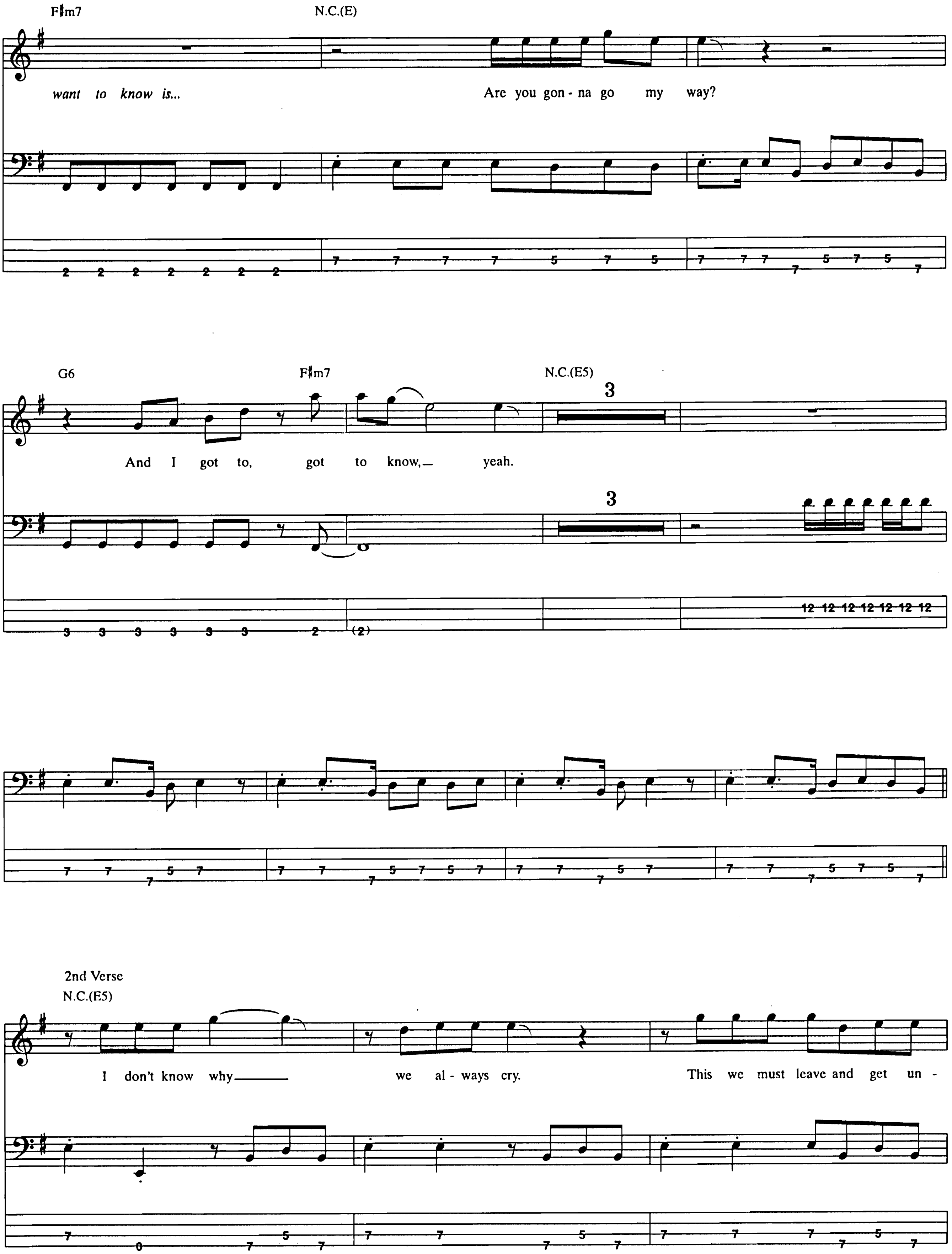
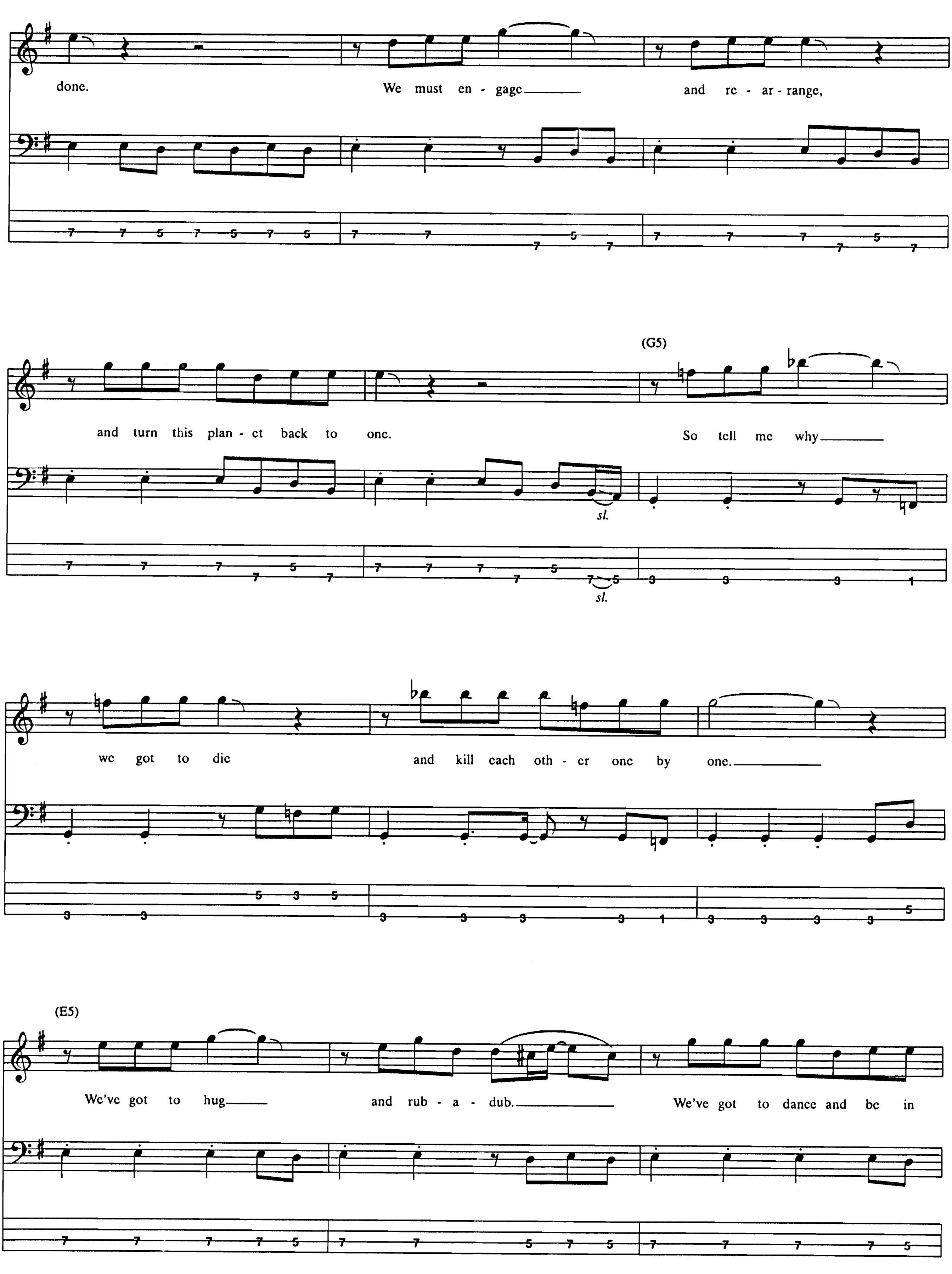
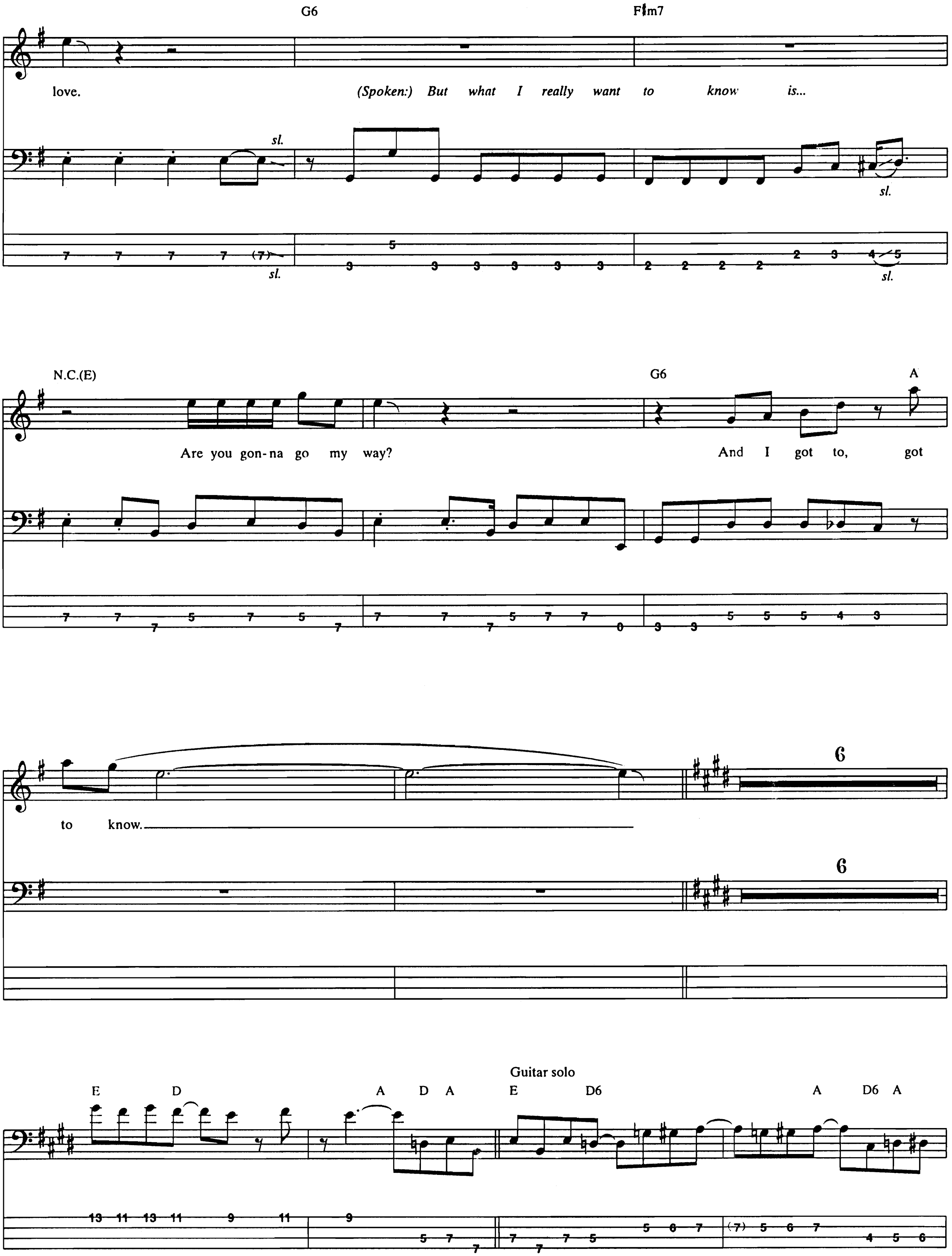
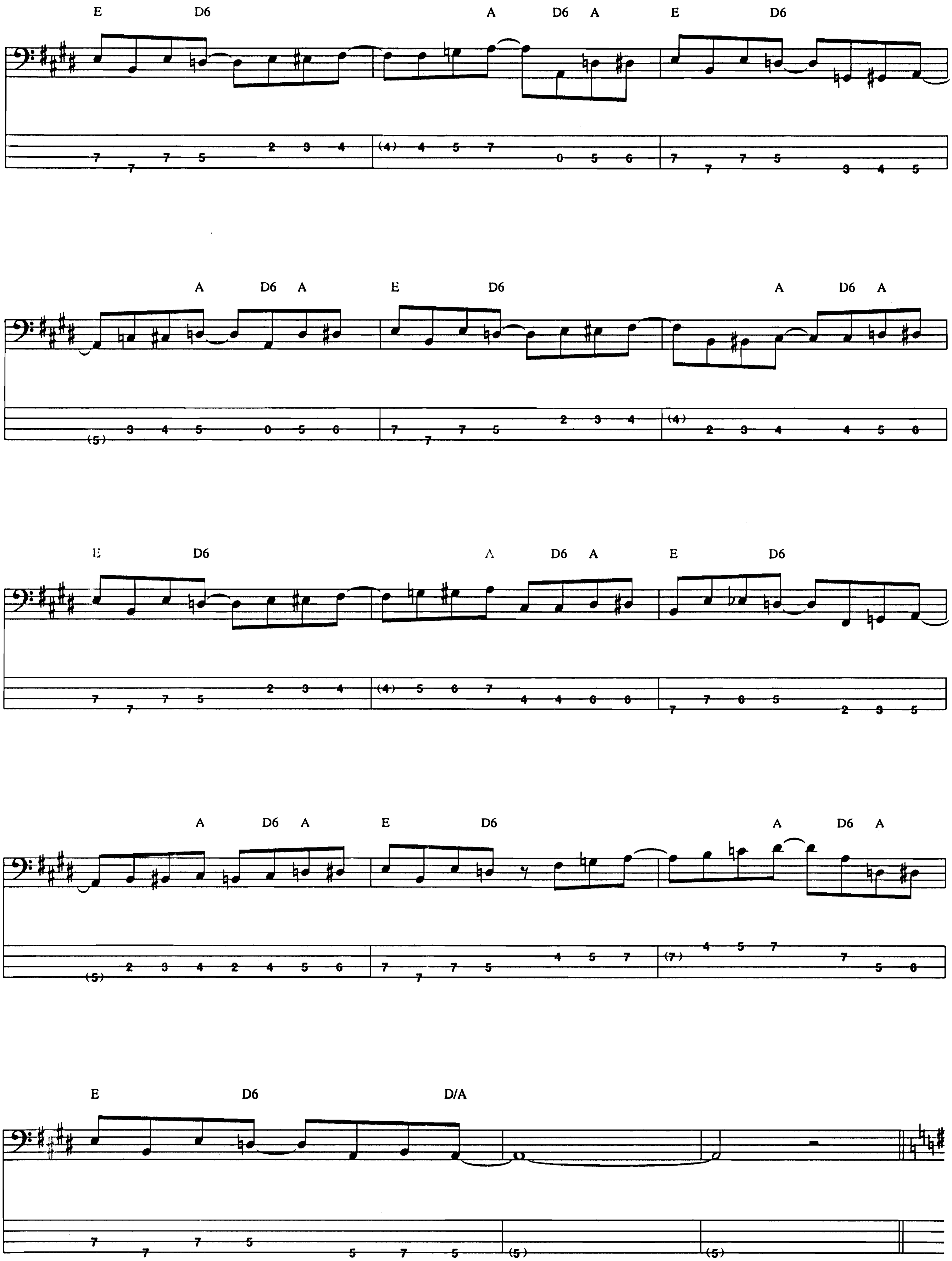
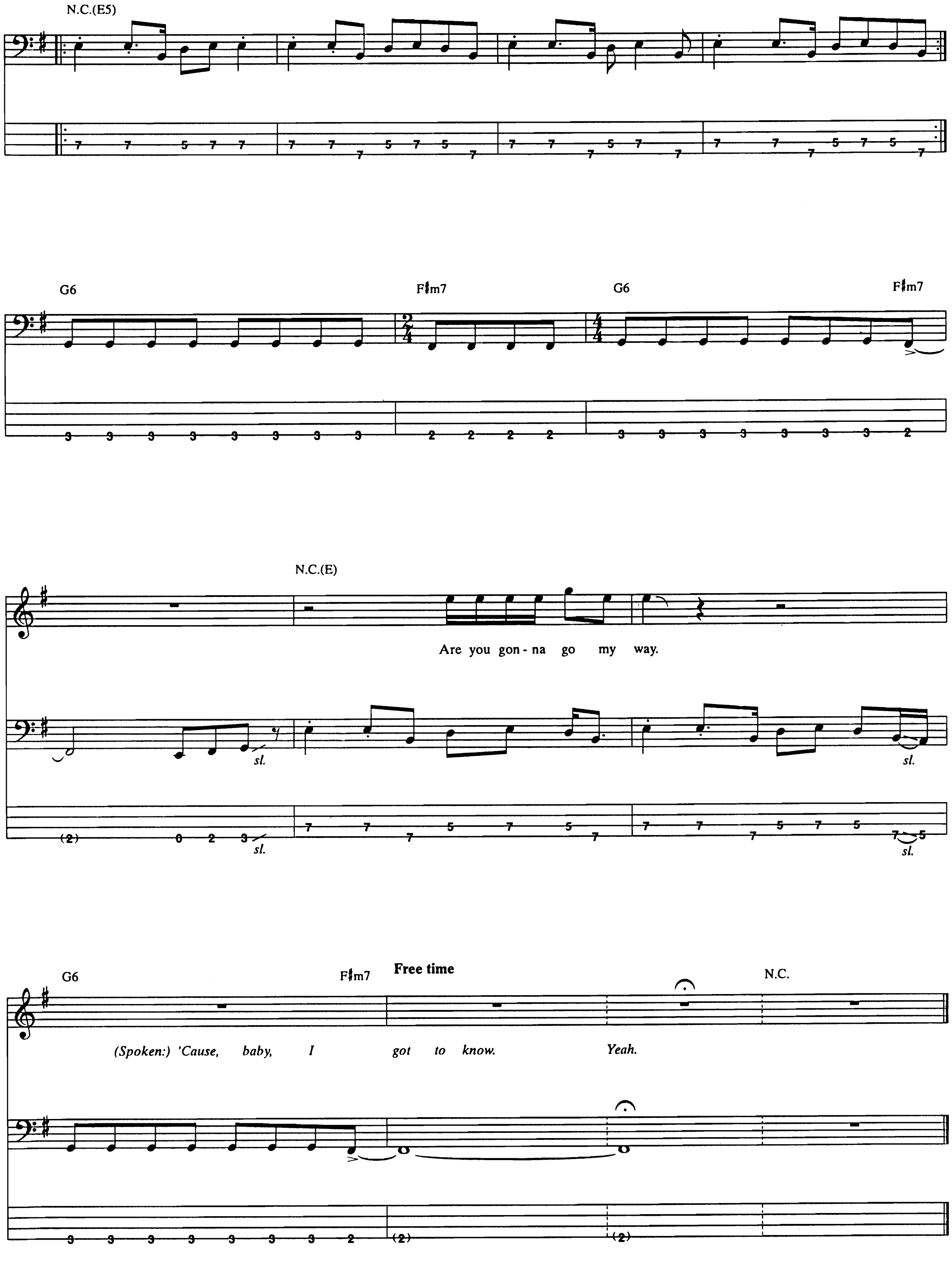

I have come— to save the day. And I won't leave un - til I'm done.
sl.
(G5)
So that's why— you got to try. You got to breathe and have some
fun.
(E5)
Though I'm not paid,— I play this game.
sl.
And I won't stop un - til I'm done.
G6
(Spoken:) But what I really


F♯m7
N.C.(E)
want to know is...
Are you gon - na go my way?
G6
F♯m7
N.C.(E5)
3
And I got to, got to know, — yeah.
3
2nd Verse
N.C.(E5)
I don't know why ——
we al - ways cry.
This we must leave and get un -


done. We must en - gage and re - ar - range,
and turn this plan - et back to one.
(G5)
So tell me why
sl.
sl.
we got to die and kill each oth - er one by one.
(E5)
We've got to hug and rub - a - dub. We've got to dance and be in


G6
F♯m7
love.
(Spoken:) But what I really want to know is...
sl.
N.C.(E)
G6
A
Are you gon-na go my way?
And I got to, got
to know.
6
E
D
A
D
A
Guitar solo
E
D6
A
D6
A

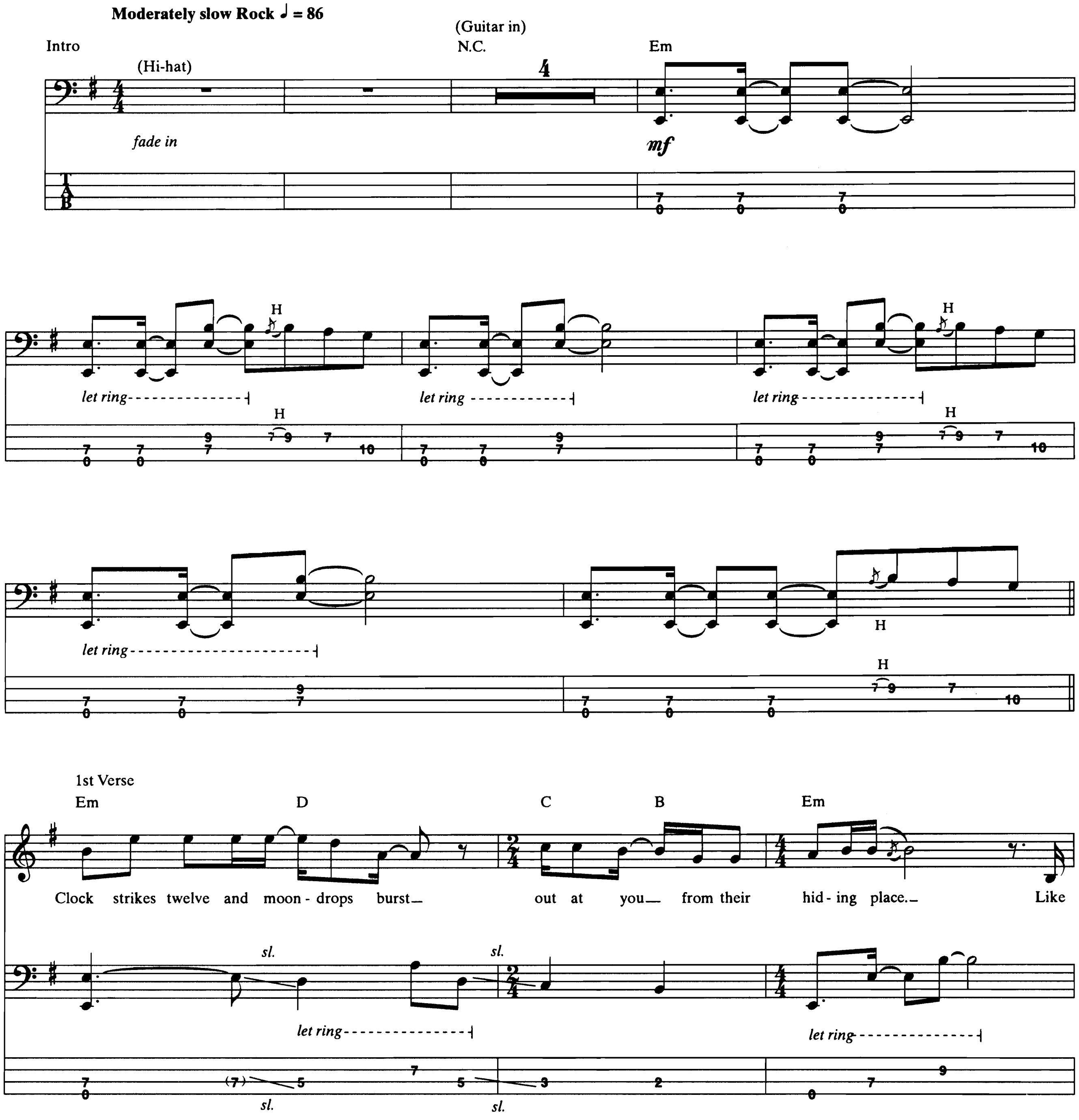

E D6 A D6 A E D6
A D6 A E D6 A D6 A
E D6 A D6 A E D6
A D6 A E D6 A D6 A
E D6 D/A


N.C.(E5)
G6
F♯m7
G6
F♯m7
N.C.(E)
Are you gon - na go my way.
sl.
sl.
sl.
sl.
G6
F♯m7
Free time
N.C.
(Spoken:) 'Cause, baby, I got to know. Yeah.

Astronomy

Words and Music by Samuel Pearlman, Albert Bouchard and Joseph Bouchard

Tune down 1/2 step:
④=E♭ ②=D♭
③=A♭ ①=G♭



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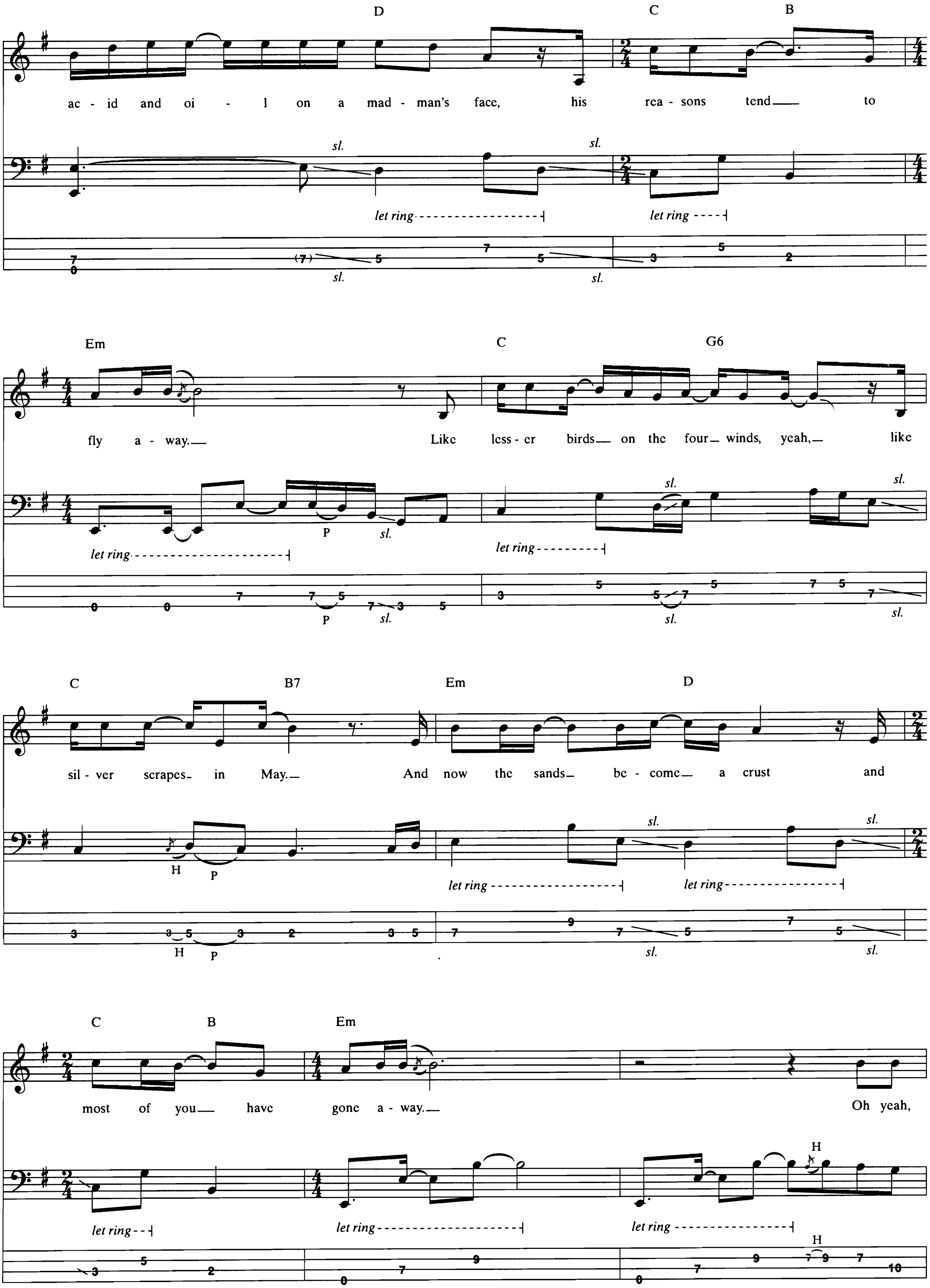
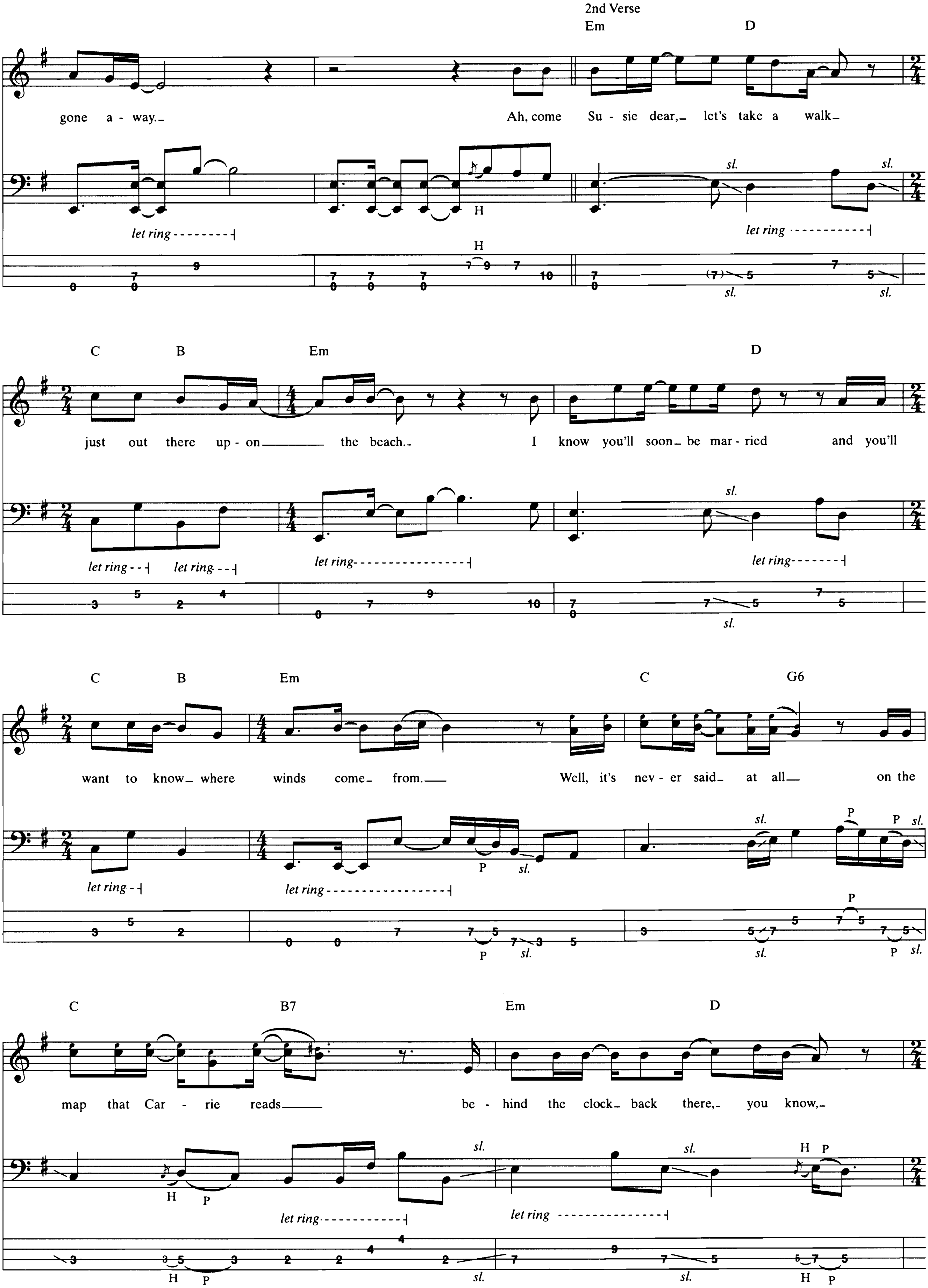
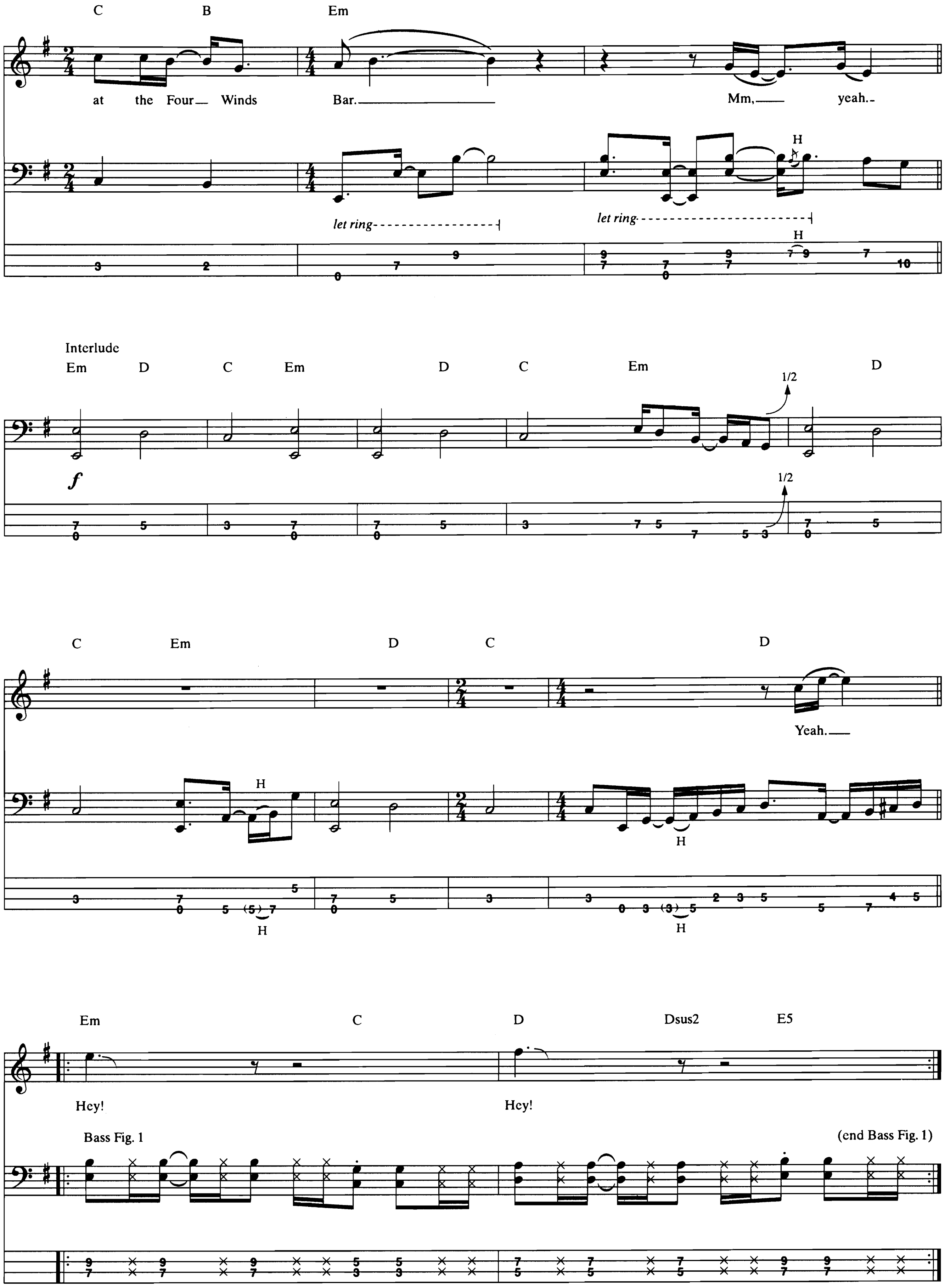
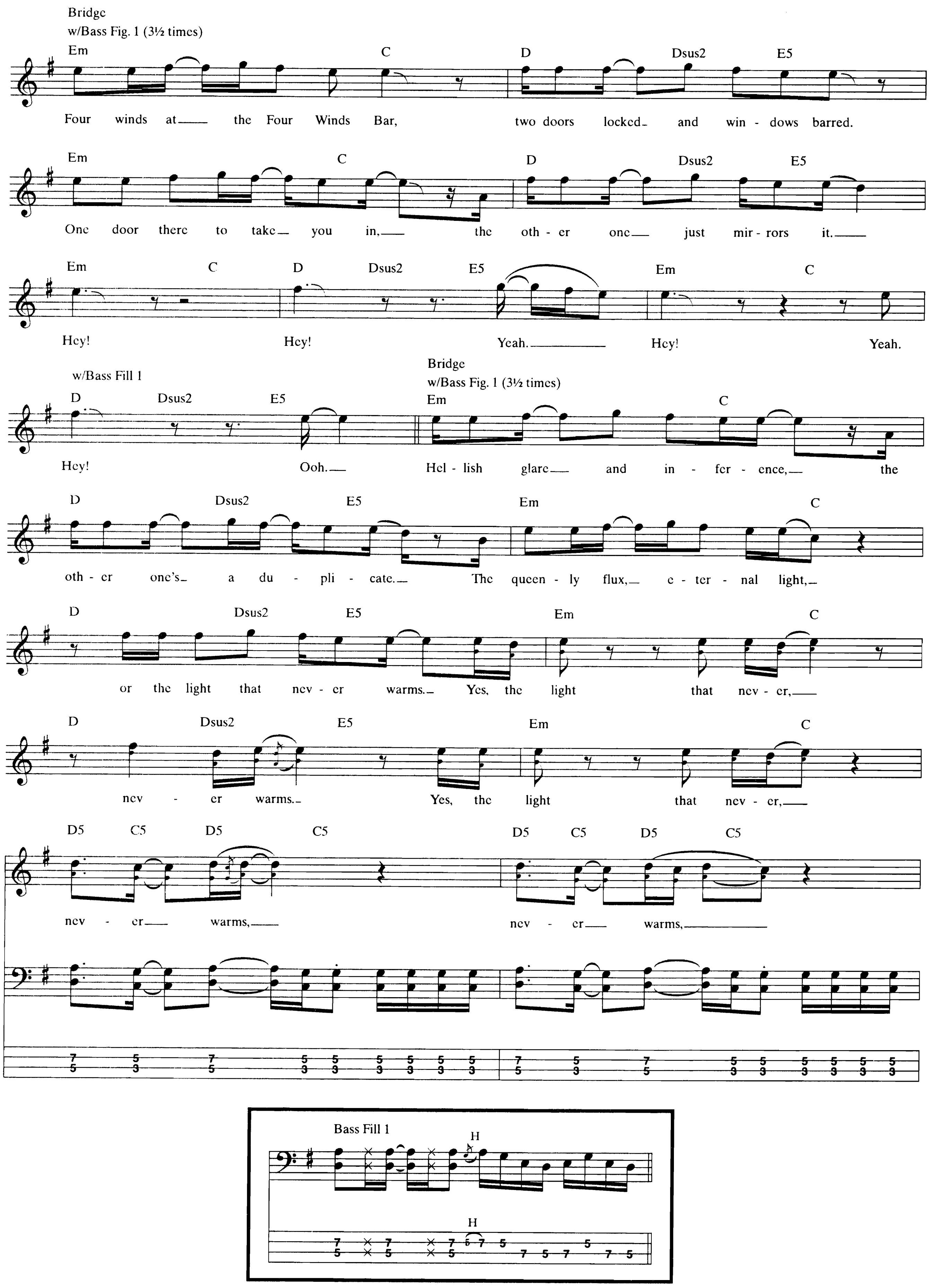
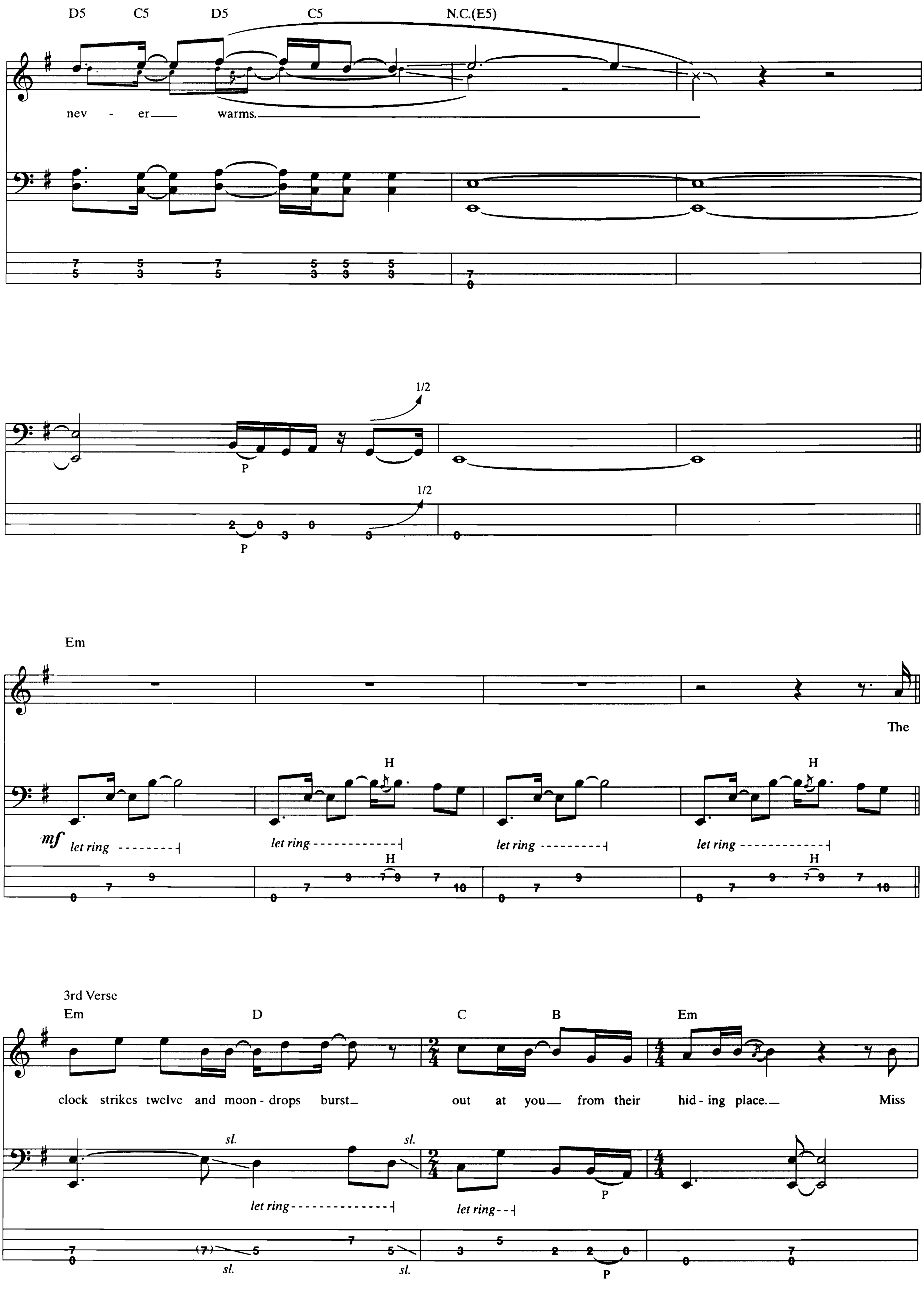

D C B
ac - id and oi - l on a mad - man's face, his rea - sons tend to
Em C G6
fly a - way. Like less - er birds on the four winds, yeah, like
C B7 Em D
sil - ver scrapes in May. And now the sands be - come a crust and
C B Em
most of you have gone a - way. Oh yeah,

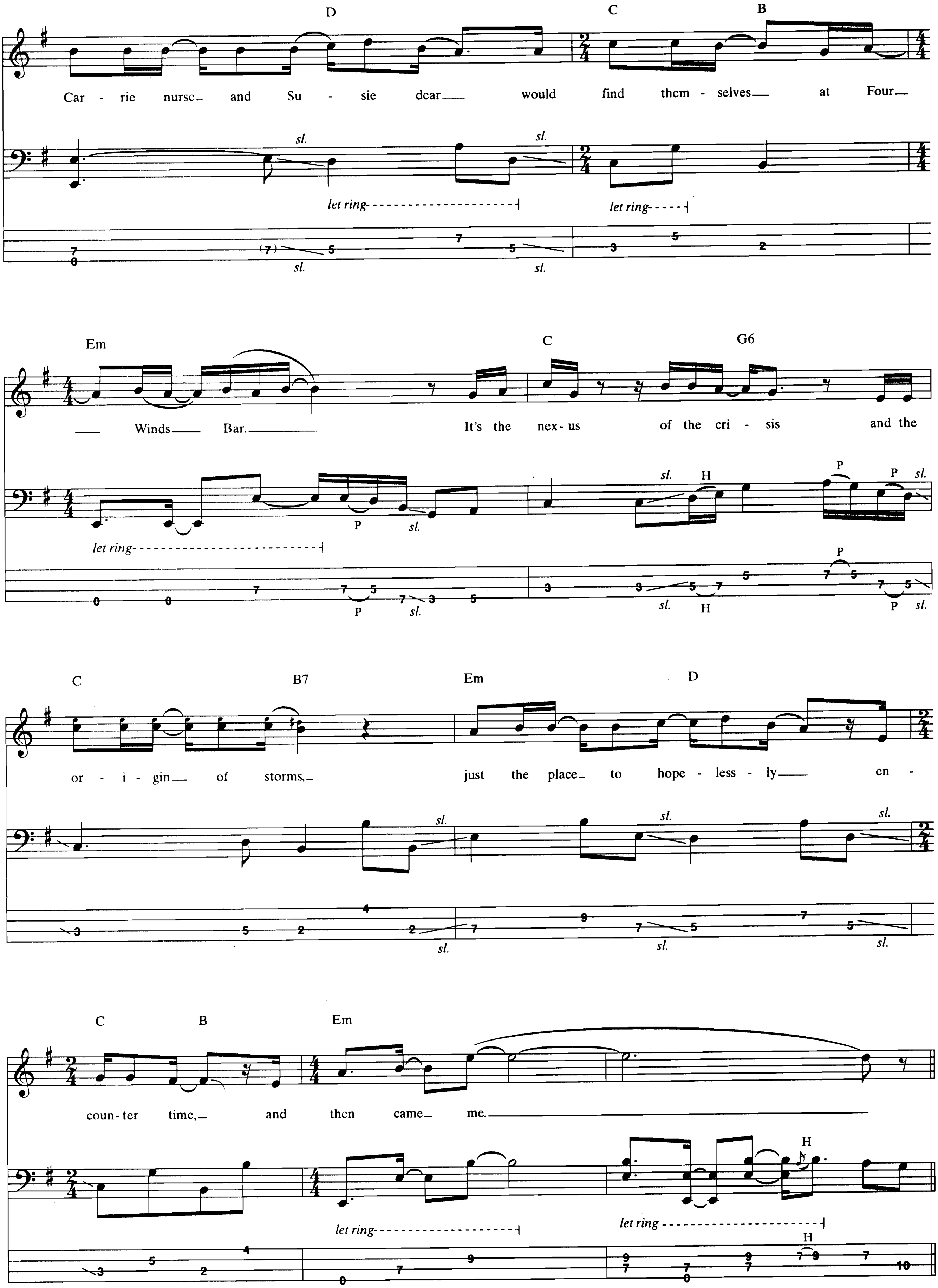


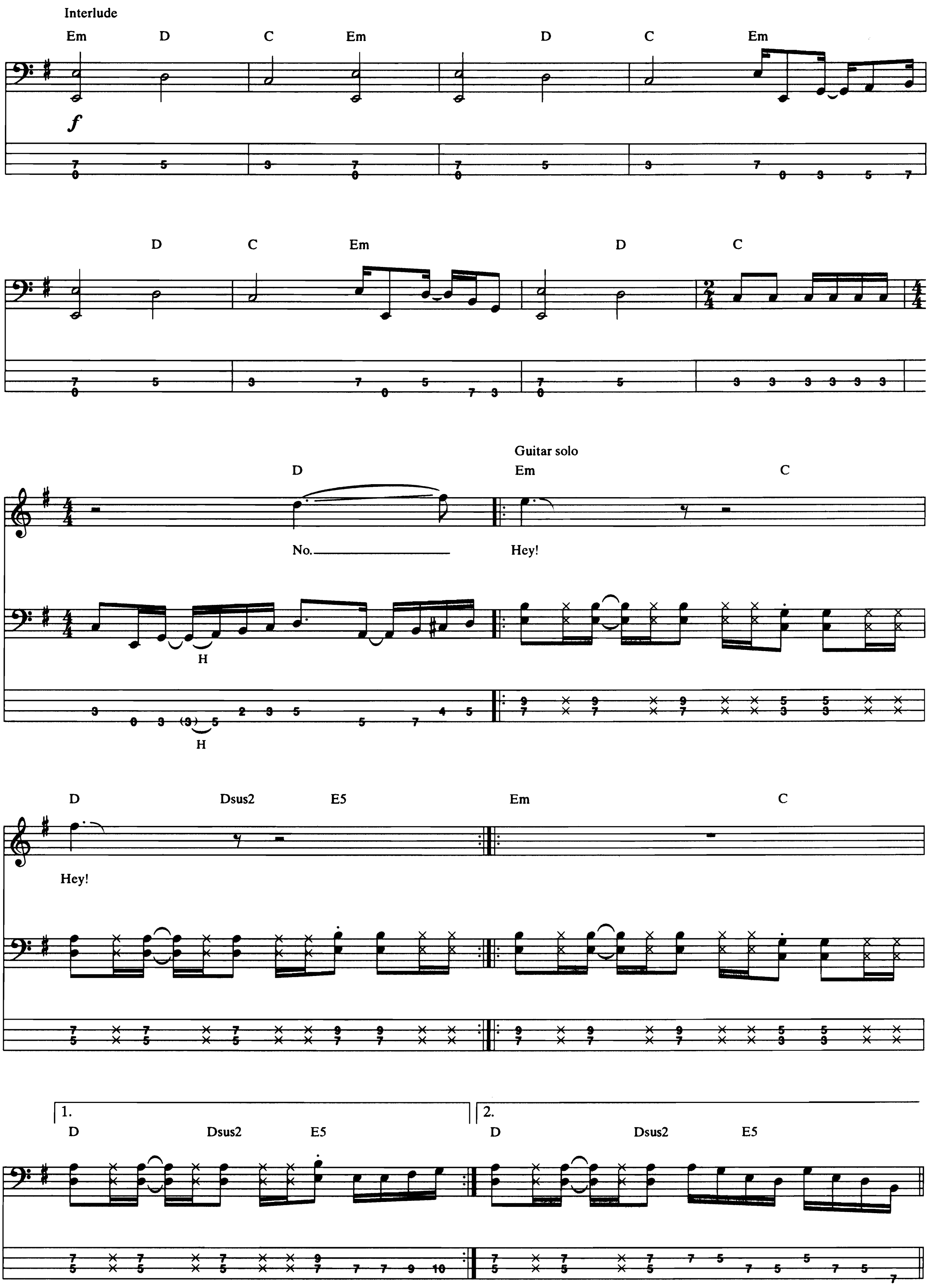
2nd Verse
Em D
gone a - way. Ah, come Su - sie dear, let's take a walk
let ring
H
sl.
C B Em D
just out there up - on the beach. I know you'll soon be mar - ried and you'll
let ring
sl.
C B Em C G6
want to know where winds come from. Well, it's nev - er said at all on the
let ring
P sl.
C B7 Em D
map that Car - rie reads be - hind the clock back there, you know,
let ring
H P
sl.

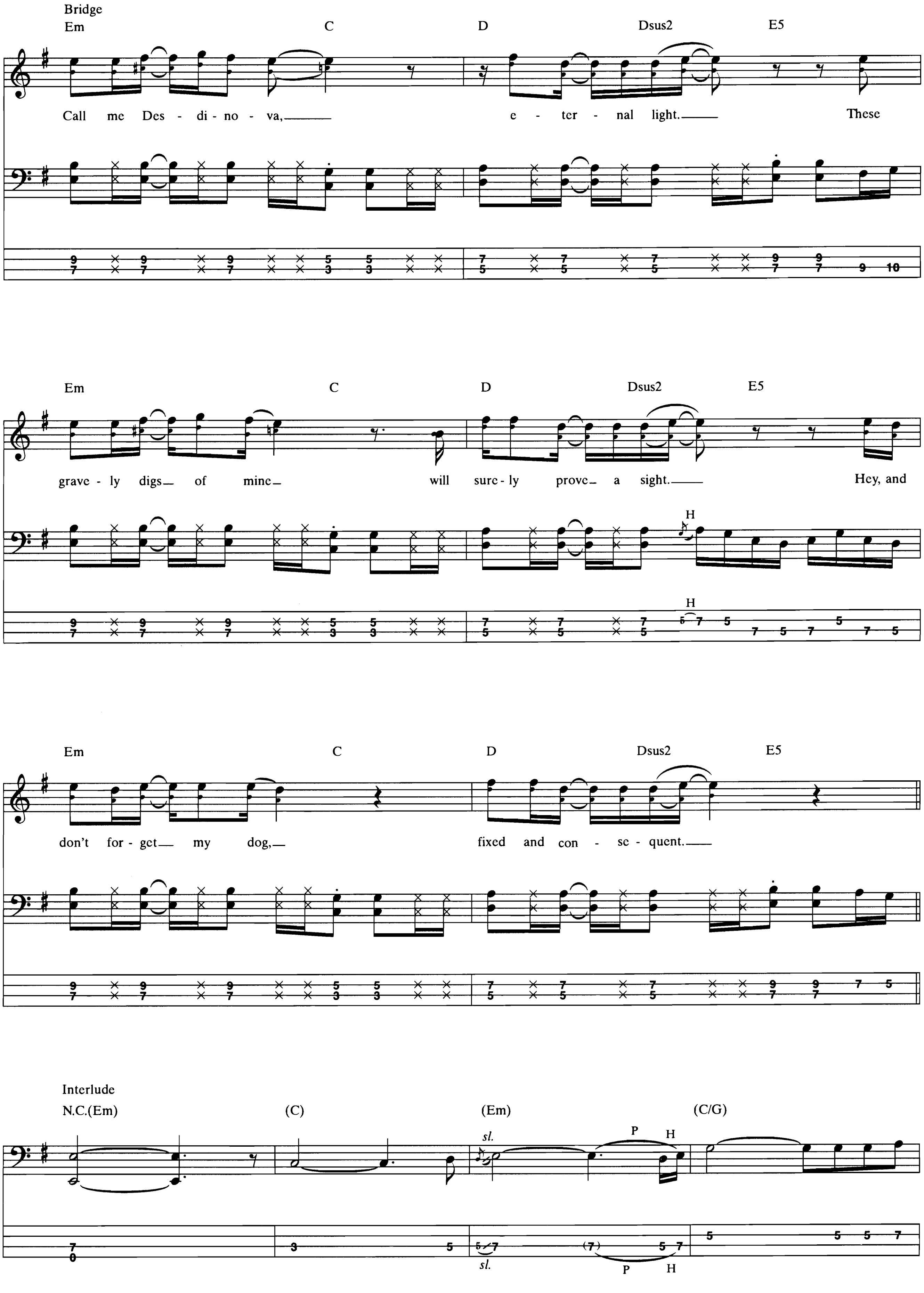

C B Em
at the Four— Winds Bar.— Mm,— yeah.–
let ring
H
Interlude
Em D C Em D C Em D
1/2
f
C Em D C D
Yeah.—
Em C D Dsus2 E5
Hey! Hey!
Bass Fig. 1
(end Bass Fig. 1)

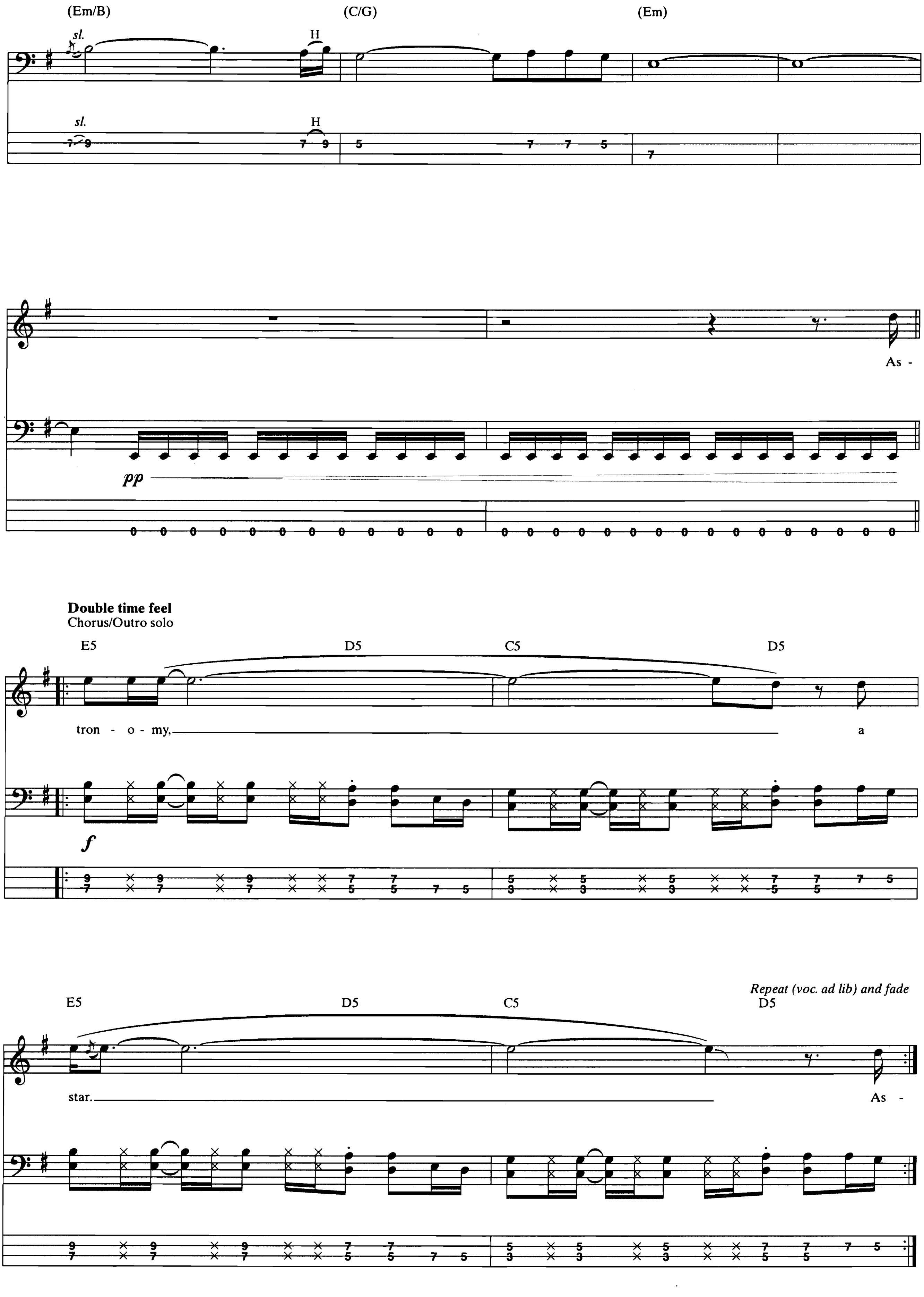

Bridge
w/Bass Fig. 1 (3½ times)
Em C D Dsus2 E5
Four winds at the Four Winds Bar, two doors locked and win - dows barred.
Em C D Dsus2 E5
One door there to take you in, the oth - er one just mir - rors it.
Em C D Dsus2 E5 Em C
Hey! Hey! Yeah. Hey! Yeah.
w/Bass Fill 1
D Dsus2 E5
Hey! Ooh.
Bridge
w/Bass Fig. 1 (3½ times)
Em C
Hel - lish glare and in - fer - ence, the
D Dsus2 E5 Em C
oth - er one's a du - pli - cate. The queen - ly flux, e - ter - nal light,
D Dsus2 E5 Em C
or the light that nev - er warms. Yes, the light that nev - er,
D Dsus2 E5 Em C
nev - er warms. Yes, the light that nev - er,
D5 C5 D5 C5 D5 C5 D5 C5
nev - er warms, nev - er warms,
Bass Fill 1
H


D5 C5 D5 C5 N.C.(E5)
nev - er warms.
1/2
P
Em
The
H
mf let ring
let ring
let ring
let ring
3rd Verse
Em D C B Em
clock strikes twelve and moon - drops burst out at you from their hid - ing place. Miss
sl.
let ring
P


D C B
Car - rie nurse— and Su - sie dear— would find them - selves— at Four—
sl. sl.
let ring
let ring
Em C G6
— Winds— Bar.— It's the nex- us of the cri - sis and the
let ring
sl. H P P sl.
P sl.
C B7 Em D
or - i - gin— of storms,— just the place— to hope - less - ly— en -
sl. sl. sl.
C B Em
coun - ter time,— and then came— me.—
H
let ring
let ring

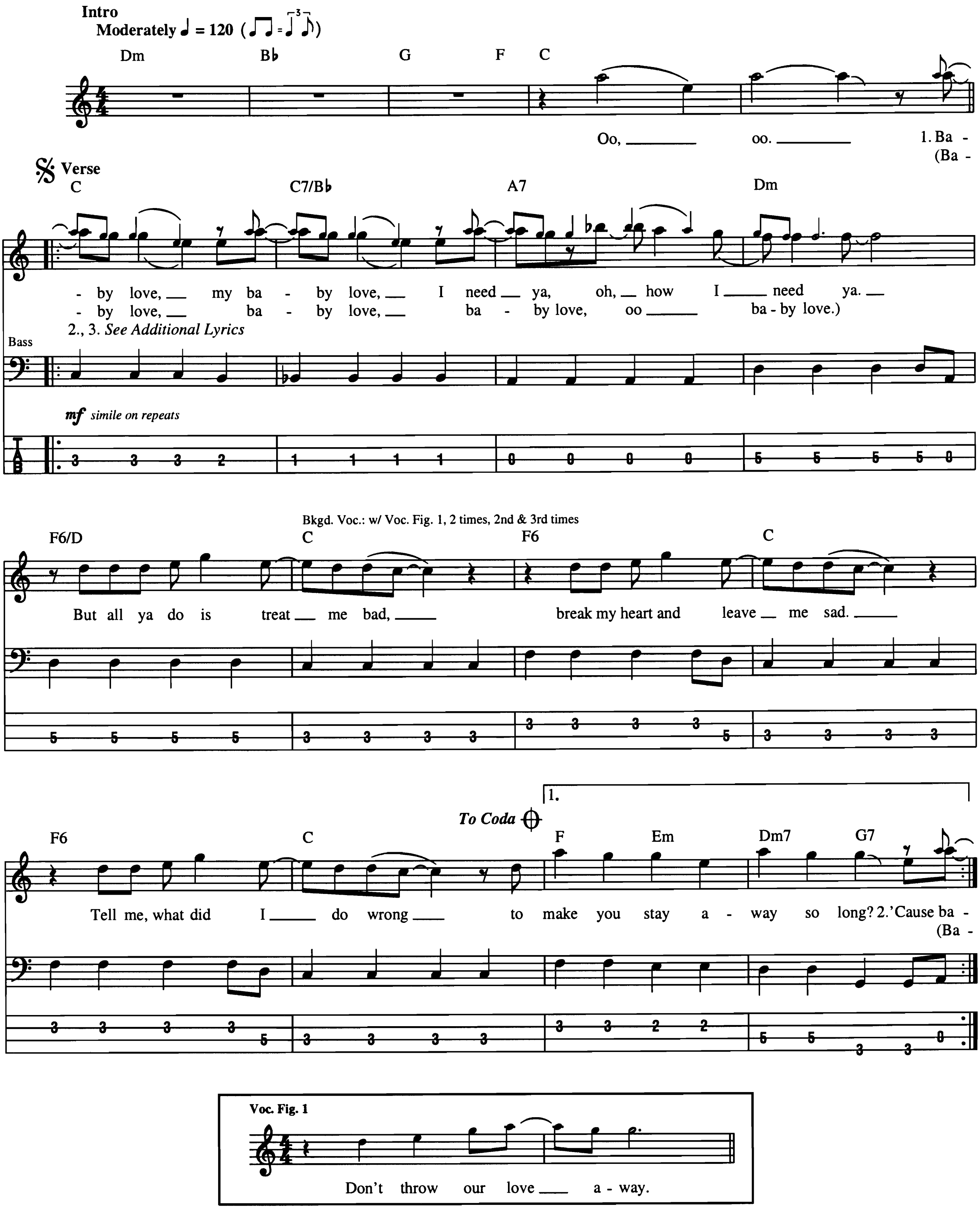

Interlude
Em D C Em D C Em
f
D C Em D C
D
No.
Guitar solo
Em C
Hey!
H
D Dsus2 E5
Hey!
Em C
1.
D Dsus2 E5
2.
D Dsus2 E5


Bridge
Em C D Dsus2 E5
Call me Des - di - no - va, e - ter - nal light. These
Em C D Dsus2 E5
grave - ly digs of mine will sure - ly prove a sight. Hey, and
H
H
Em C D Dsus2 E5
don't for - get my dog, fixed and con - se - quent.
Interlude
N.C.(Em) (C) (Em) (C/G)
sl.
P H


(Em/B)
(C/G)
(Em)
sl.
H
As -
pp
Double time feel
Chorus/Outro solo
E5
D5
C5
D5
tron - o - my,
a
f
E5
D5
C5
Repeat (voc. ad lib) and fade
D5
star.
As -

Baby Love

Words and Music by Brian Holland, Edward Holland and Lamont Dozier



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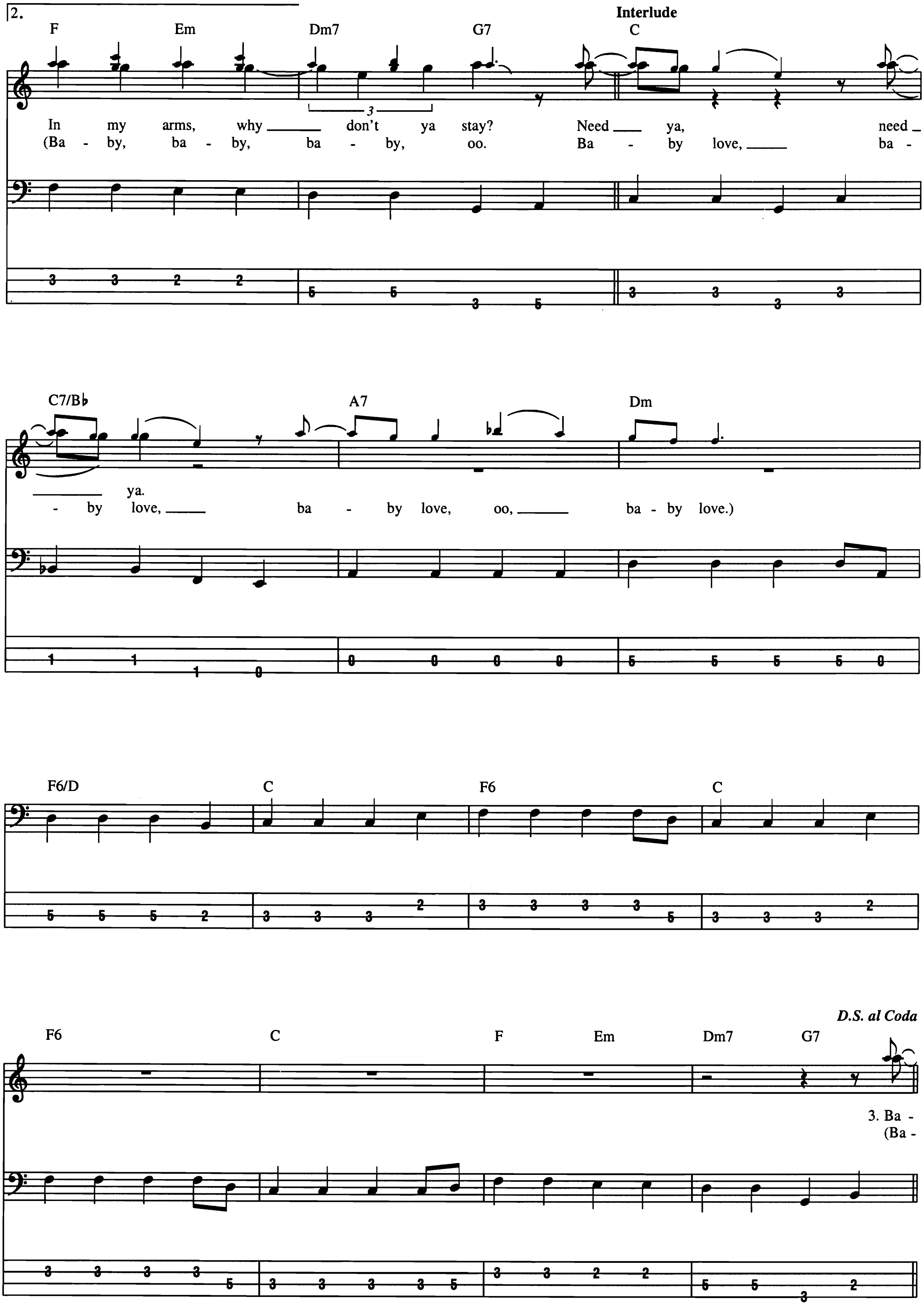
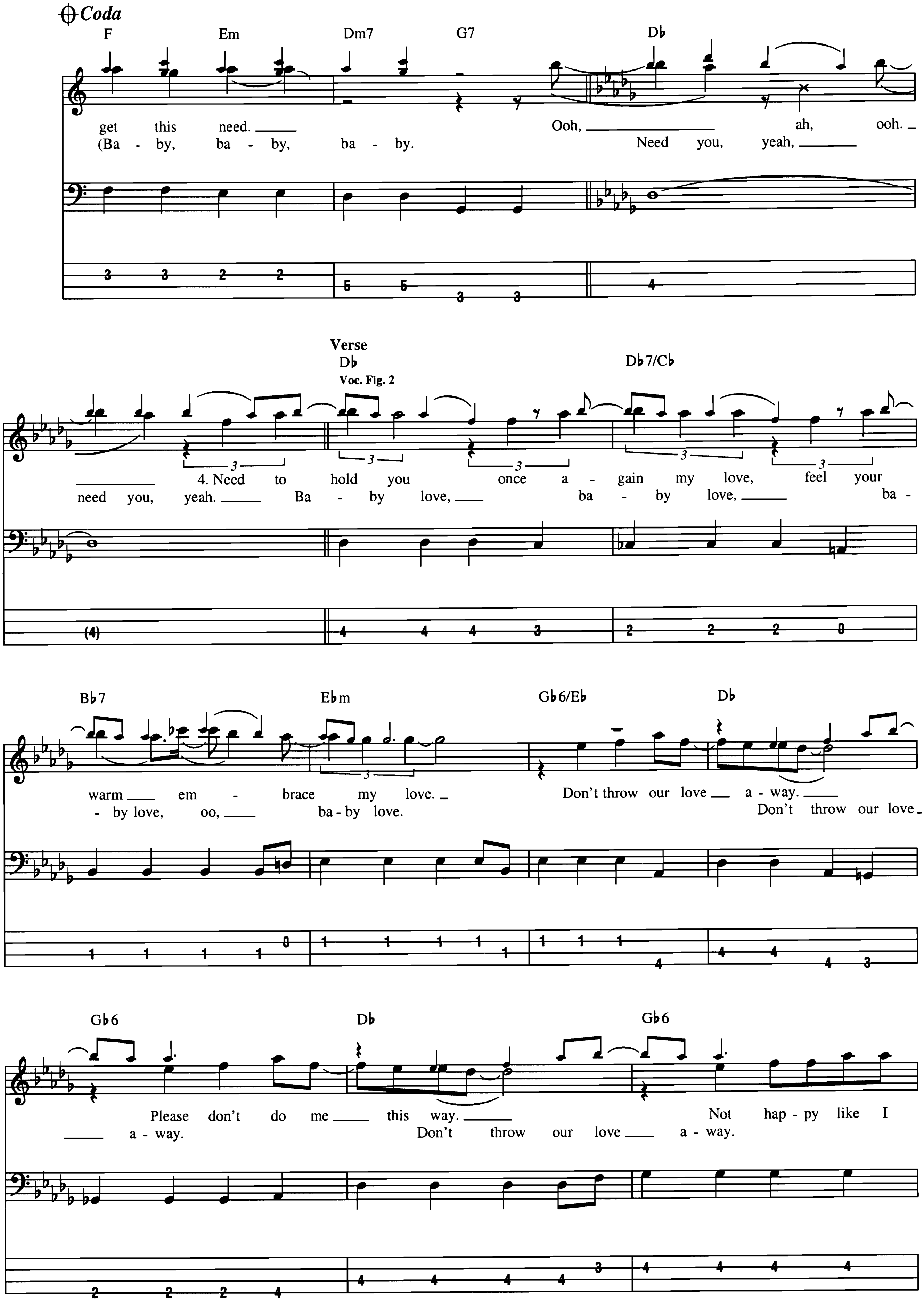
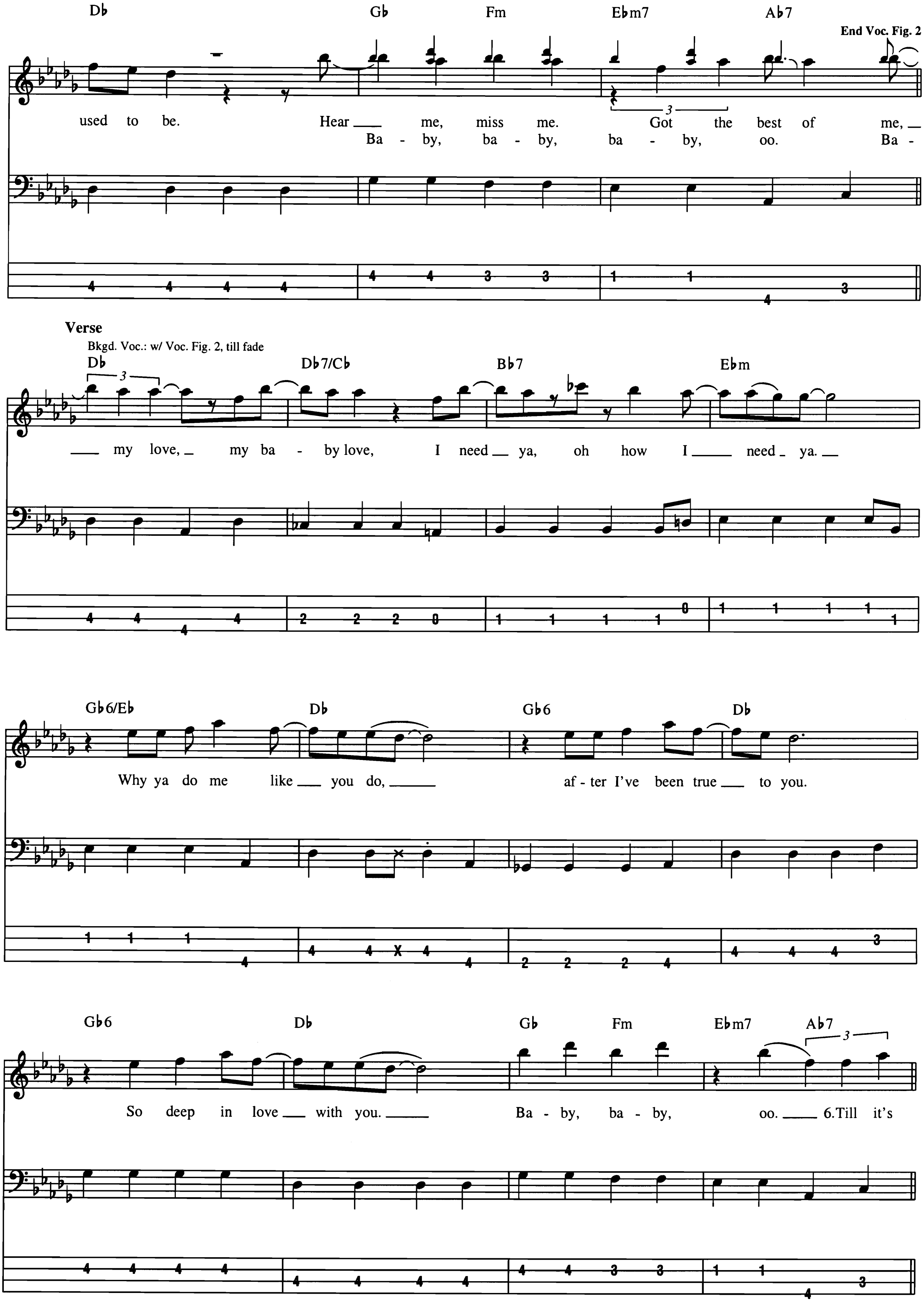
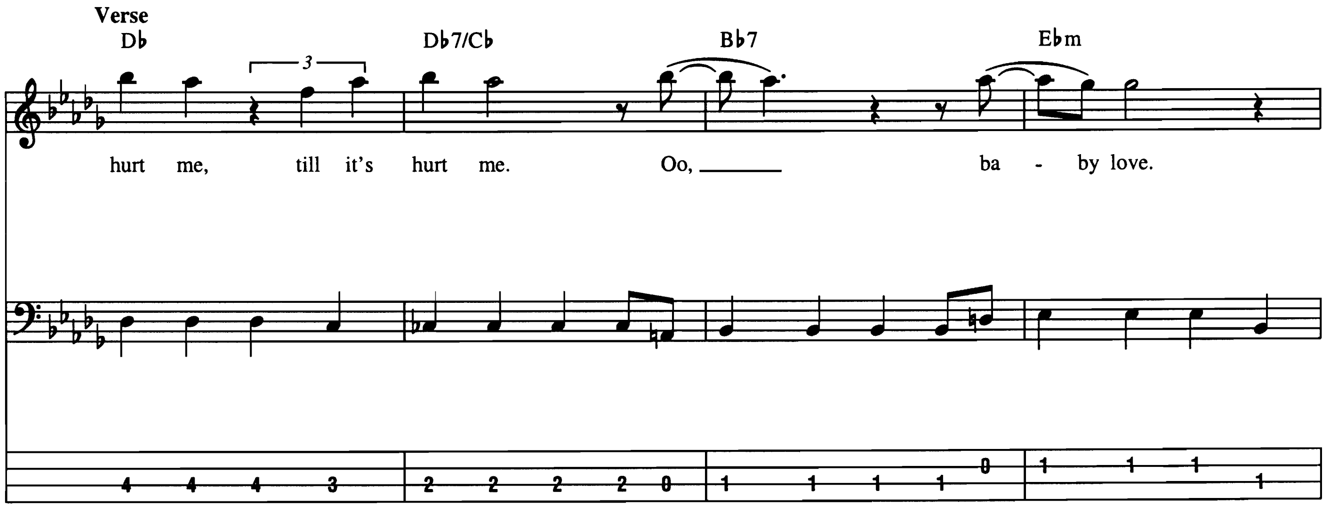
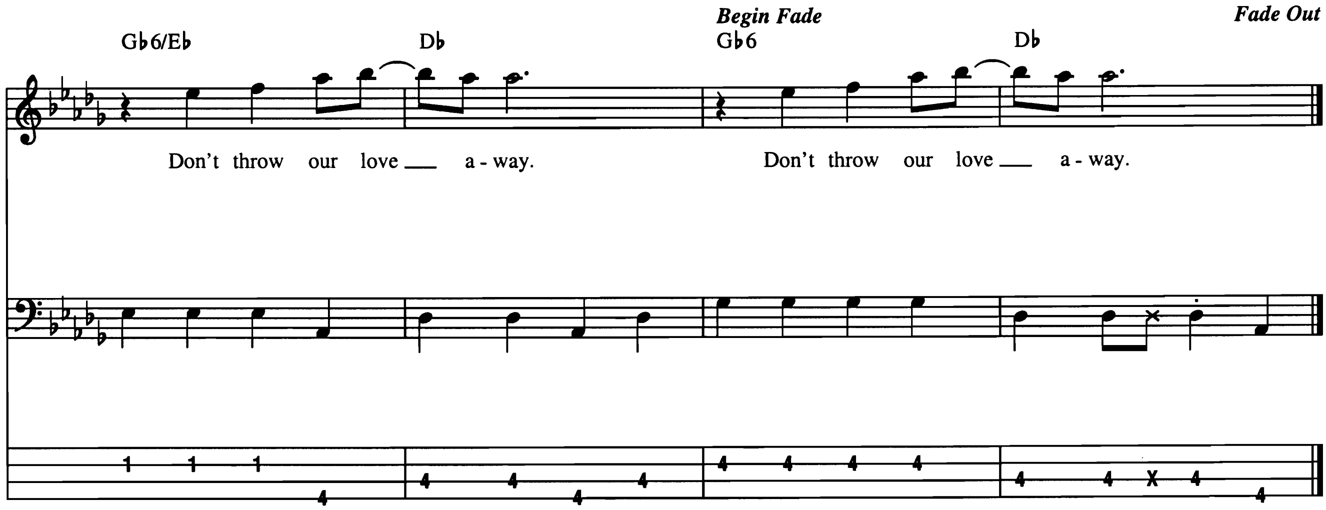

2.
F
Em
Dm7
G7
Interlude
C
In my arms, why don't ya stay? Need ya, need
(Ba - by, ba - by, ba - by, oo. Ba - by love, ba -
C7/B♭
A7
Dm
ya.
- by love, ba - by love, oo, ba - by love.)
F6/D
C
F6
C
F6
C
F
Em
Dm7
G7
D.S. al Coda
3. Ba -
(Ba -


Coda
F Em Dm7 G7 D♭
get this need. Ooh, ah, ooh.
(Ba - by, ba - by, ba - by. Need you, yeah,
Verse
D♭
Voc. Fig. 2
D♭7/C♭
4. Need to hold you once a - gain my love, feel your
need you, yeah. Ba - by love, ba - by love, ba -
B♭7 E♭m G♭6/E♭ D♭
warm em - brace my love. Don't throw our love a - way.
- by love, oo, ba - by love. Don't throw our love
G♭6 D♭ G♭6
Please don't do me this way. Not hap - py like I
a - way. Don't throw our love a - way.


Db Gb Fm Ebm7 Ab7
End Voc. Fig. 2
used to be. Hear me, miss me. Got the best of me,
Ba - by, ba - by, ba - by, oo. Ba -
Verse
Bkgd. Voc.: w/ Voc. Fig. 2, till fade
Db Db7/Cb Bb7 Ebm
my love, my ba - by love, I need ya, oh how I need ya.
Gb6/Eb Db Gb6 Db
Why ya do me like you do, af - ter I've been true to you.
Gb6 Db Gb Fm Ebm7 Ab7
So deep in love with you. Ba - by, ba - by, oo. 6.Till it's





Additional Lyrics

2. 'Cause baby love, my baby love,
   Been missin' ya, miss kissin' ya.
   Instead of breaking up,
   Let's do some kissin' and makin' up.
   Don't throw our love away.
   In my arms, why don't ya stay?

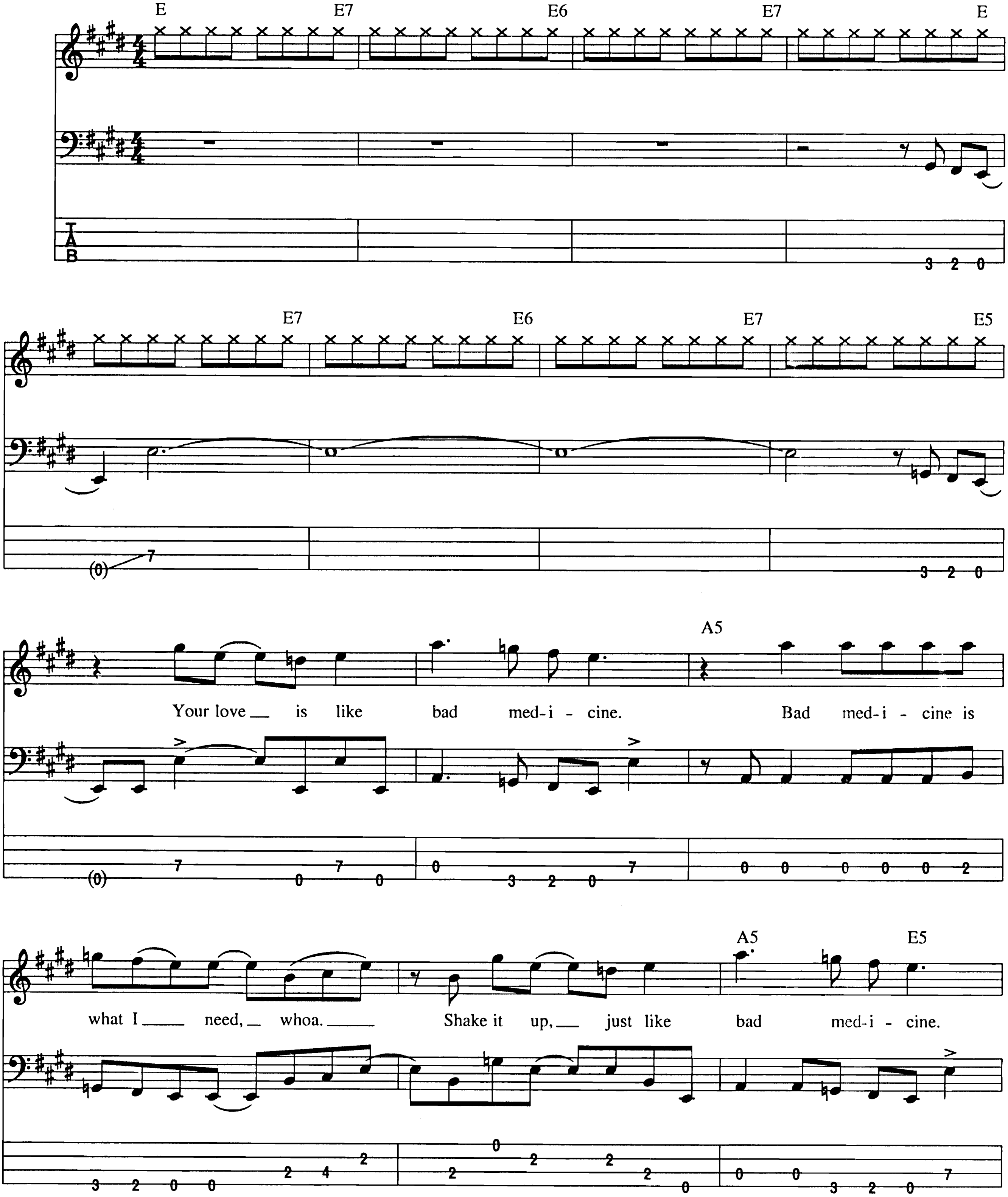
3. Baby love, my baby love,
   Why must we separate, my love?
   All of my whole life through,
   I never loved no one but you.
   Why ya do me like you do?
   If get this need.

Bad Medicine

Words and Music by Desmond Child, Richie Sambora and Jon Bon Jovi

Intro

Moderate Rock ♩ = 118



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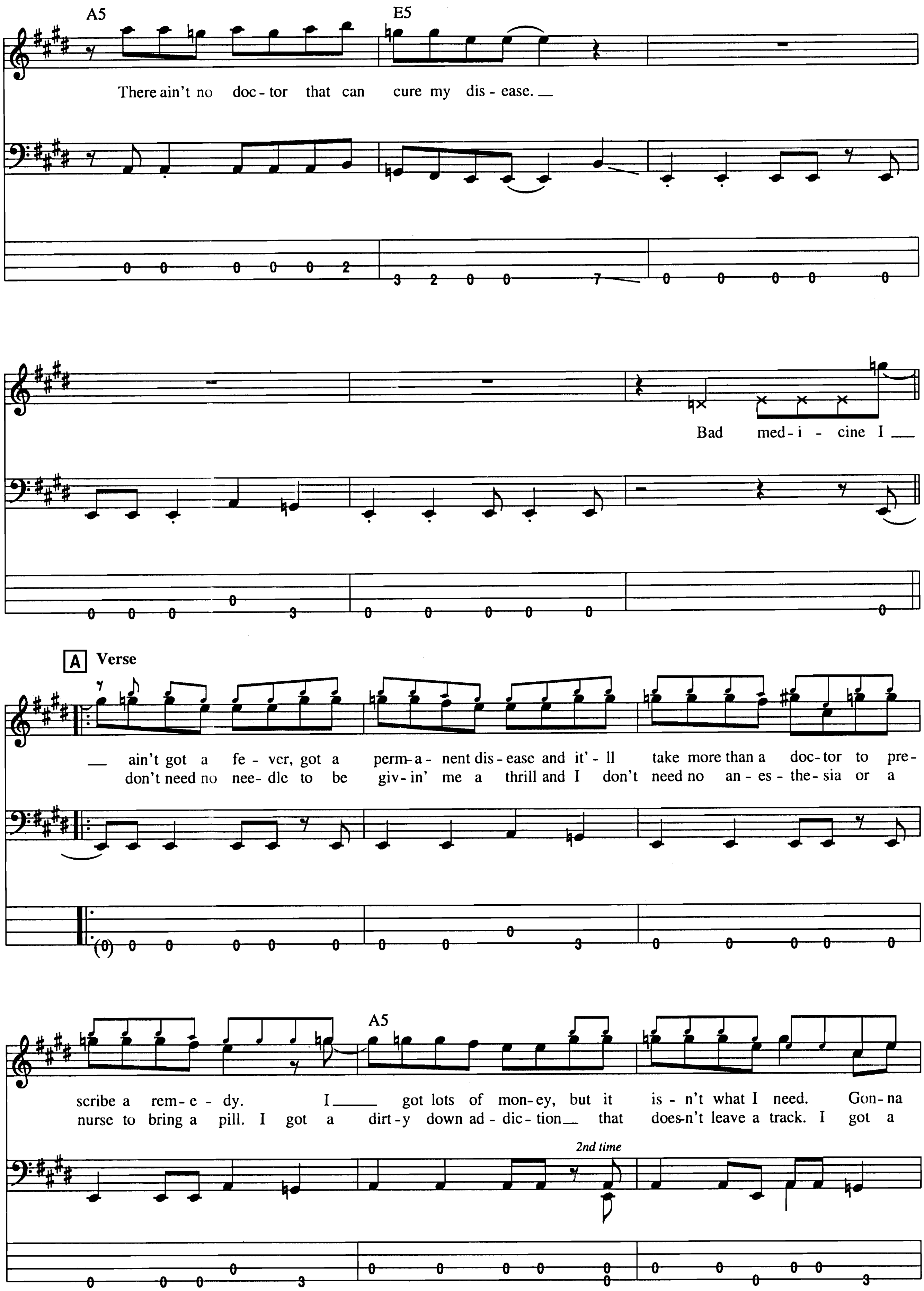
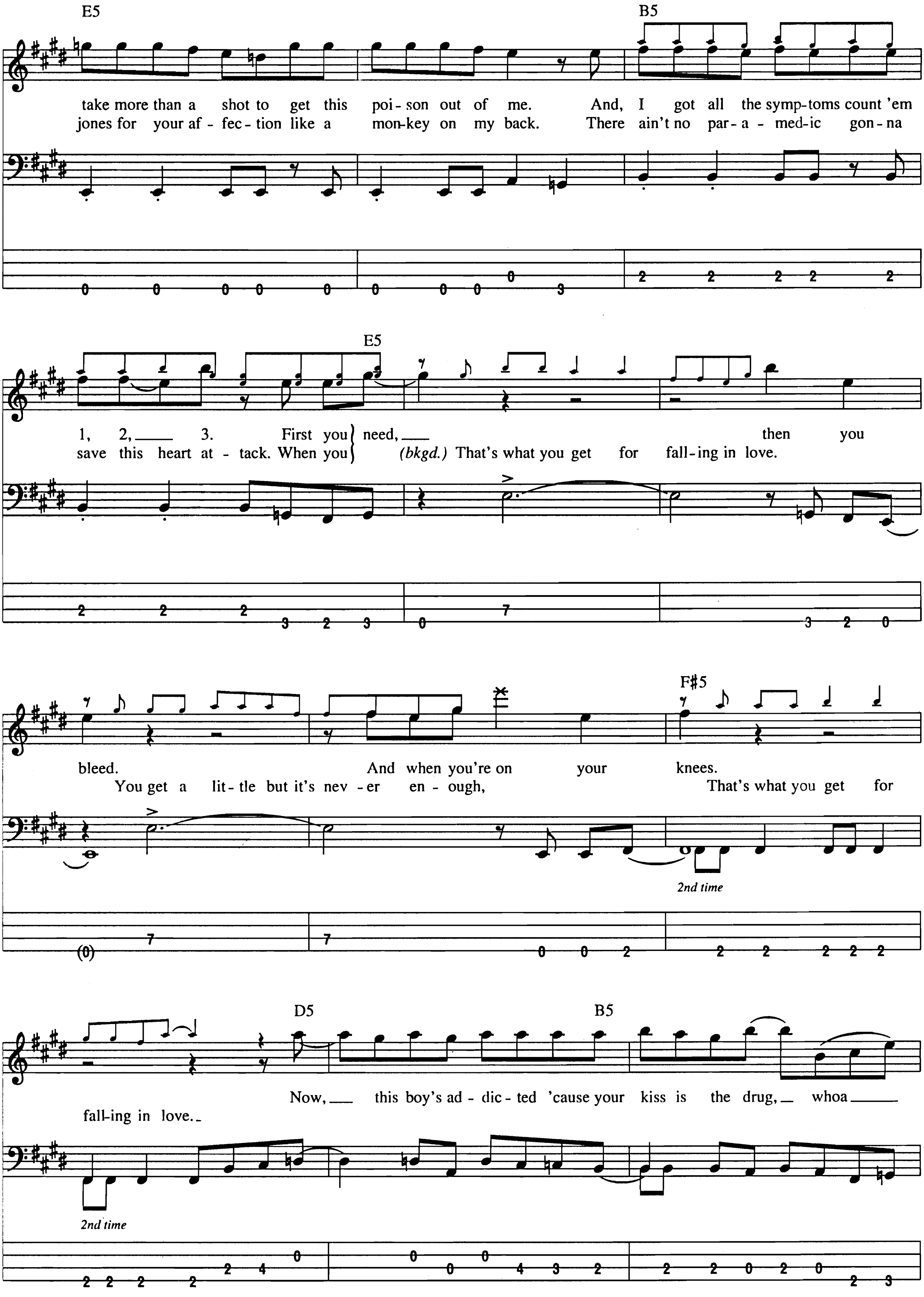
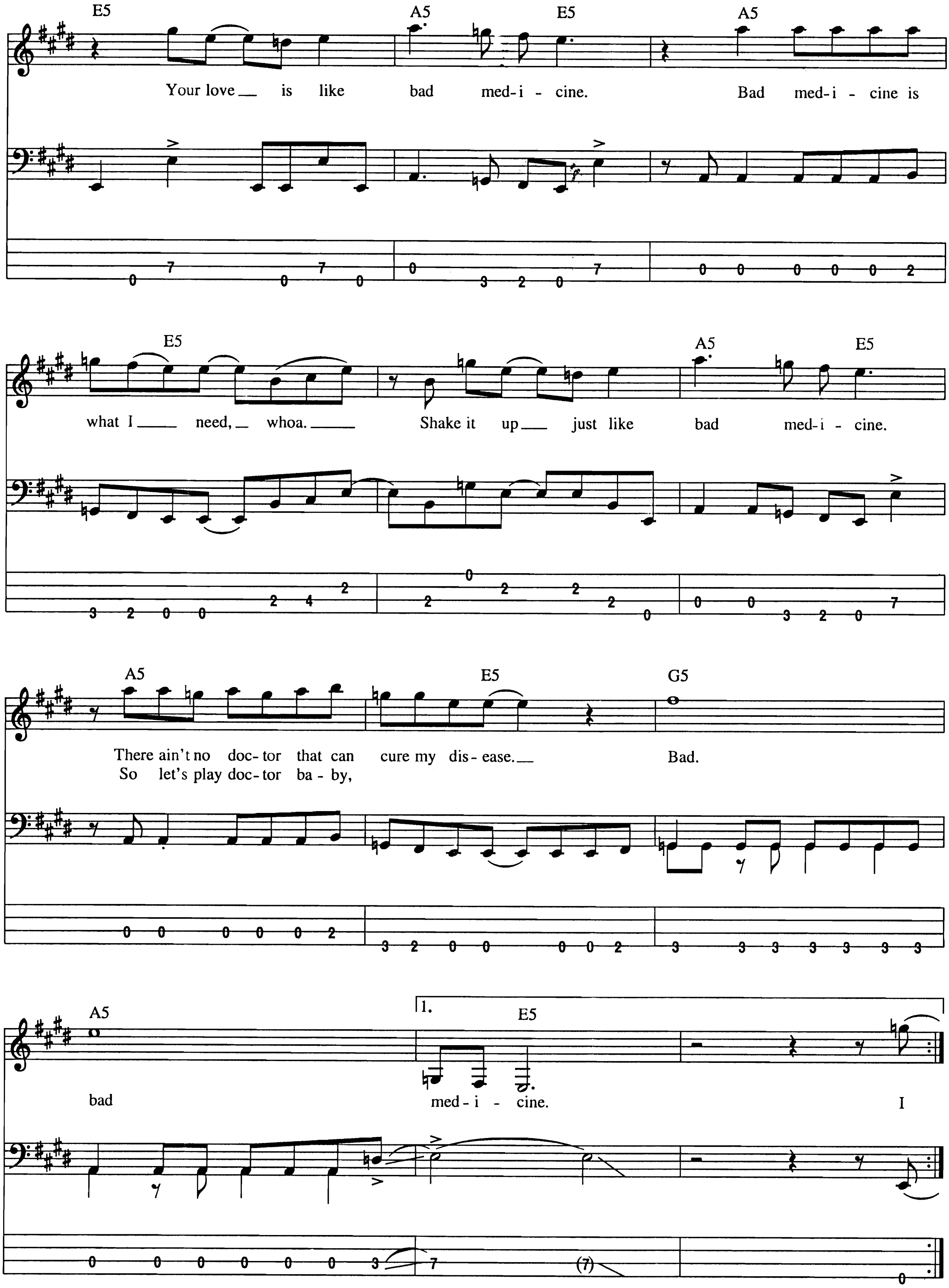
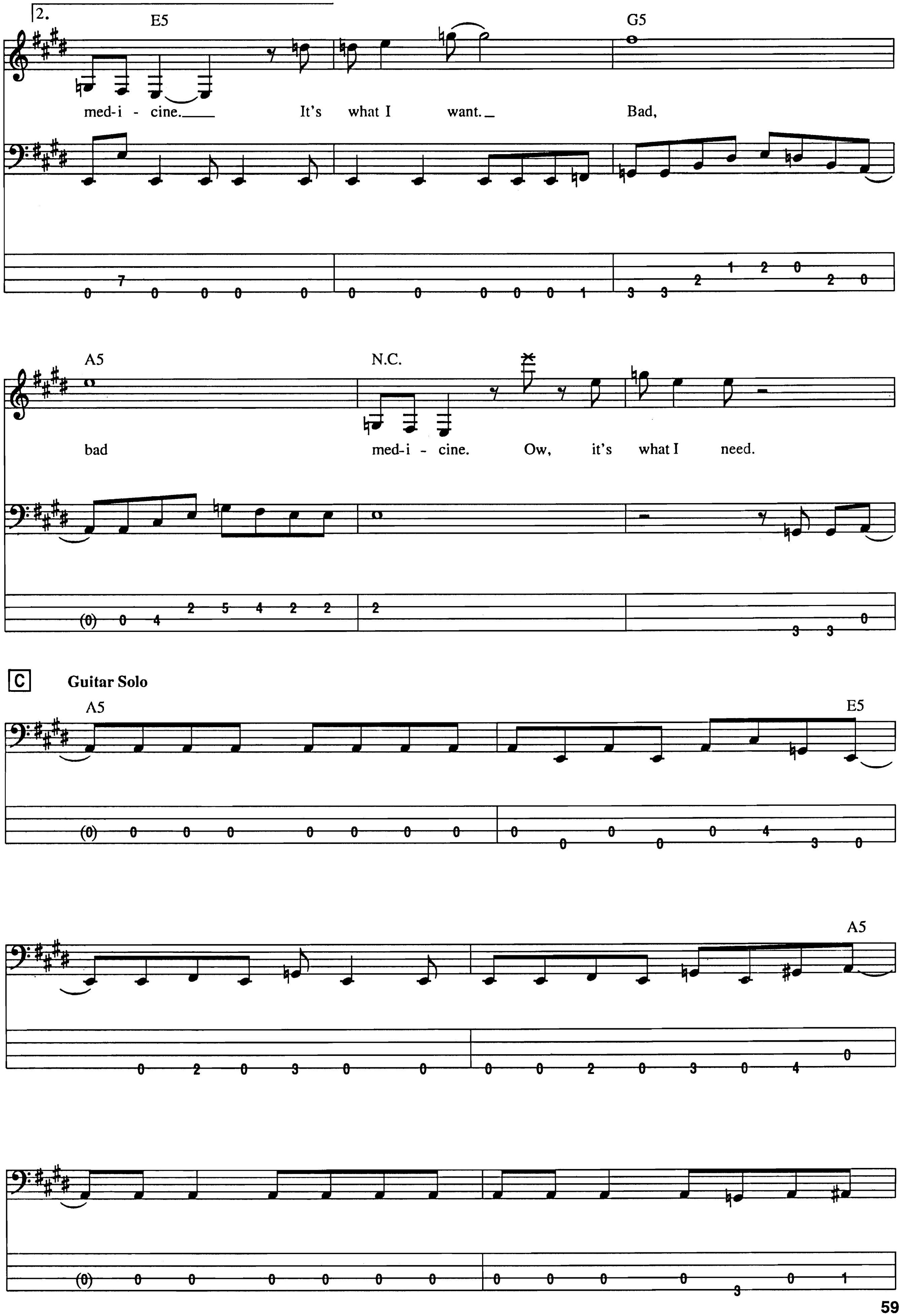
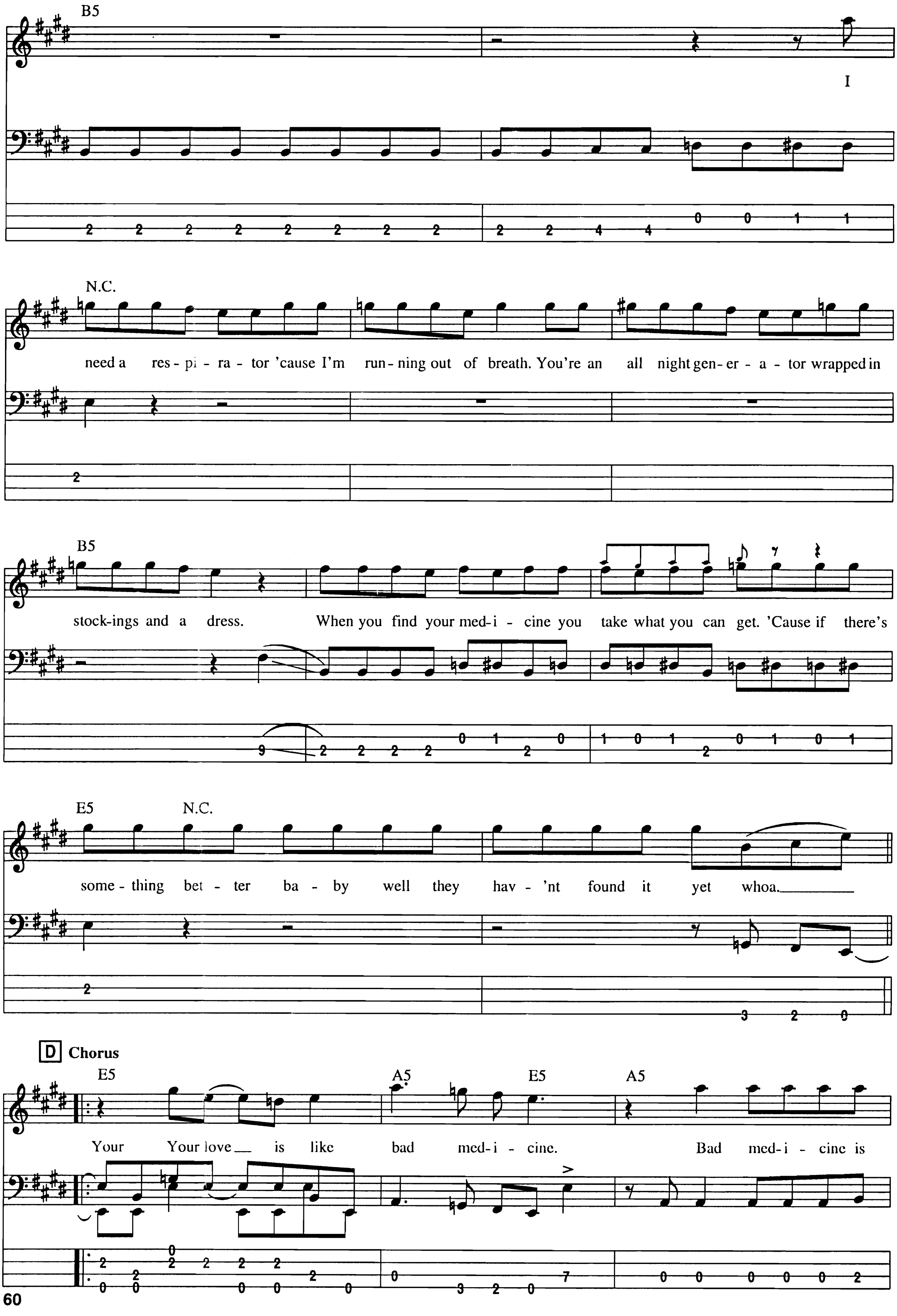

A5
E5
There ain't no doc - tor that can cure my dis - ease. __
Bad med - i - cine I __
A Verse
__ ain't got a fe - ver, got a perm - a - nent dis - ease and it' - ll take more than a doc - tor to pre -
don't need no nee - dle to be giv - in' me a thrill and I don't need no an - es - the - sia or a
scribe a rem - e - dy. I ____ got lots of mon - ey, but it is - n't what I need. Gon - na
nurse to bring a pill. I got a dirt - y down ad - dic - tion __ that does - n't leave a track. I got a
A5
2nd time

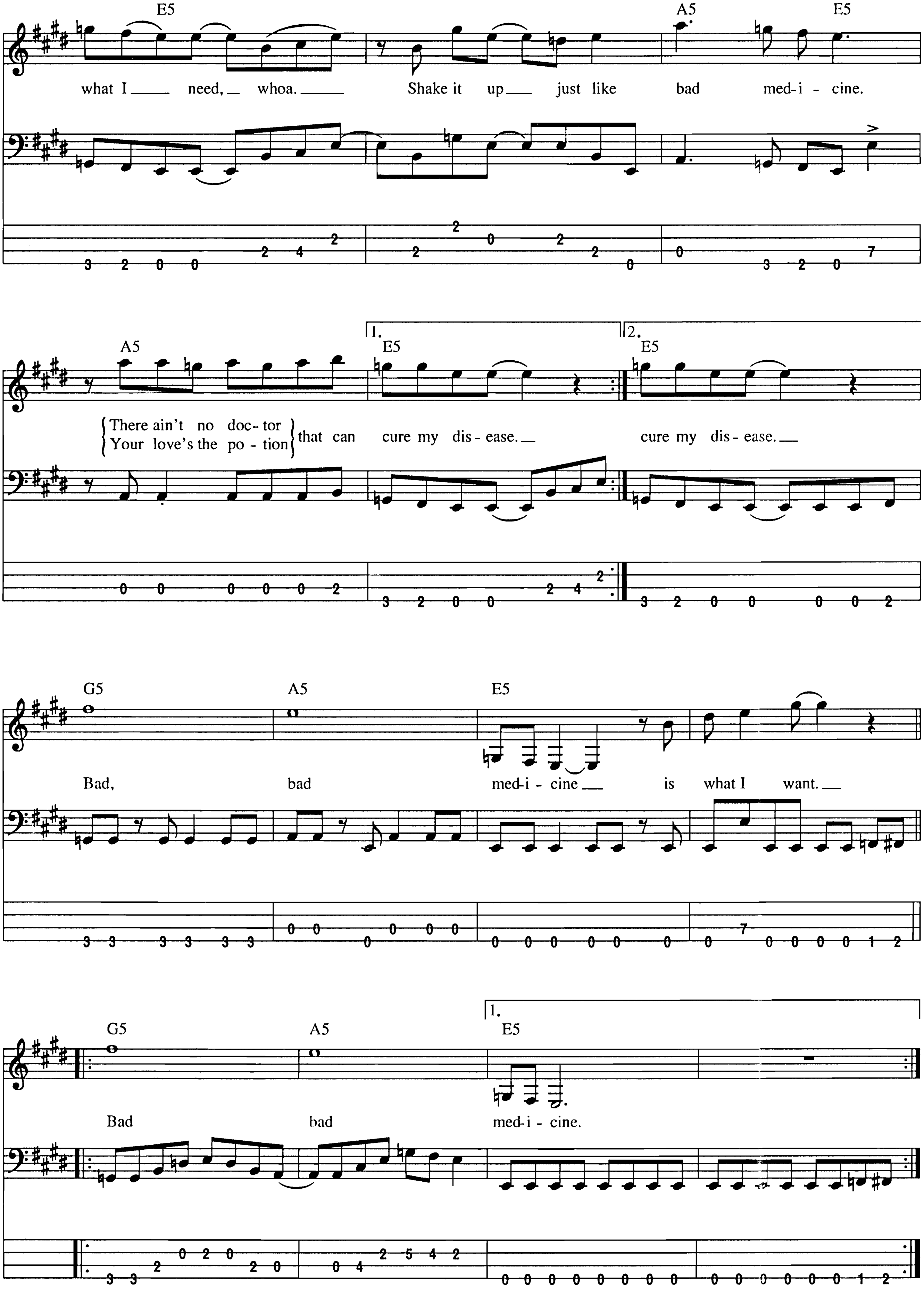

E5
B5
take more than a shot to get this poi-son out of me. And, I got all the symp-toms count 'em
jones for your af - fec - tion like a mon-key on my back. There ain't no par - a - med-ic gon - na
E5
1, 2, 3. First you need,
then you
save this heart at - tack. When you
(bkgd.) That's what you get for fall-ing in love.
F#5
bleed. And when you're on your knees.
You get a lit - tle but it's nev - er en - ough,
That's what you get for
2nd time
D5
B5
Now, this boy's ad - dic - ted 'cause your kiss is the drug, whoa
fall-ing in love.
2nd time

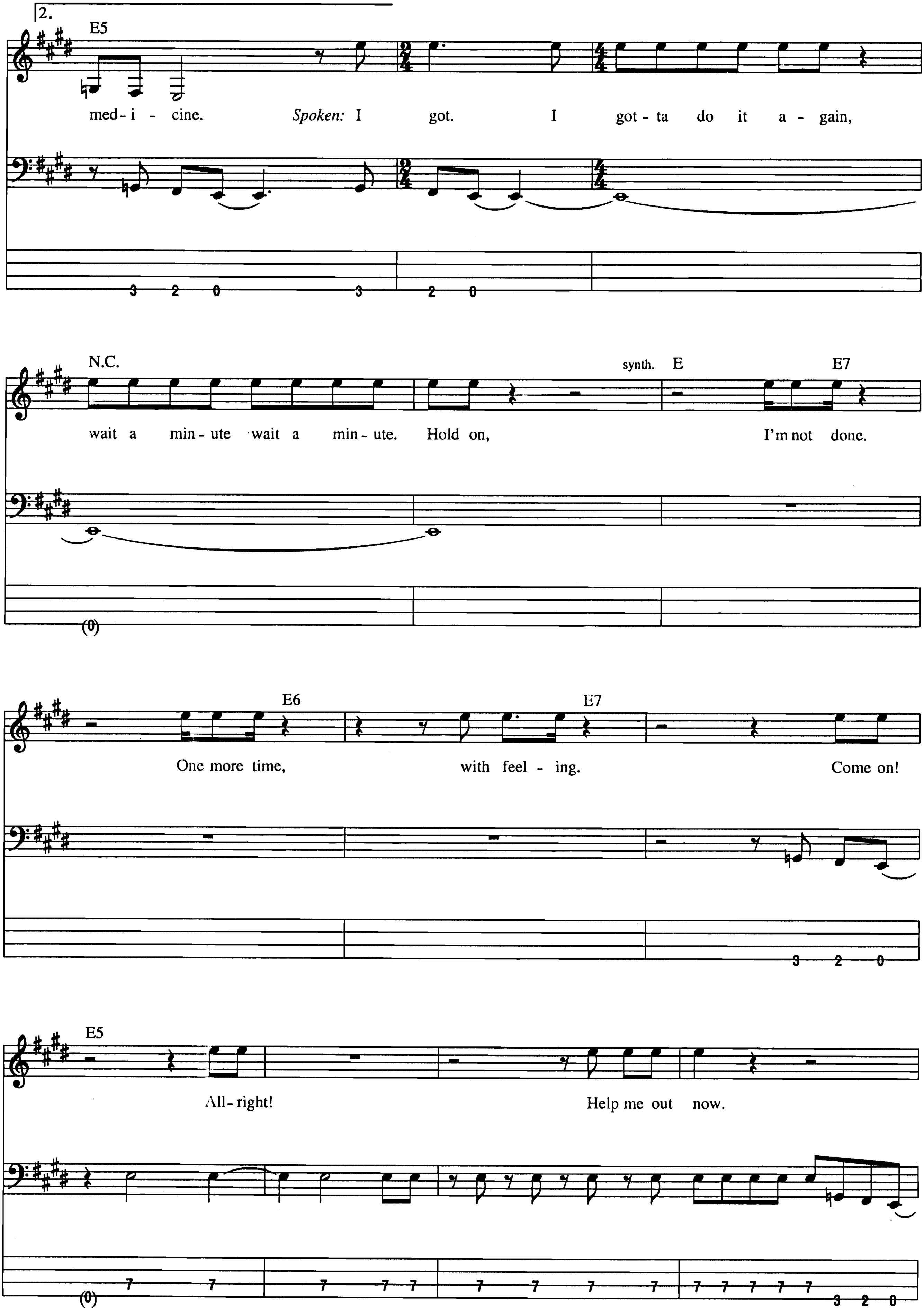
B Chorus

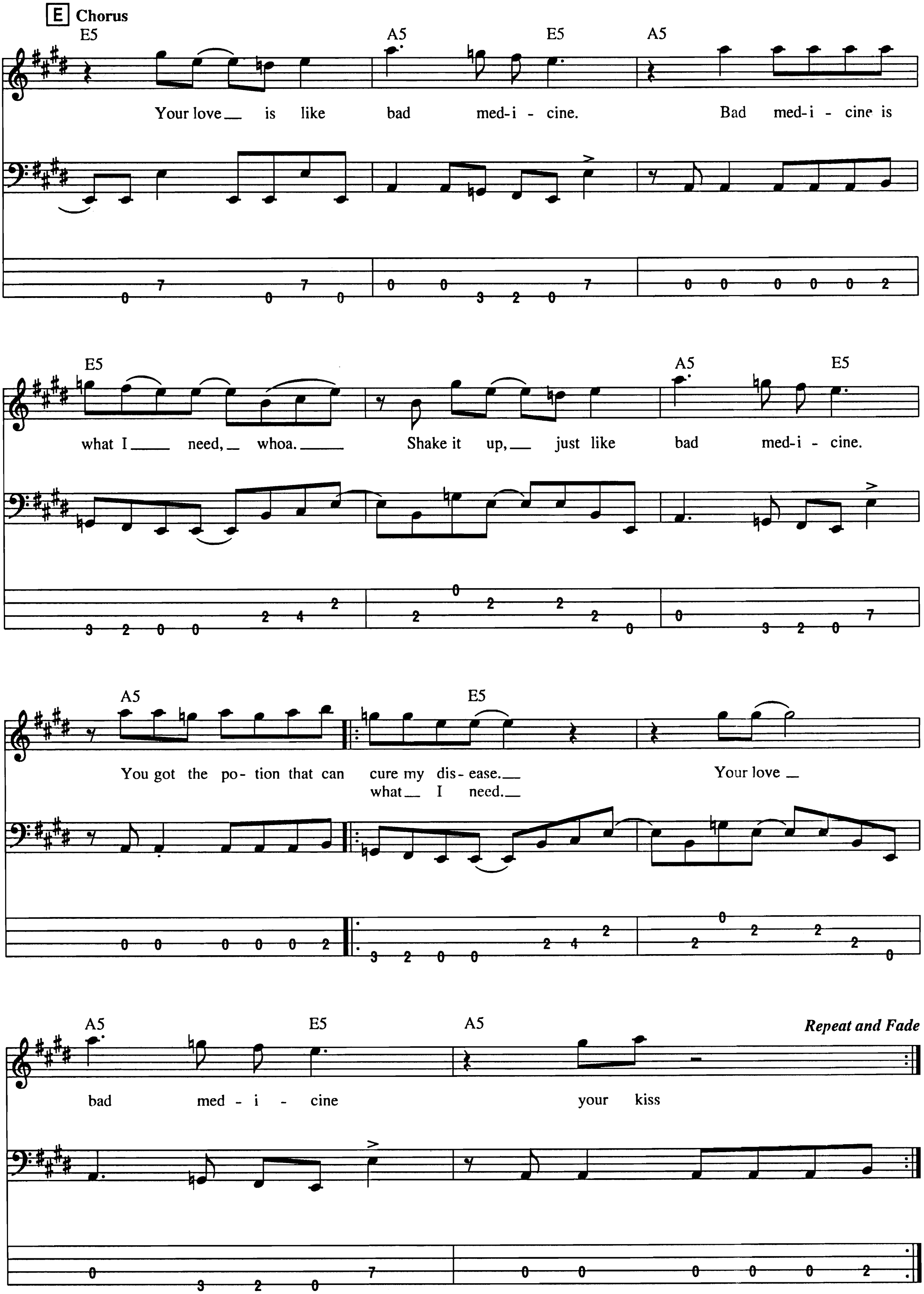

E5
A5
E5
A5
Your love is like bad med-i - cine. Bad med-i - cine is
E5
A5
E5
what I need, whoa. Shake it up just like bad med-i - cine.
A5
E5
G5
There ain't no doc-tor that can cure my dis-ease. Bad.
So let's play doc-tor ba - by,
A5
1.
E5
bad med - i - cine. I


2.
E5
med-i - cine.
It's what I want.
G5
Bad,
A5
bad
N.C.
med-i - cine.
Ow, it's what I need.
C
Guitar Solo
A5
E5
A5


B5
I
N.C.
need a res - pi - ra - tor 'cause I'm run - ning out of breath. You're an all night gen - er - a - tor wrapped in
B5
stock-ings and a dress. When you find your med-i - cine you take what you can get. 'Cause if there's
E5 N.C.
some - thing bet - ter ba - by well they hav - 'nt found it yet whoa.
D Chorus
E5 A5 E5 A5
Your Your love is like bad med-i - cine. Bad med-i - cine is

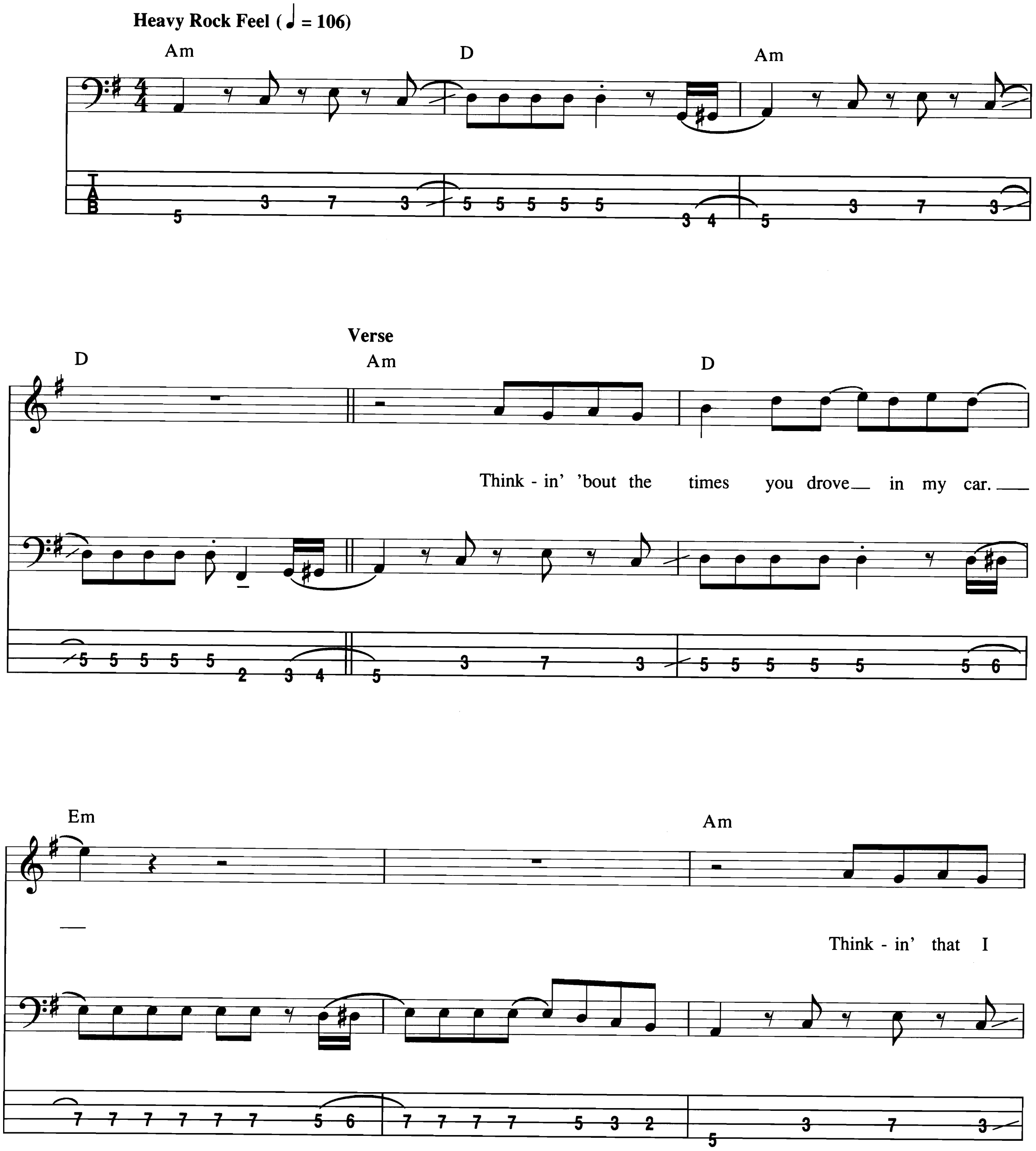

E5 A5 E5
what I need, whoa. Shake it up just like bad med-i - cine.
A5
1. E5
2. E5
There ain't no doc - tor that can cure my dis - ease.
Your love's the po - tion
cure my dis - ease.
G5 A5 E5
Bad, bad med-i - cine is what I want.
G5 A5
1. E5
Bad bad med-i - cine.


2.
E5
med - i - cine. Spoken: I got. I got - ta do it a - gain,
N.C.
wait a min - ute wait a min - ute. Hold on,
synth. E
E7
I'm not done.
E6
E7
One more time, with feel - ing. Come on!
E5
All - right! Help me out now.


E Chorus
E5 A5 E5 A5
Your love is like bad med-i - cine. Bad med-i - cine is
E5 A5 E5
what I need, whoa. Shake it up, just like bad med-i - cine.
A5 E5
You got the po- tion that can cure my dis- ease. Your love
what I need.
A5 E5 A5
Repeat and Fade
bad med - i - cine your kiss

Badge

Words and Music by Eric Clapton and George Harrison



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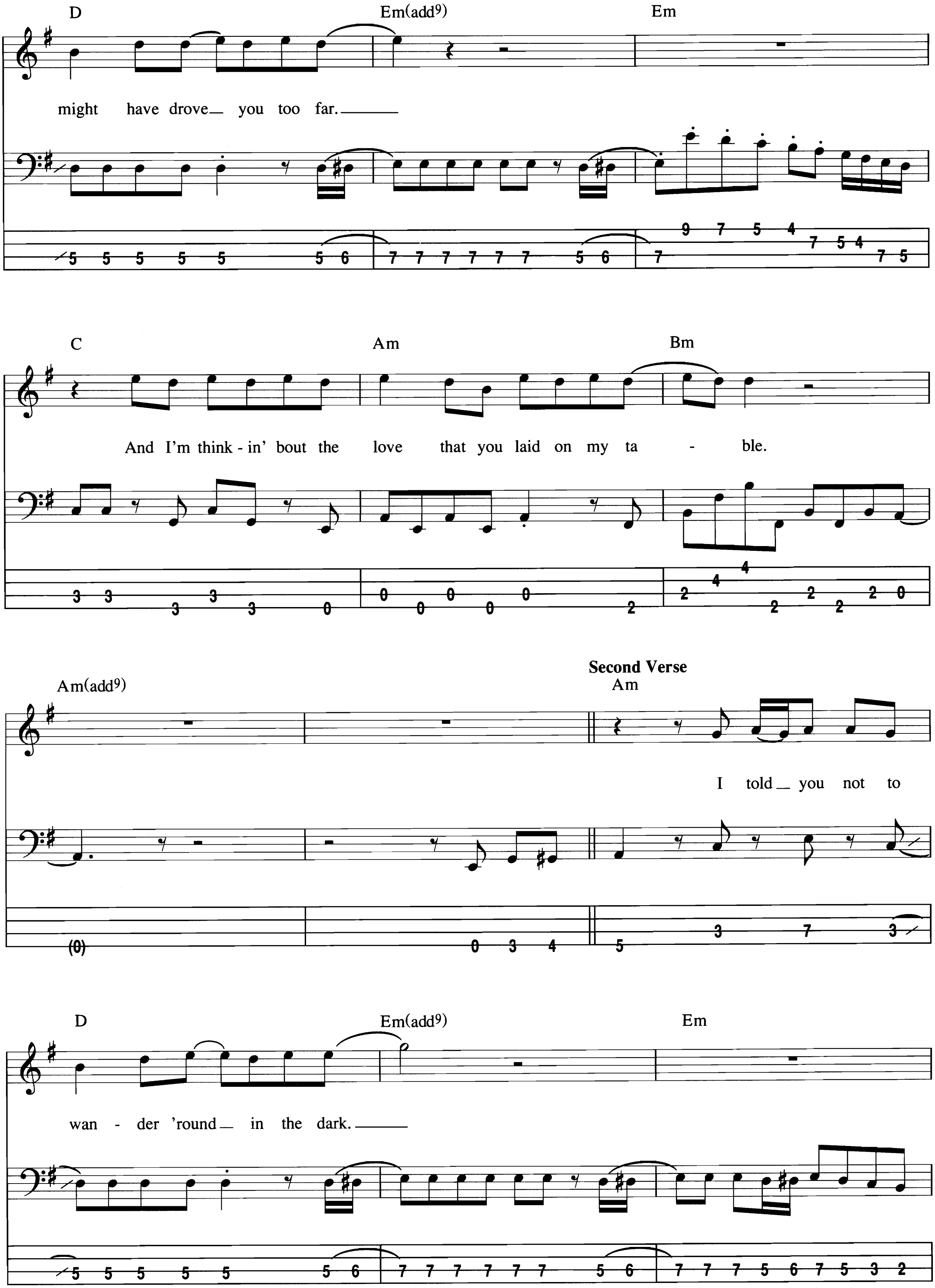
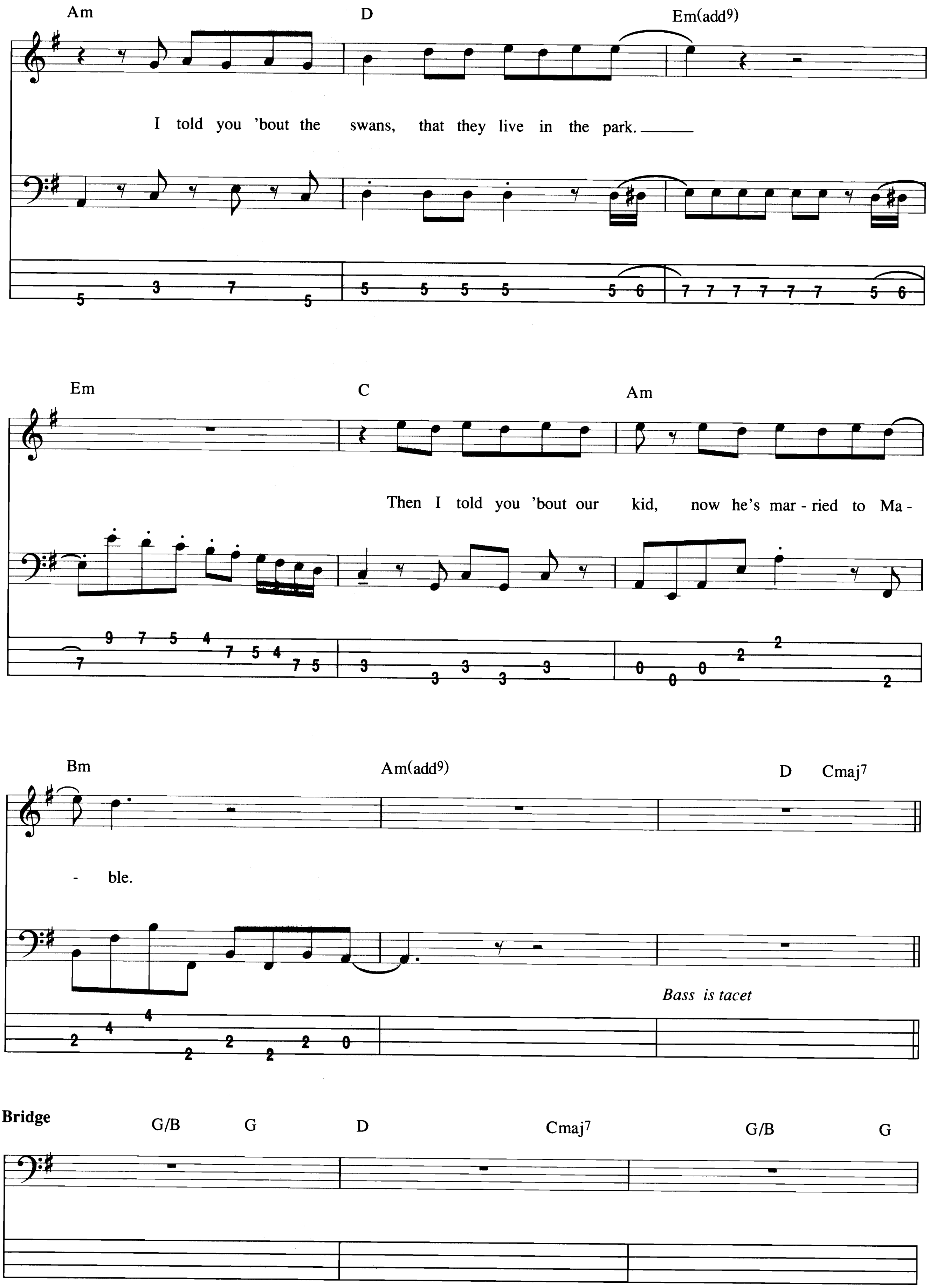
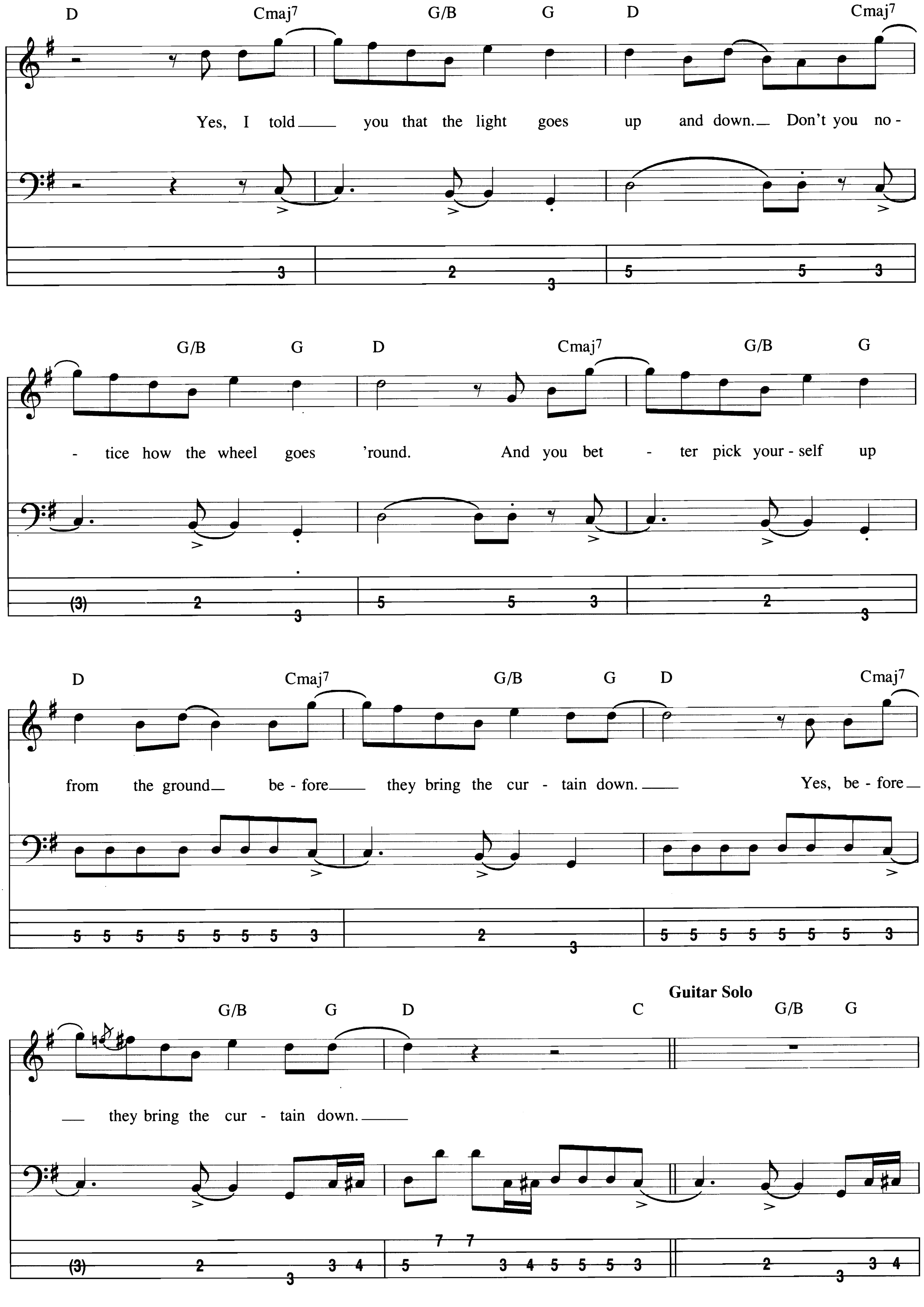
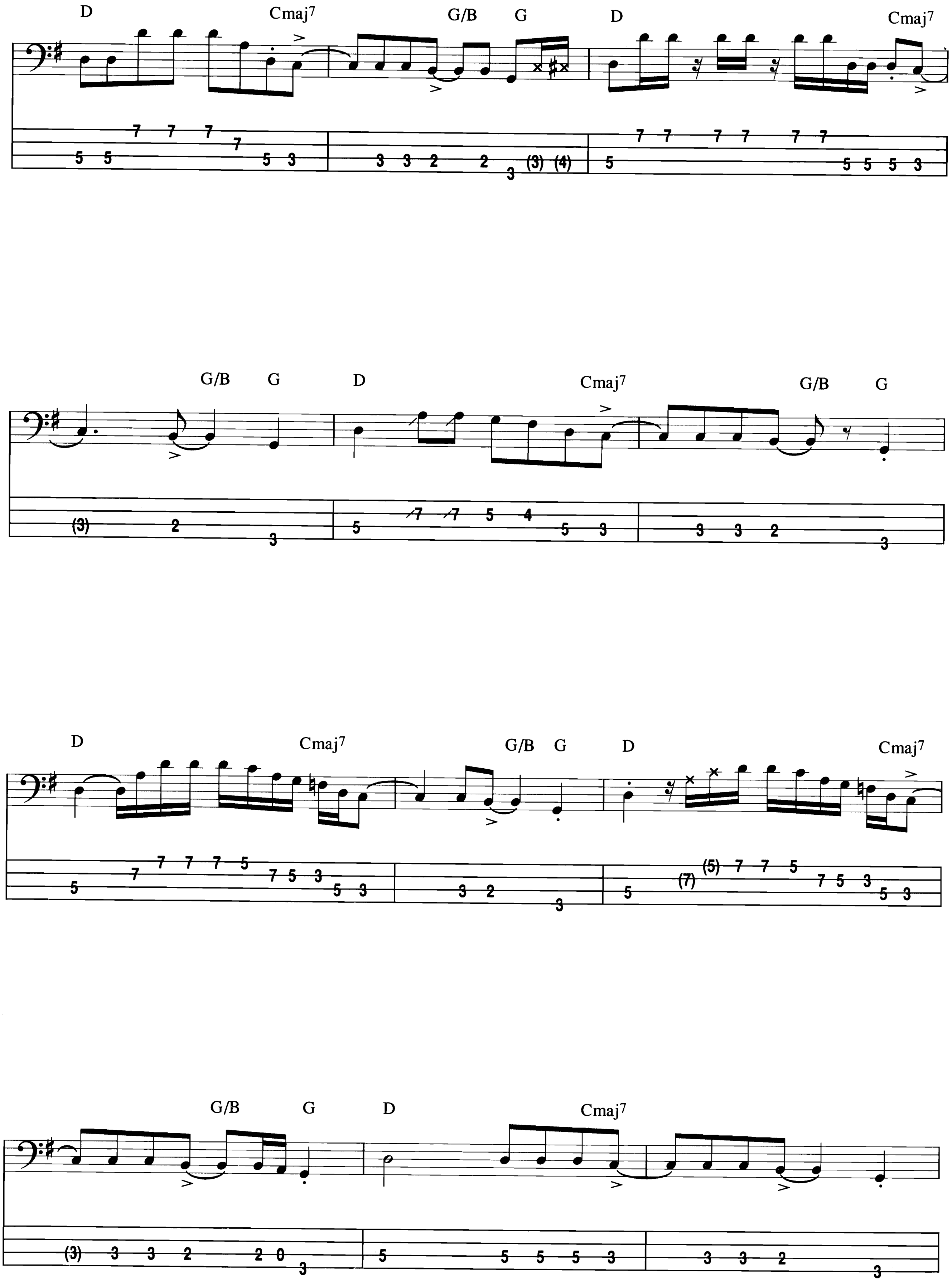
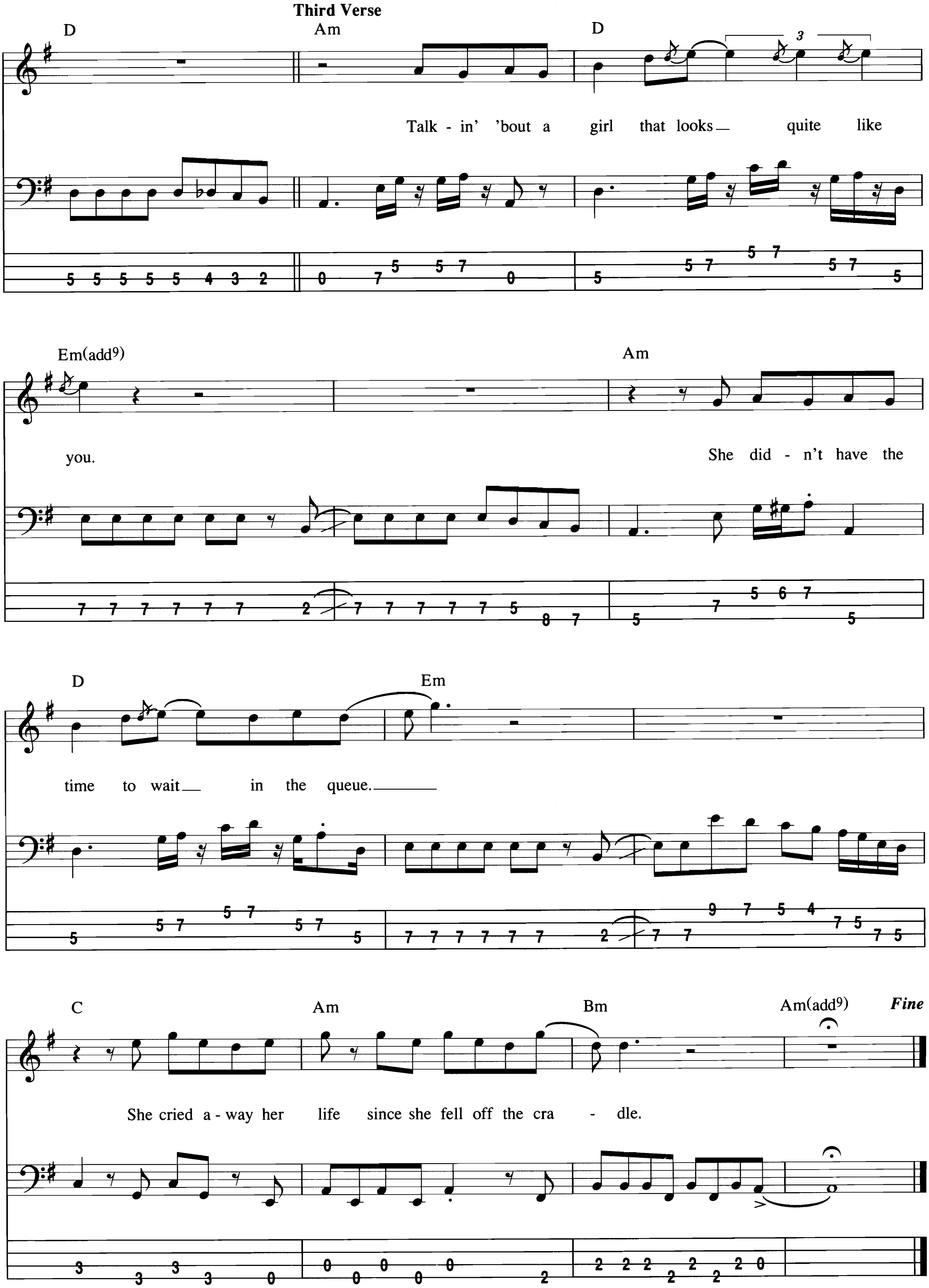

D
Em(add9)
Em
might have drove you too far.
C
Am
Bm
And I'm think - in' bout the love that you laid on my ta - ble.
Am(add9)
Second Verse
Am
I told you not to
D
Em(add9)
Em
wan - der 'round in the dark.


Am
D
Em(add9)
I told you 'bout the swans, that they live in the park.
Em
C
Am
Then I told you 'bout our kid, now he's mar - ried to Ma -
Bm
Am(add9)
D
Cmaj7
- ble.
Bass is tacet
Bridge
G/B
G
D
Cmaj7
G/B
G

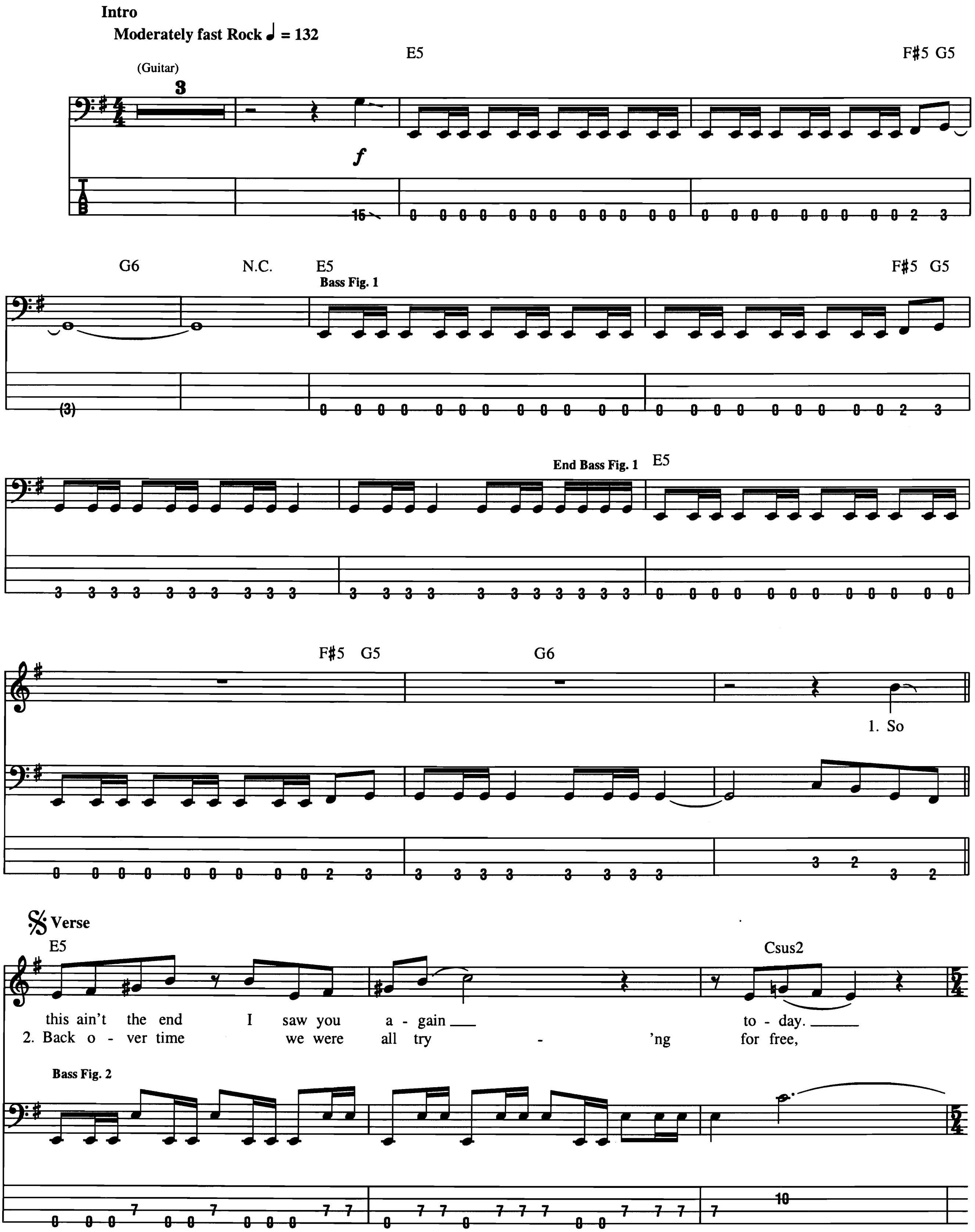

D Cmaj7 G/B G D Cmaj7
Yes, I told you that the light goes up and down. Don't you no -
G/B G D Cmaj7 G/B G
- tice how the wheel goes 'round. And you bet - ter pick your - self up
D Cmaj7 G/B G D Cmaj7
from the ground be - fore they bring the cur - tain down. Yes, be - fore
Guitar Solo
G/B G D C G/B G
they bring the cur - tain down.


D
Cmaj7
G/B
G
D
Cmaj7
G/B
G
D
Cmaj7
G/B
G
D
Cmaj7
G/B
G
D
Cmaj7
G/B
G
D
Cmaj7


Third Verse
D
Am
D
Talk - in' 'bout a girl that looks quite like
Em(add9)
Am
you.
She did - n't have the
D
Em
time to wait in the queue.
C
Am
Bm
Am(add9)
Fine
She cried a - way her life since she fell off the cra - dle.

Barracuda

Words and Music by Roger Fisher, Nancy Wilson, Ann Wilson and Michael Derosier



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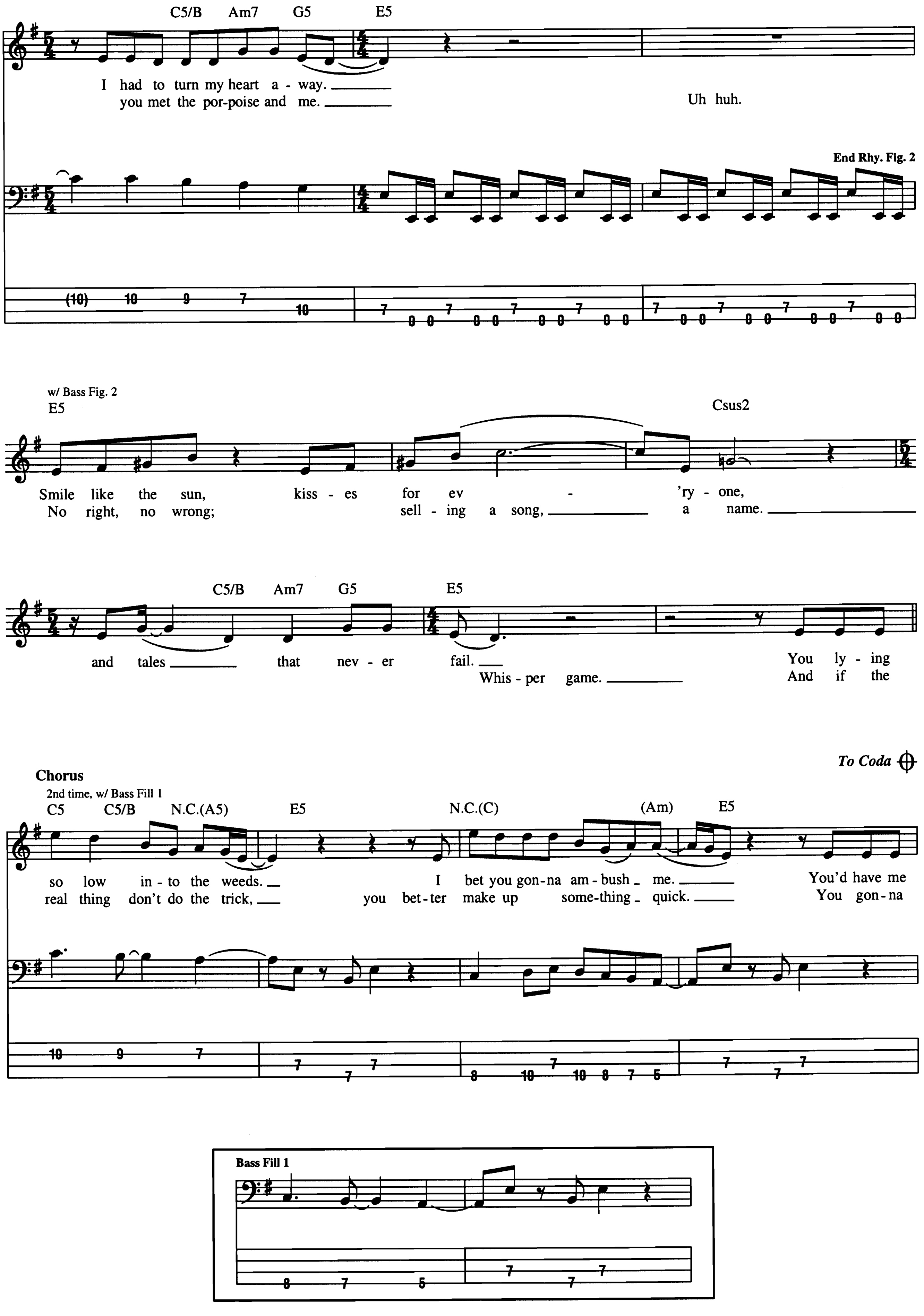
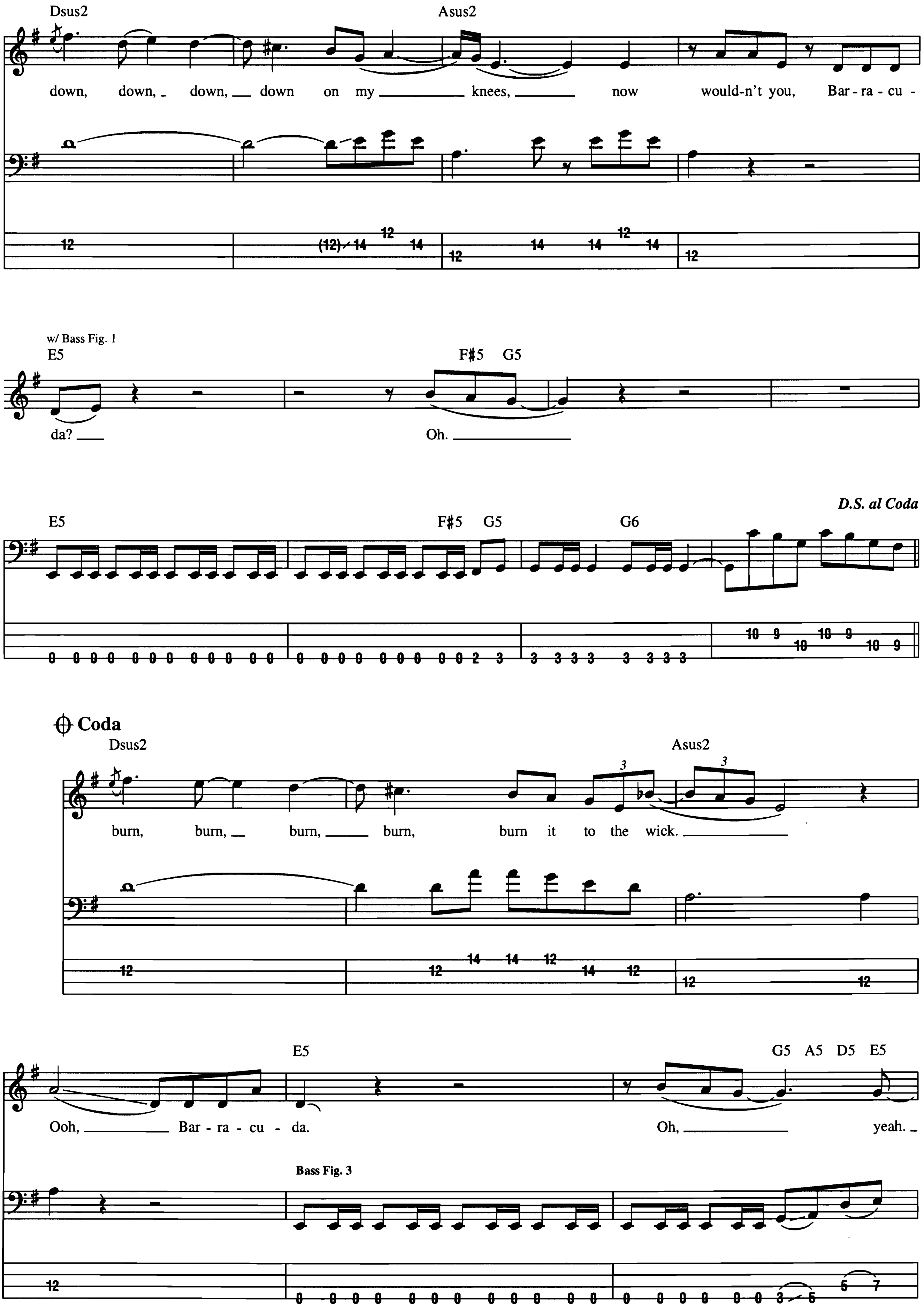
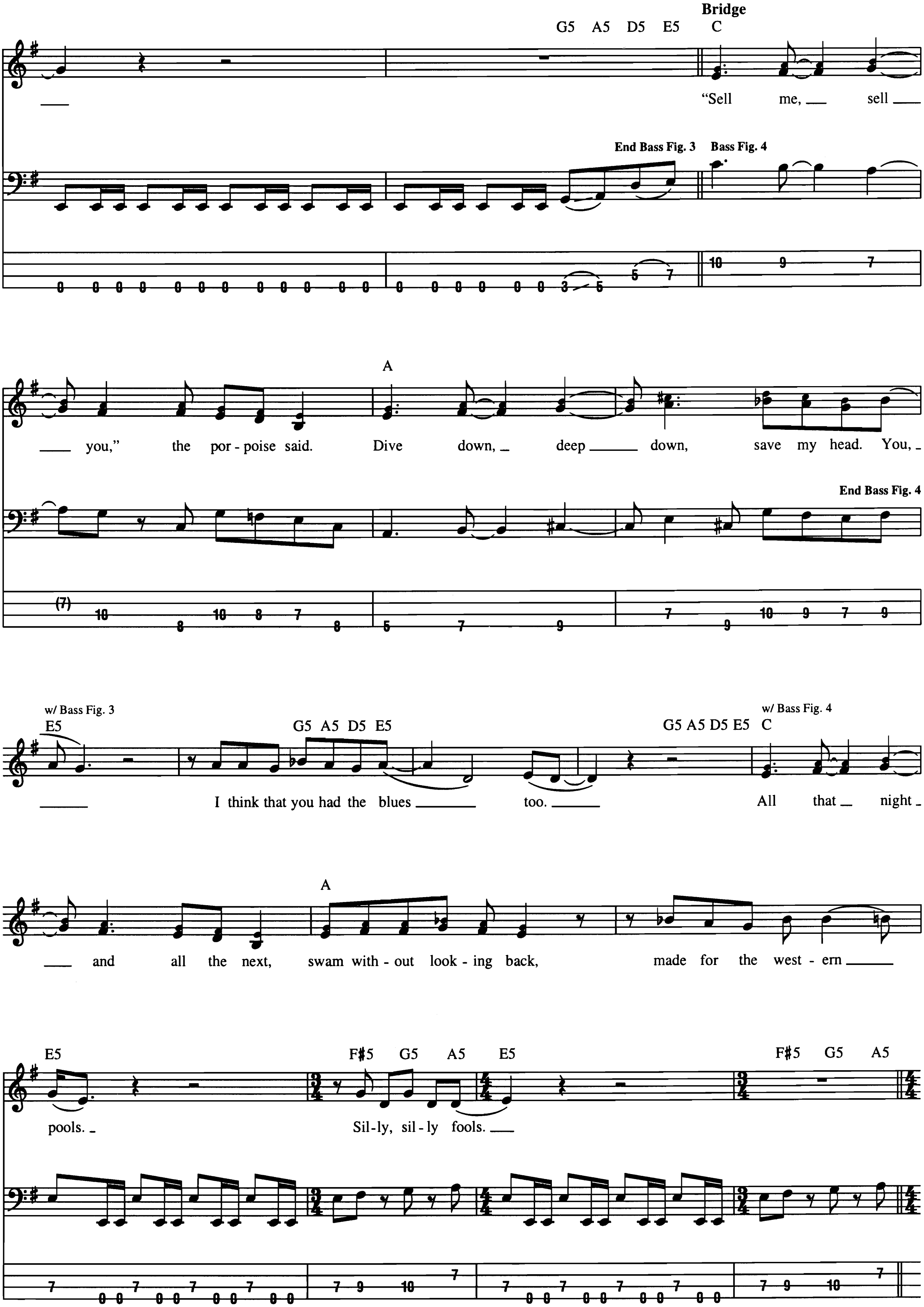
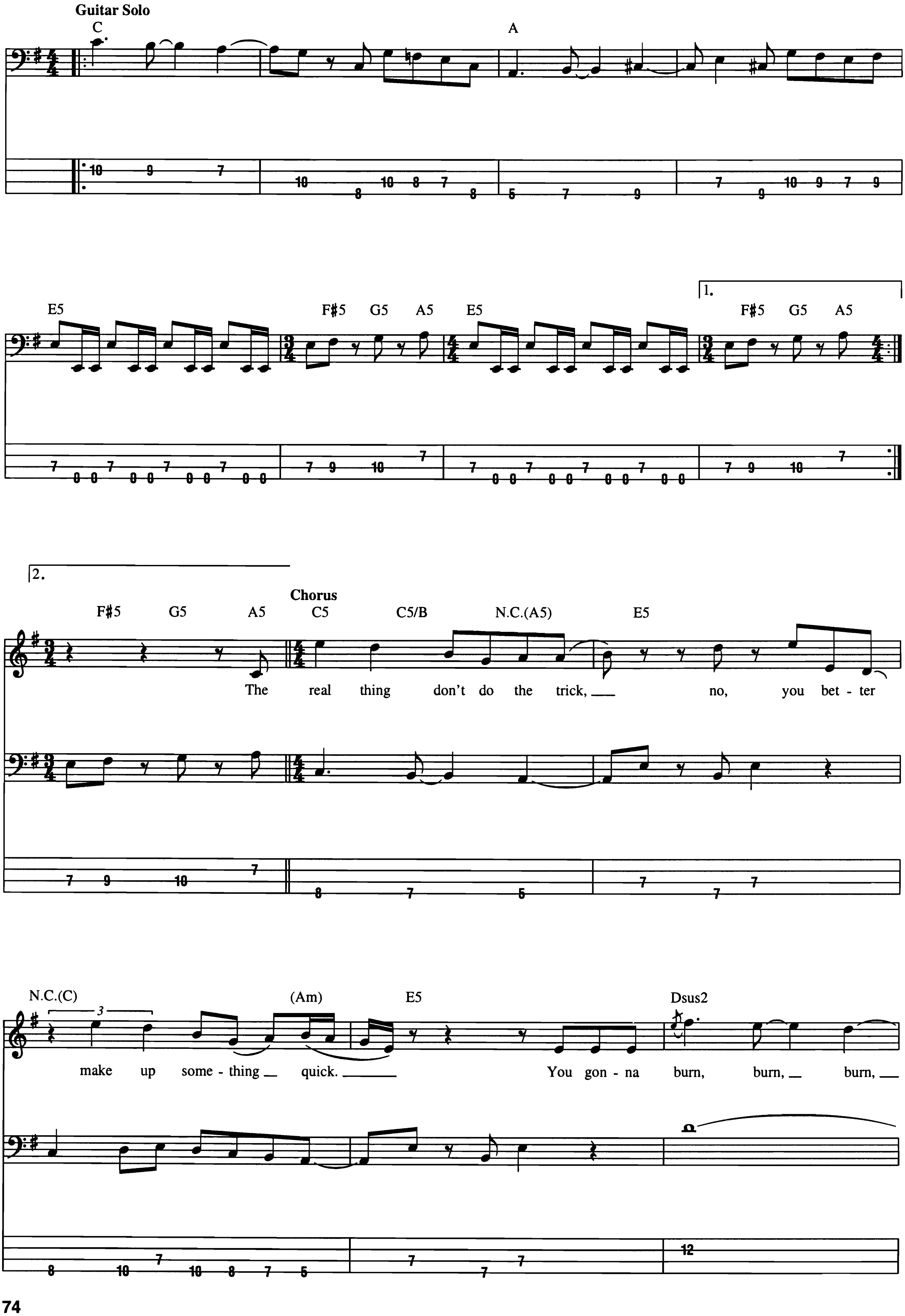
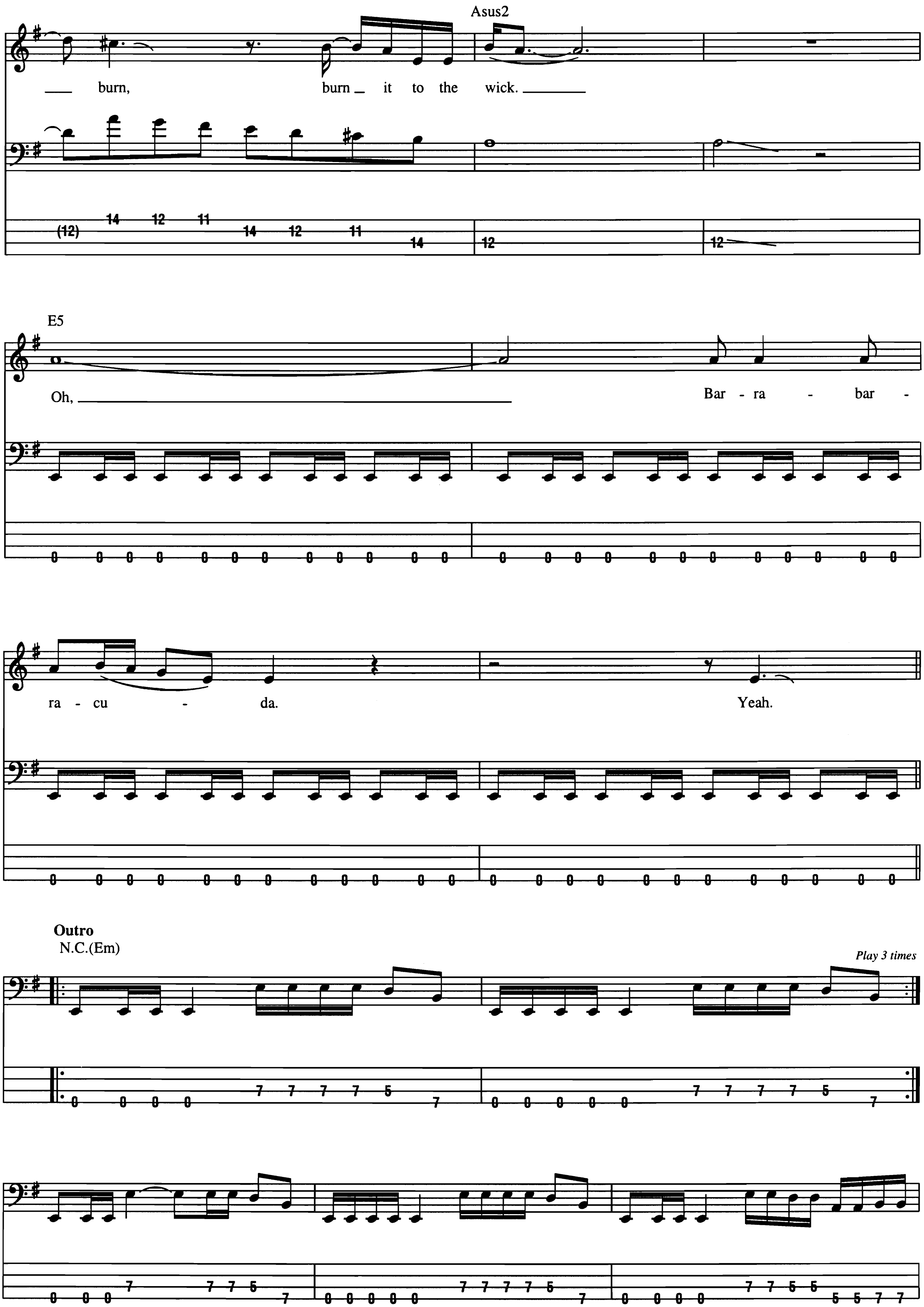
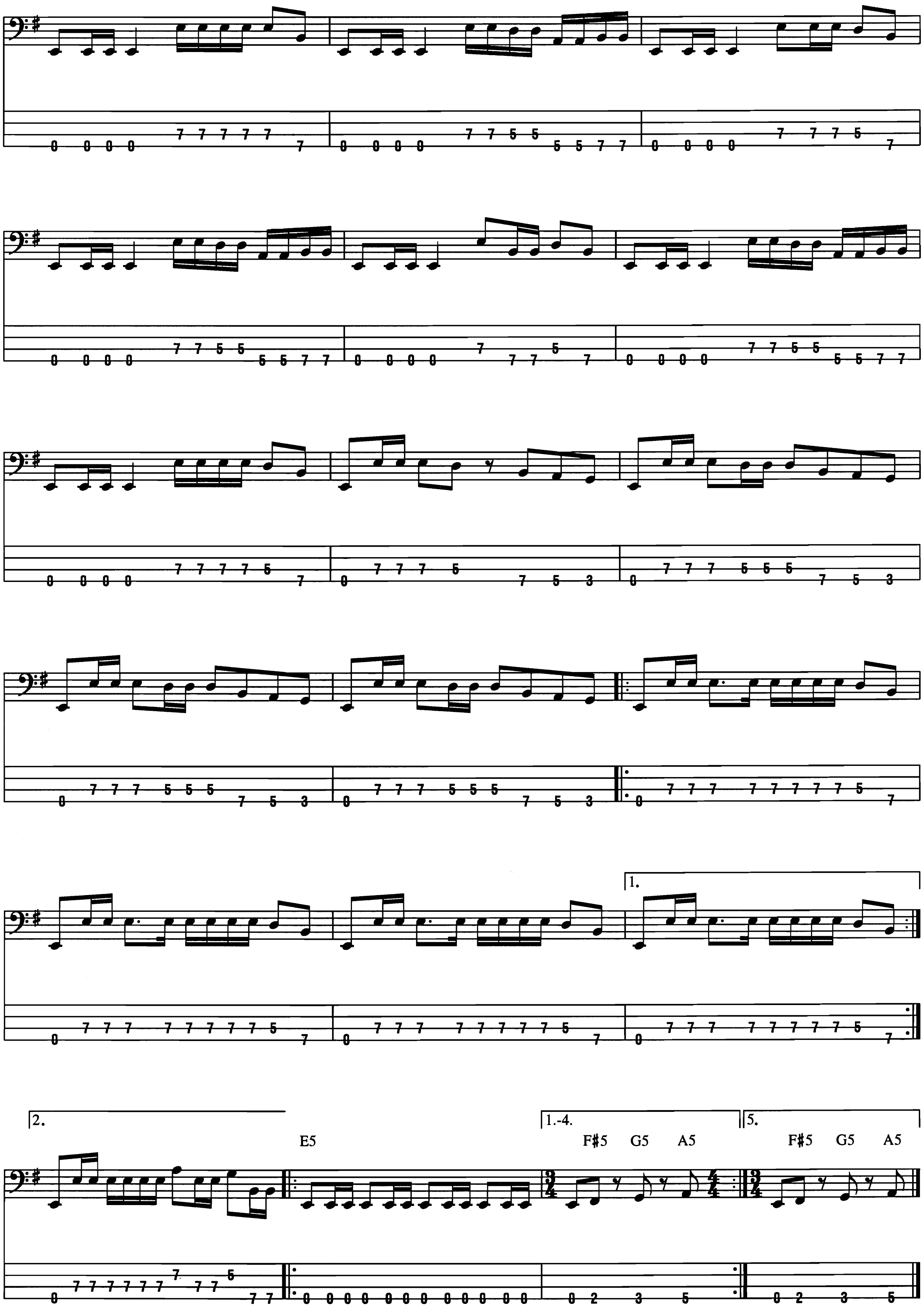

C5/B Am7 G5 E5
I had to turn my heart a - way.
you met the por-poise and me.
Uh huh.
End Rhy. Fig. 2
w/ Bass Fig. 2
E5
Csus2
Smile like the sun, kiss - es for ev - 'ry - one,
No right, no wrong; sell - ing a song, a name.
C5/B Am7 G5 E5
and tales that nev - er fail.
Whis - per game.
You ly - ing
And if the
Chorus
2nd time, w/ Bass Fill 1
To Coda
C5 C5/B N.C.(A5) E5 N.C.(C) (Am) E5
so low in - to the weeds. I bet you gon - na am - bush me.
real thing don't do the trick, you bet - ter make up some - thing quick.
You'd have me
You gon - na
Bass Fill 1


Dsus2
Asus2
down, down, down, down on my knees, now would-n't you, Bar - ra - cu -
w/ Bass Fig. 1
E5
F#5 G5
da? Oh.
D.S. al Coda
E5
F#5 G5
G6
Coda
Dsus2
Asus2
burn, burn, burn, burn, burn it to the wick.
E5
G5 A5 D5 E5
Ooh, Bar - ra - cu - da. Oh, yeah.
Bass Fig. 3


Bridge
G5 A5 D5 E5 C
"Sell me, sell you," the por-poise said.
A
Dive down, deep down, save my head. You,
End Bass Fig. 3
Bass Fig. 4
End Bass Fig. 4
w/ Bass Fig. 3
E5
G5 A5 D5 E5
I think that you had the blues too.
w/ Bass Fig. 4
G5 A5 D5 E5 C
All that night and all the next,
A
swam with-out look-ing back, made for the west-ern pools.
E5
F♯5 G5 A5 E5
Sil-ly, sil-ly fools.
F♯5 G5 A5

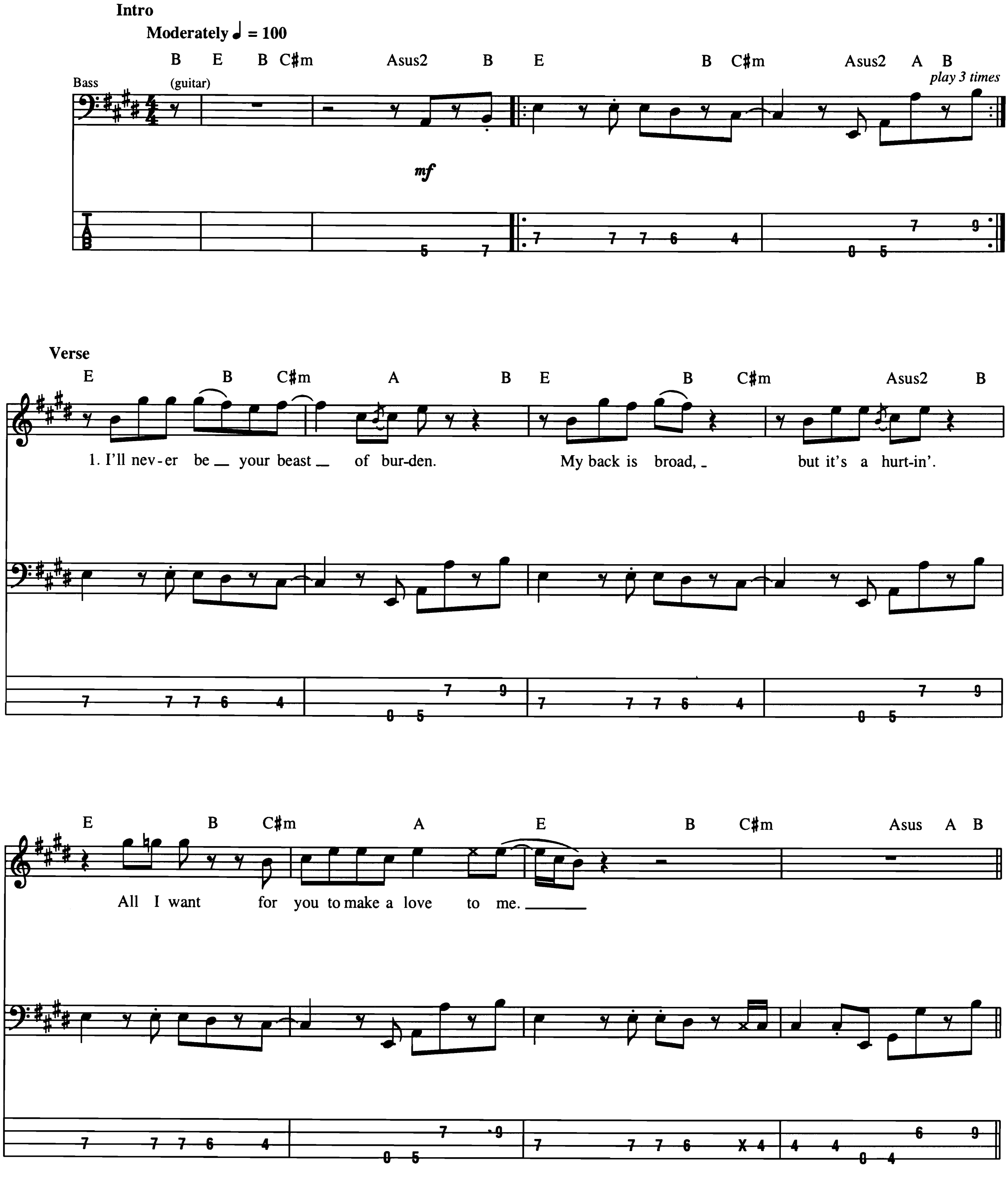

Guitar Solo
C
A
E5
F#5 G5 A5 E5
1.
F#5 G5 A5
2.
Chorus
F#5 G5 A5 C5 C5/B N.C.(A5) E5
The real thing don't do the trick, no, you bet - ter
N.C.(C) (Am) E5 Dsus2
make up some - thing quick. You gon - na burn, burn, burn,


Asus2
burn, burn it to the wick.
E5
Oh, Bar - ra - bar - ra - cu - da.
Yeah.
Outro
N.C.(Em)
Play 3 times


1.
2.
E5
1.-4.
F♯5 G5 A5
5.
F♯5 G5 A5

Beast of Burden

Words and Music by Mick Jagger and Keith Richards



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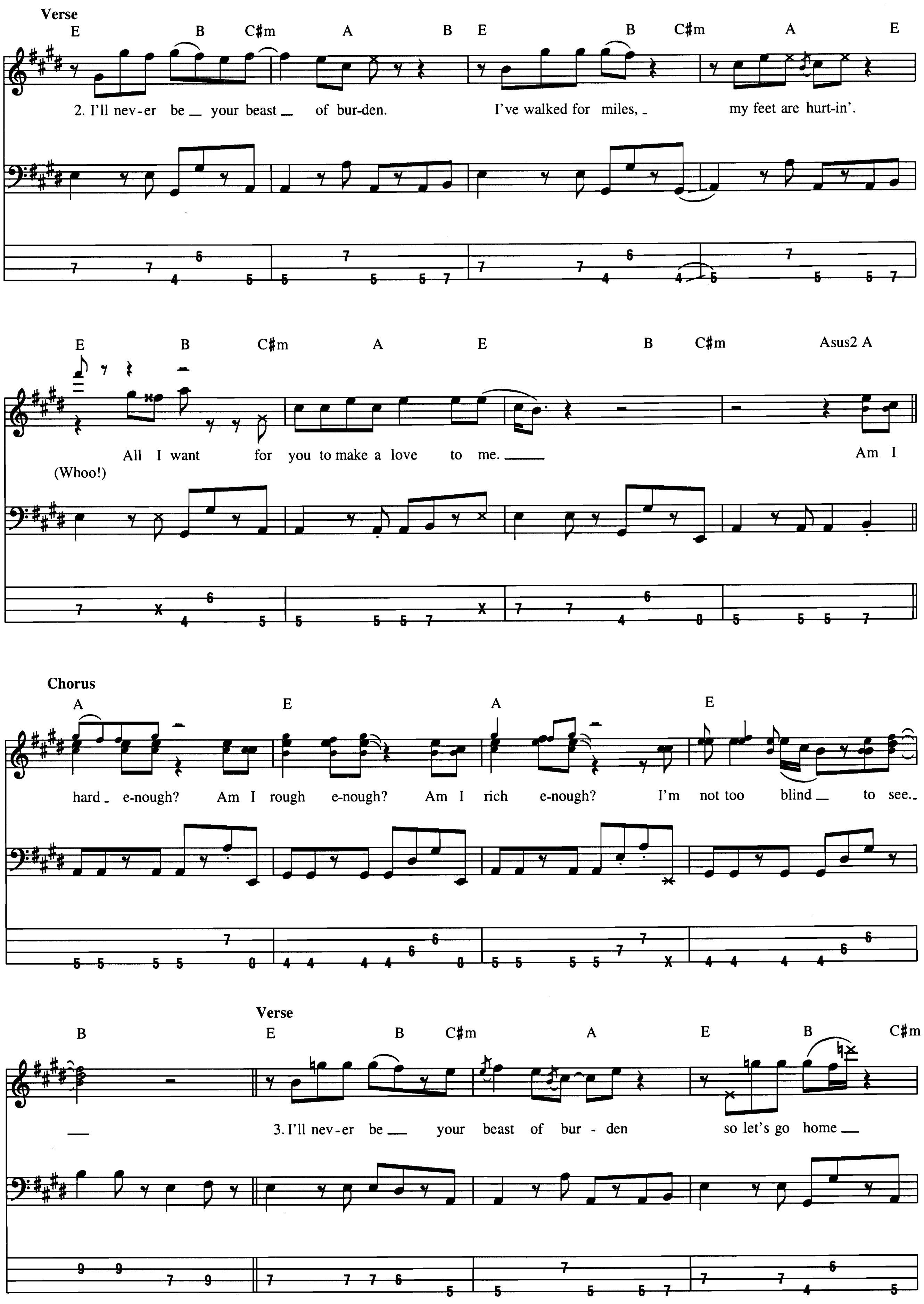
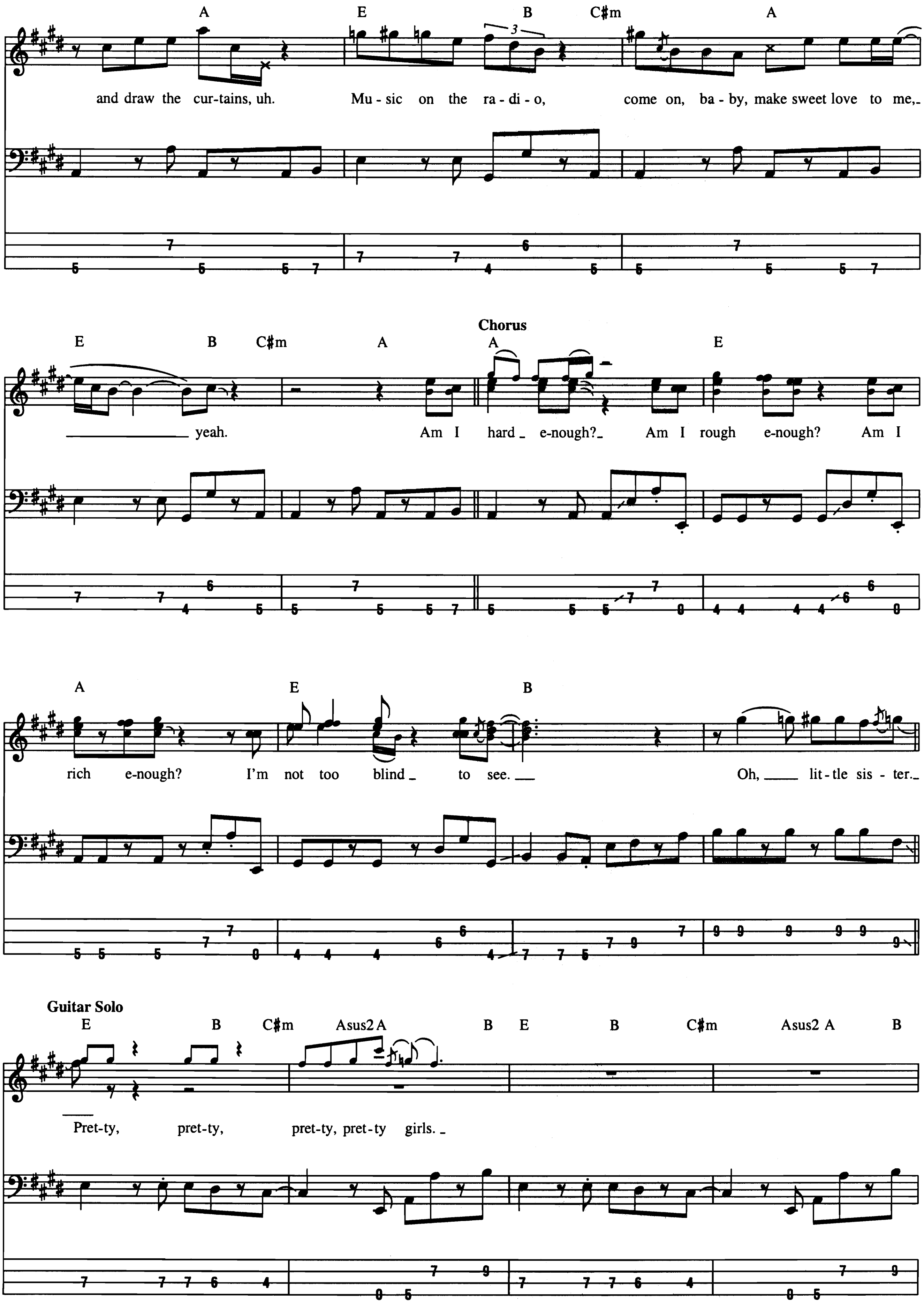
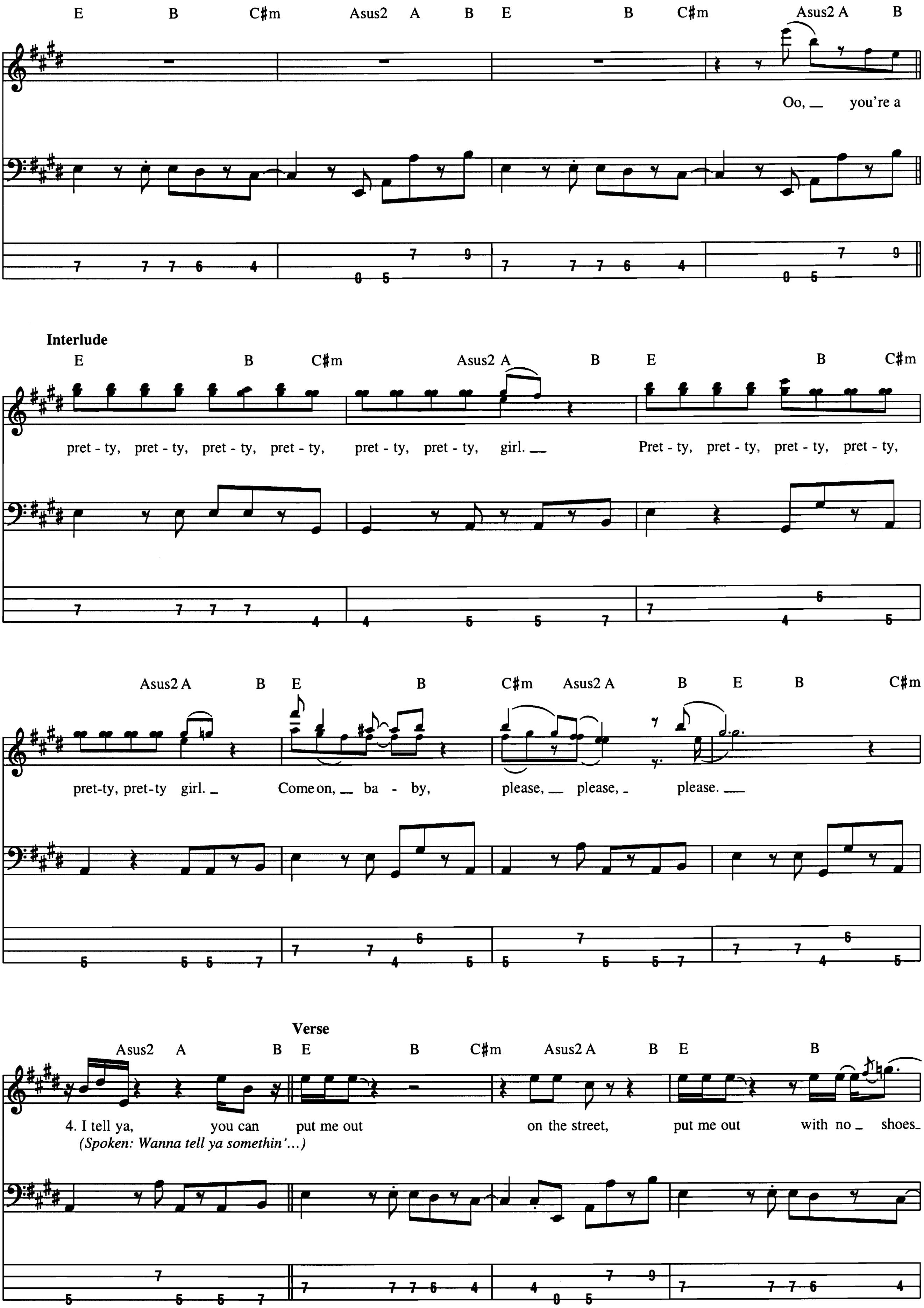
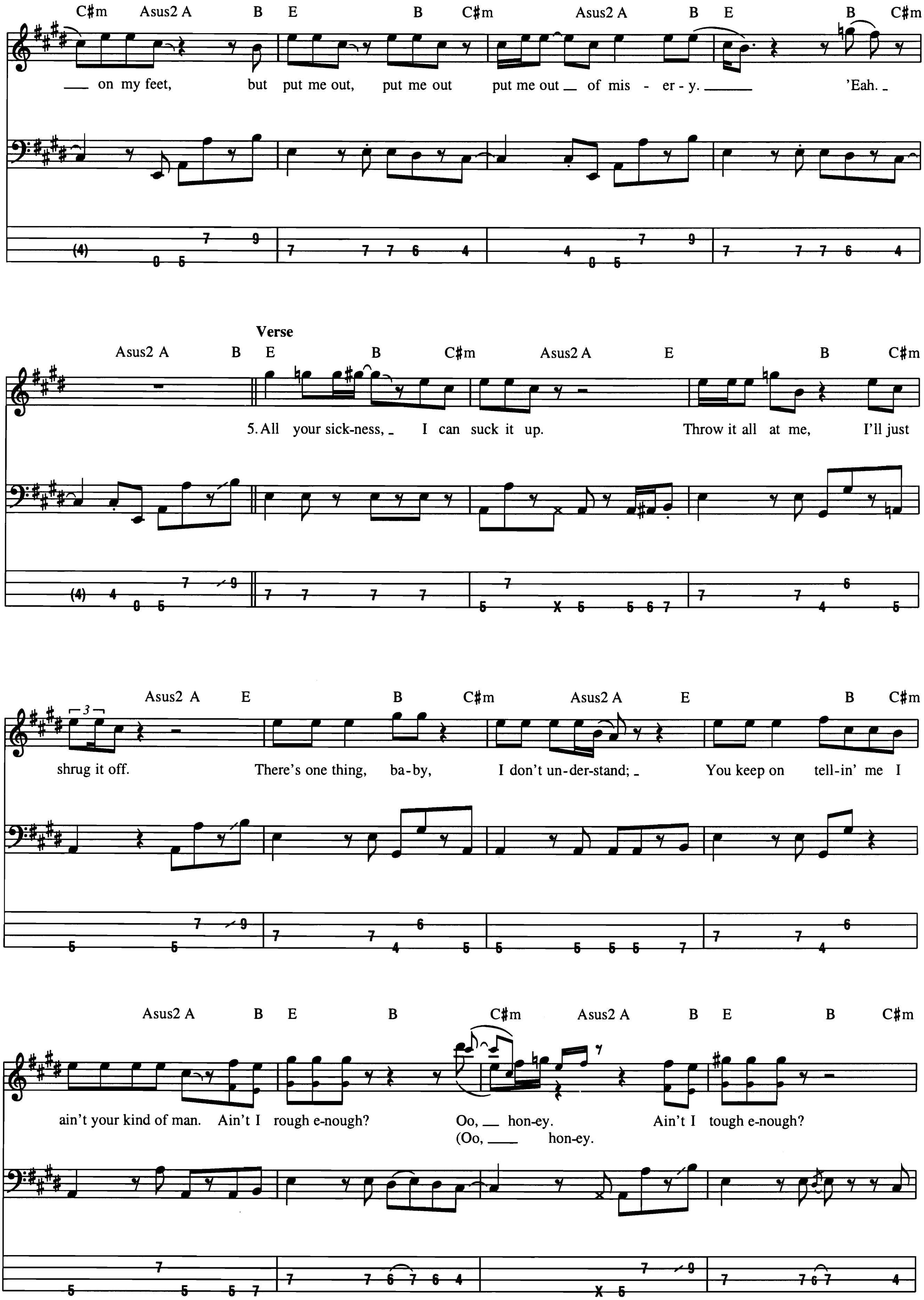
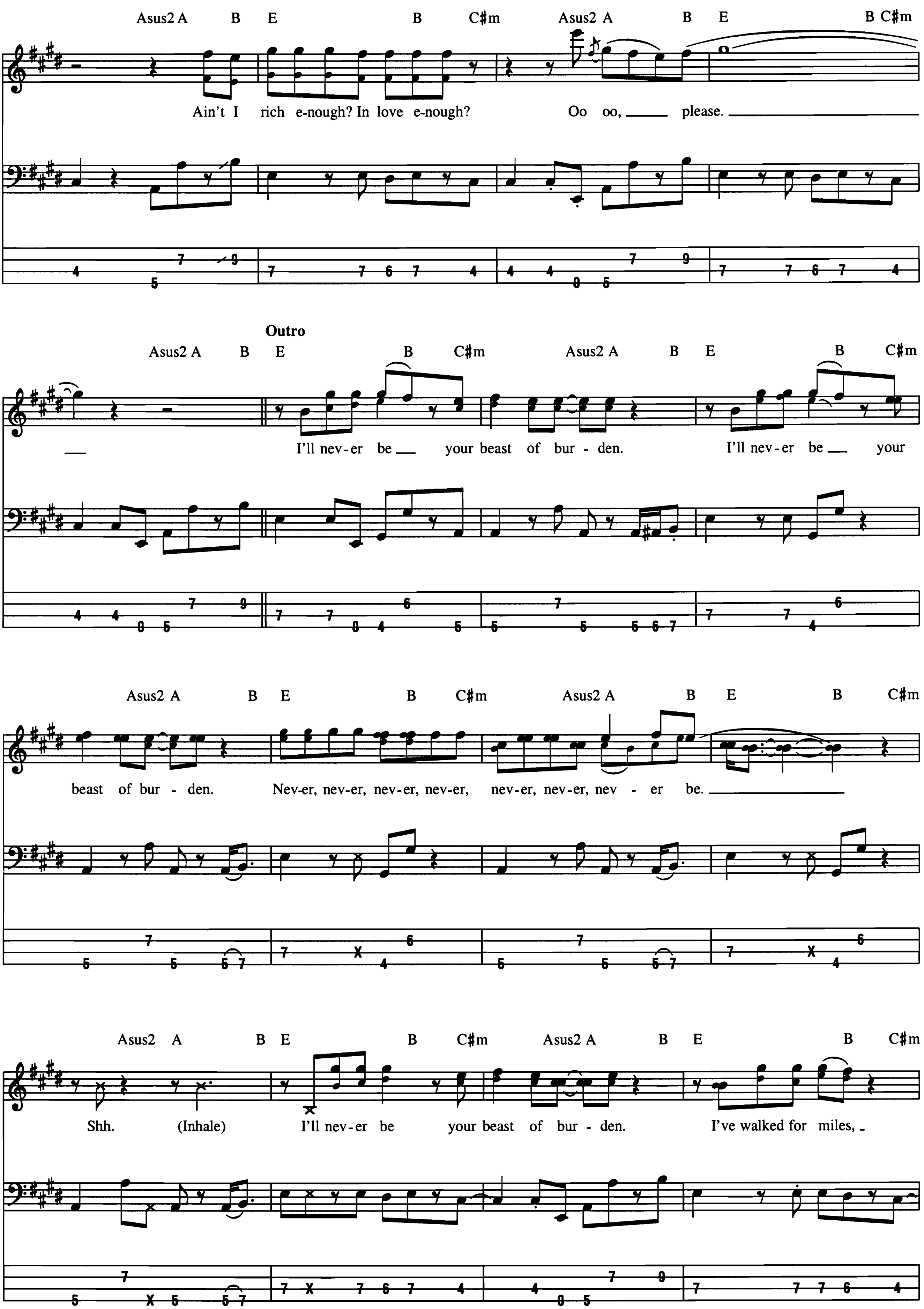
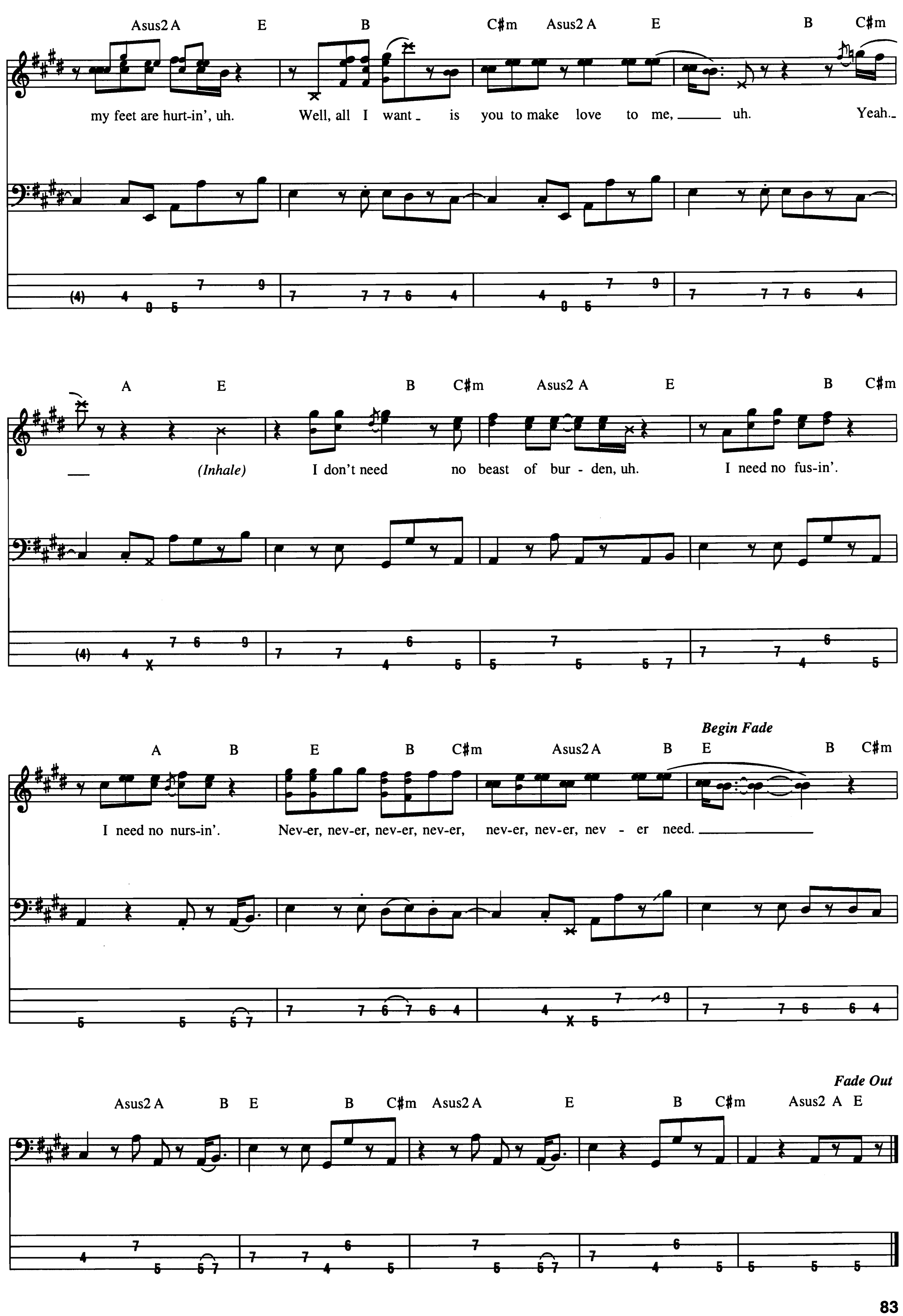

Verse
E B C#m A B E B C#m A E
2. I'll nev-er be your beast of bur-den. I've walked for miles, my feet are hurt-in'.
E B C#m A E B C#m Asus2 A
(Whoo!) All I want for you to make a love to me. Am I
Chorus
A E A E
hard e-nough? Am I rough e-nough? Am I rich e-nough? I'm not too blind to see.
B
Verse
E B C#m A E B C#m
3. I'll nev-er be your beast of bur-den so let's go home


A E B C#m A
and draw the cur-tains, uh. Mu - sic on the ra - di - o, come on, ba - by, make sweet love to me,
Chorus
E B C#m A A E
yeah. Am I hard e-nough? Am I rough e-nough? Am I
A E B
rich e-nough? I'm not too blind to see. Oh, lit-tle sis - ter.
Guitar Solo
E B C#m Asus2 A B E B C#m Asus2 A B
Pret-ty, pret-ty, pret-ty, pret-ty girls.


E B C#m Asus2 A B E B C#m Asus2 A B
Oo, you're a
7 7 7 6 4 0 5 7 9 7 7 7 6 4 0 5 7 9
Interlude
E B C#m Asus2 A B E B C#m
pret - ty, pret - ty, pret - ty, pret - ty, pret - ty, pret - ty, girl. Pret - ty, pret - ty, pret - ty, pret - ty,
7 7 7 7 4 4 5 5 7 7 6 4 5
Asus2 A B E B C#m Asus2 A B E B C#m
pret-ty, pret-ty girl. Come on, ba - by, please, please, please.
5 5 5 7 7 7 6 4 5 7 5 5 5 7 7 7 6 4 5
Verse
Asus2 A B E B C#m Asus2 A B E B
4. I tell ya, you can put me out on the street, put me out with no shoes
(Spoken: Wanna tell ya somethin'...)
7 5 5 5 7 7 7 7 6 4 4 0 5 7 9 7 7 7 6 4

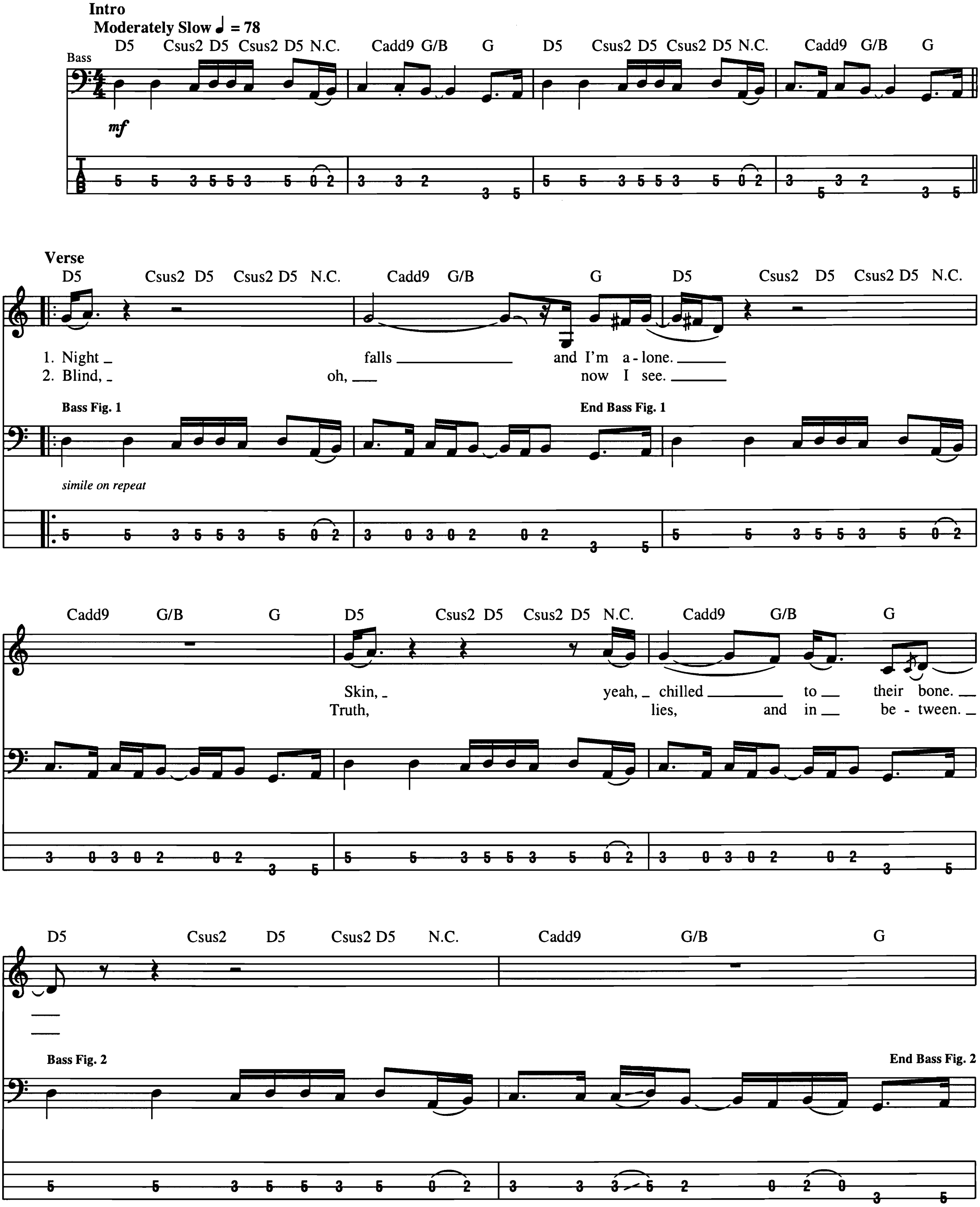

C♯m Asus2 A B E B C♯m Asus2 A B E B C♯m
on my feet, but put me out, put me out put me out of mis - er - y. 'Eah.
Verse
Asus2 A B E B C♯m Asus2 A E B C♯m
5. All your sick-ness, I can suck it up. Throw it all at me, I'll just
Asus2 A E B C♯m Asus2 A E B C♯m
shrug it off. There's one thing, ba-by, I don't un-der-stand; You keep on tell-in' me I
Asus2 A B E B C♯m Asus2 A B E B C♯m
ain't your kind of man. Ain't I rough e-nough? Oo, honey. Ain't I tough e-nough?
(Oo, hon-ey.


Asus2 A B E B C#m Asus2 A B E B C#m
Ain't I rich e-nough? In love e-nough? Oo oo, please.
Outro
Asus2 A B E B C#m Asus2 A B E B C#m
I'll nev-er be your beast of bur - den. I'll nev-er be your
Asus2 A B E B C#m Asus2 A B E B C#m
beast of bur - den. Nev-er, nev-er, nev-er, nev-er, nev-er, nev-er, nev - er be.
Asus2 A B E B C#m Asus2 A B E B C#m
Shh. (Inhale) I'll nev-er be your beast of bur - den. I've walked for miles,


Asus2 A E B C#m Asus2 A E B C#m
my feet are hurt-in', uh. Well, all I want is you to make love to me, uh. Yeah.
A E B C#m Asus2 A E B C#m
(Inhale) I don't need no beast of bur - den, uh. I need no fus-in'.
Begin Fade
A B E B C#m Asus2 A B E B C#m
I need no nurs-in'. Nev-er, nev-er, nev-er, nev-er, nev-er, nev-er, nev - er need.
Fade Out
Asus2 A B E B C#m Asus2 A E B C#m Asus2 A E

Blue on Black

Words and Music by Tia Sillers, Mark Selby and Kenny Wayne Shepherd



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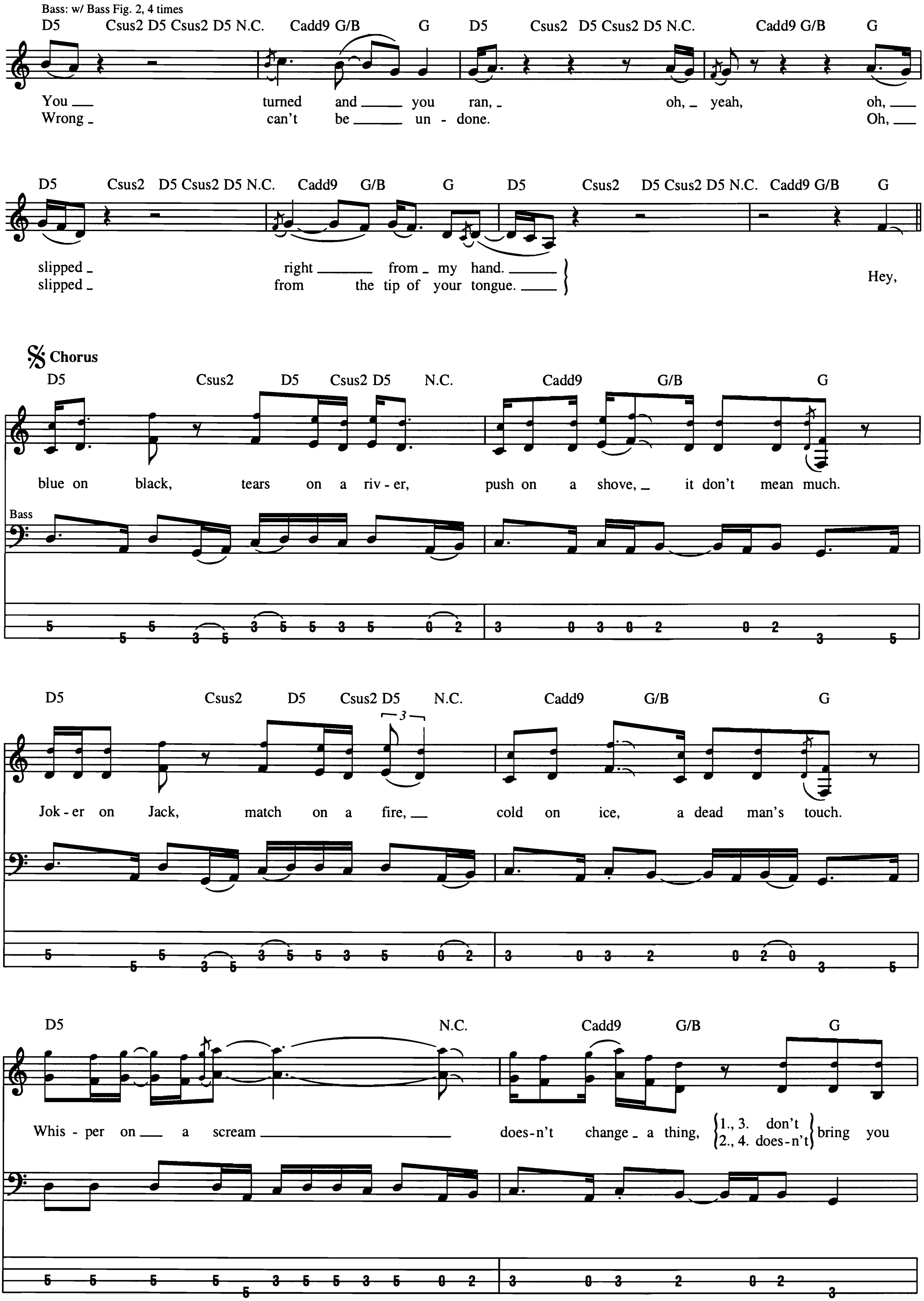
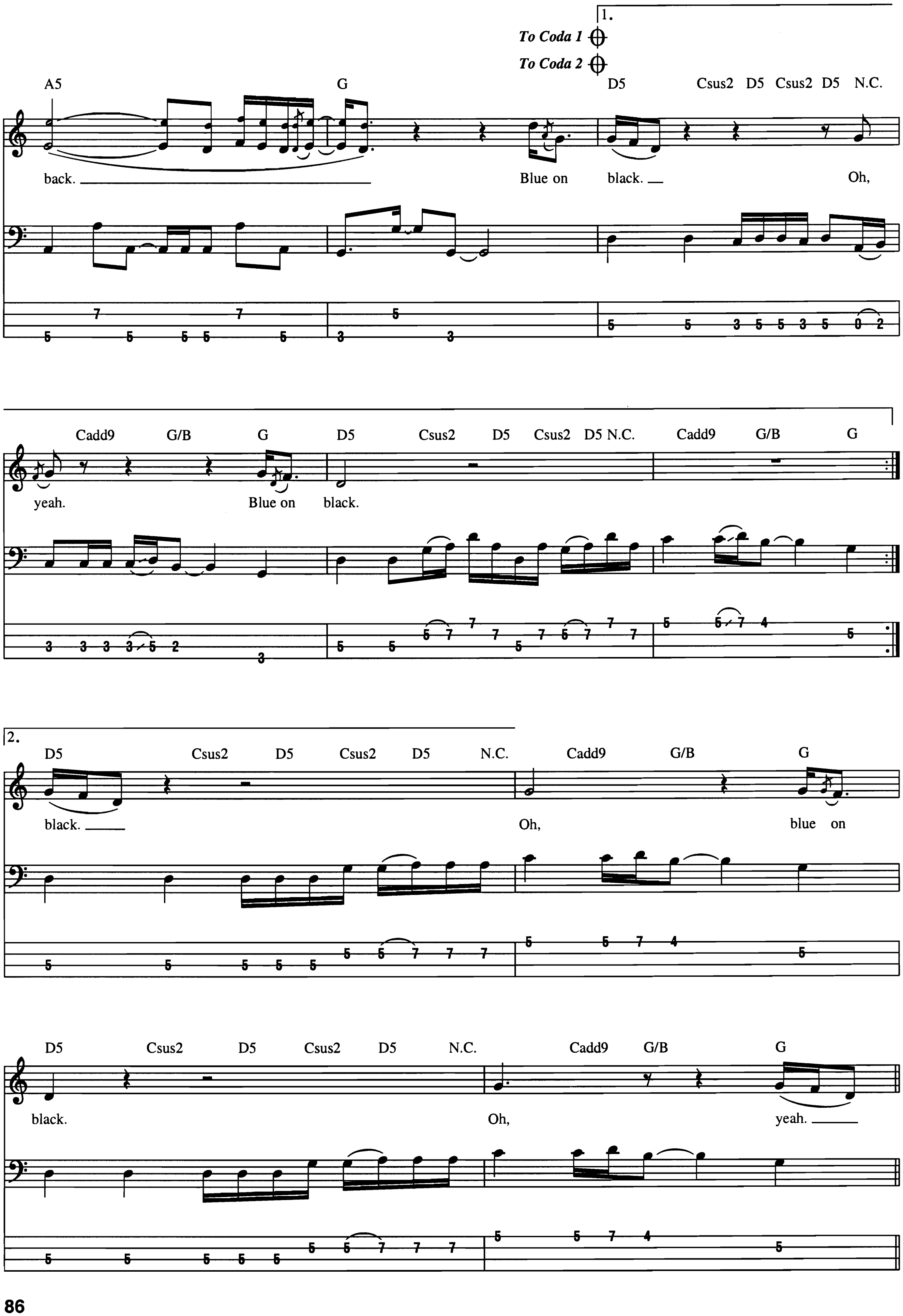
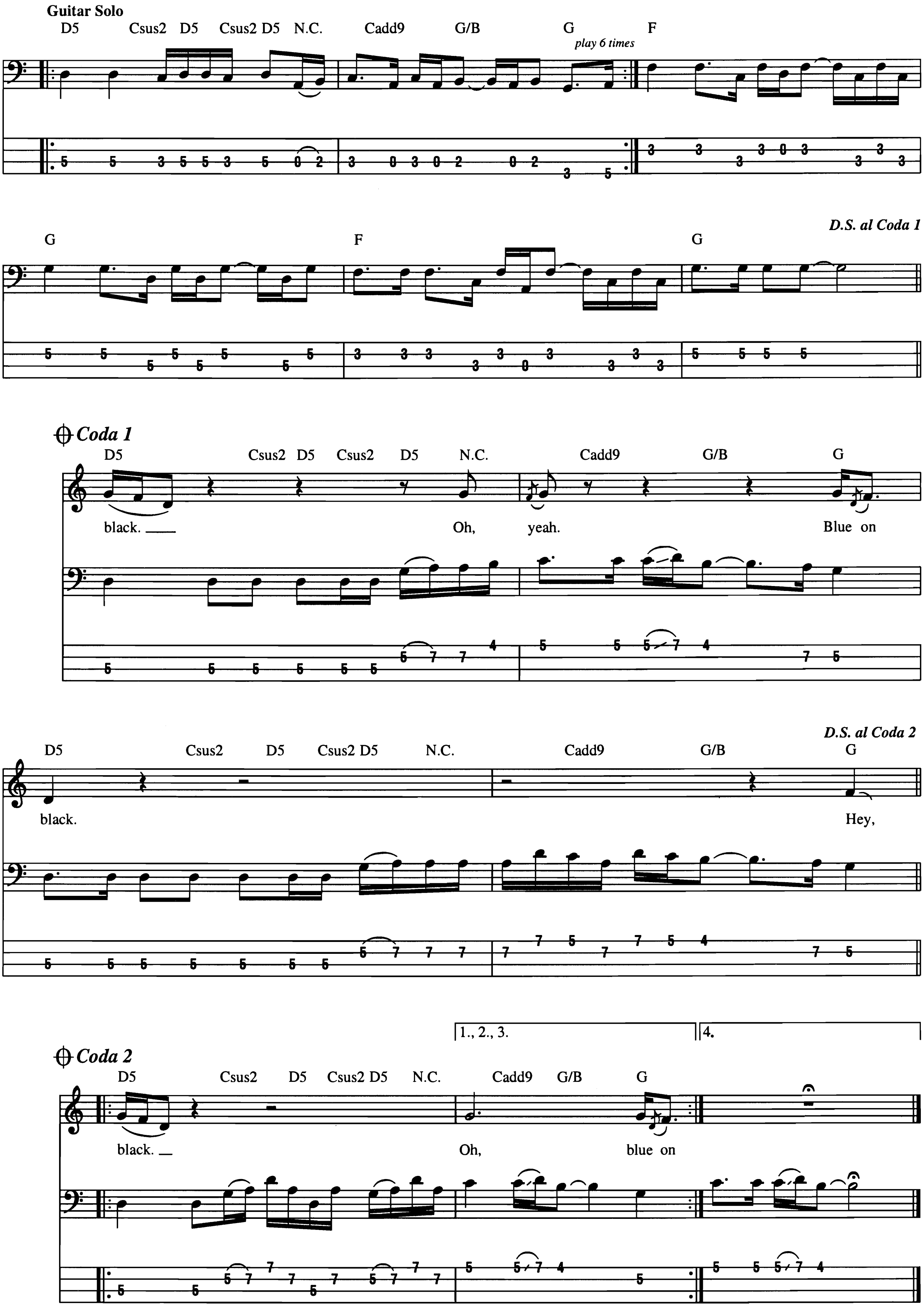
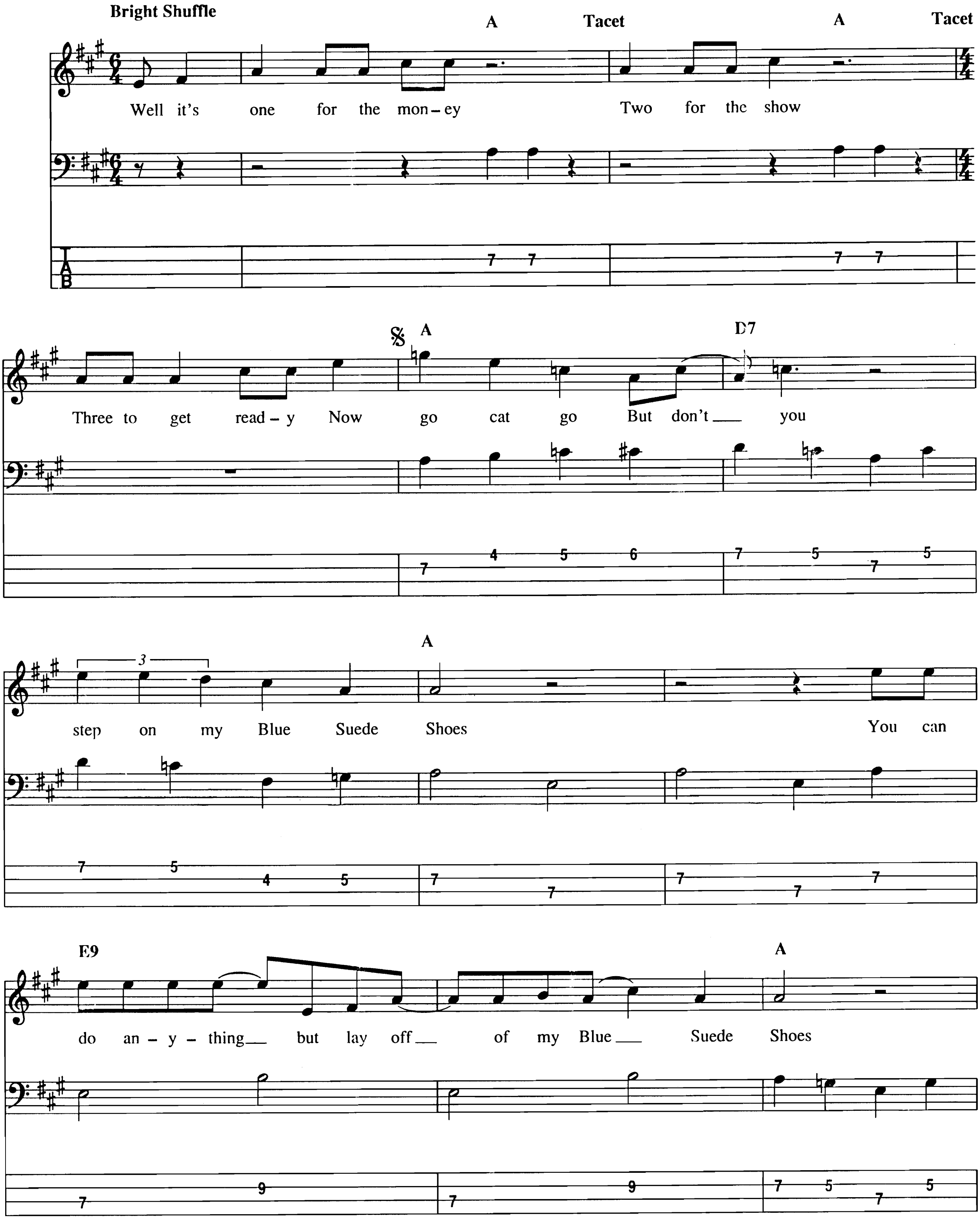

Bass: w/ Bass Fig. 2, 4 times
D5 Csus2 D5 Csus2 D5 N.C. Cadd9 G/B G D5 Csus2 D5 Csus2 D5 N.C. Cadd9 G/B G
You turned and you ran, oh, yeah, oh,
Wrong can't be un - done. Oh,
D5 Csus2 D5 Csus2 D5 N.C. Cadd9 G/B G D5 Csus2 D5 Csus2 D5 N.C. Cadd9 G/B G
slipped right from my hand.
slipped from the tip of your tongue.
Hey,
Chorus
D5 Csus2 D5 Csus2 D5 N.C. Cadd9 G/B G
blue on black, tears on a riv - er, push on a shove, it don't mean much.
Bass
D5 Csus2 D5 Csus2 D5 N.C. Cadd9 G/B G
Jok - er on Jack, match on a fire, cold on ice, a dead man's touch.
D5 N.C. Cadd9 G/B G
Whis - per on a scream does-n't change a thing, 1., 3. don't 2., 4. does-n't bring you


1.
To Coda 1
To Coda 2
A5 G D5 Csus2 D5 Csus2 D5 N.C.
back. Blue on black. Oh,
Cadd9 G/B G D5 Csus2 D5 Csus2 D5 N.C. Cadd9 G/B G
yeah. Blue on black.
2.
D5 Csus2 D5 Csus2 D5 N.C. Cadd9 G/B G
black. Oh, blue on
D5 Csus2 D5 Csus2 D5 N.C. Cadd9 G/B G
black. Oh, yeah.


Guitar Solo
D5 Csus2 D5 Csus2 D5 N.C. Cadd9 G/B G F
play 6 times
G F G
D.S. al Coda 1
Coda 1
D5 Csus2 D5 Csus2 D5 N.C. Cadd9 G/B G
black. Oh, yeah. Blue on
D.S. al Coda 2
D5 Csus2 D5 Csus2 D5 N.C. Cadd9 G/B G
black. Hey,
1., 2., 3.
4.
Coda 2
D5 Csus2 D5 Csus2 D5 N.C. Cadd9 G/B G
black. Oh, blue on

Blue Suede Shoes

Words and Music by Carl Lee Perkins



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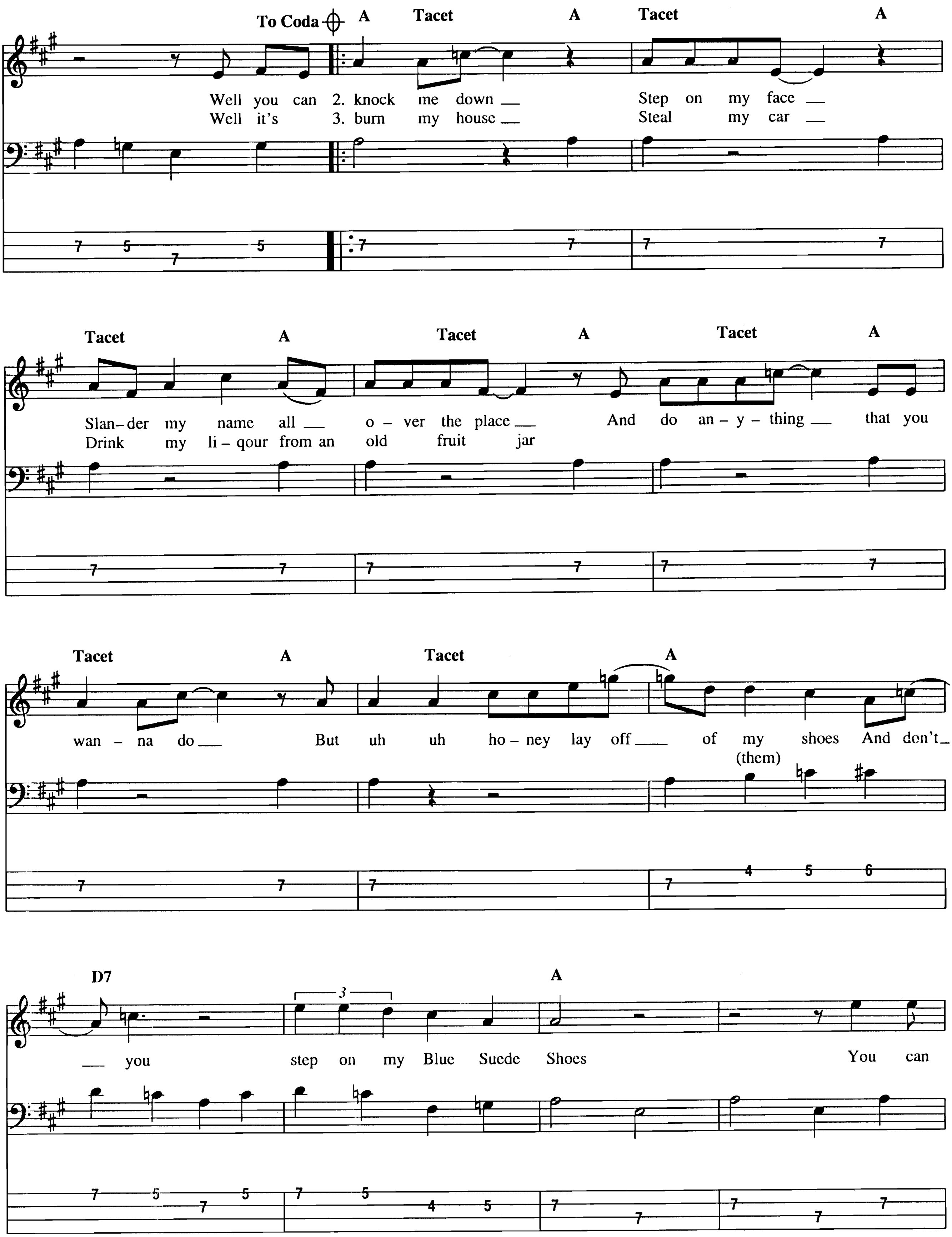
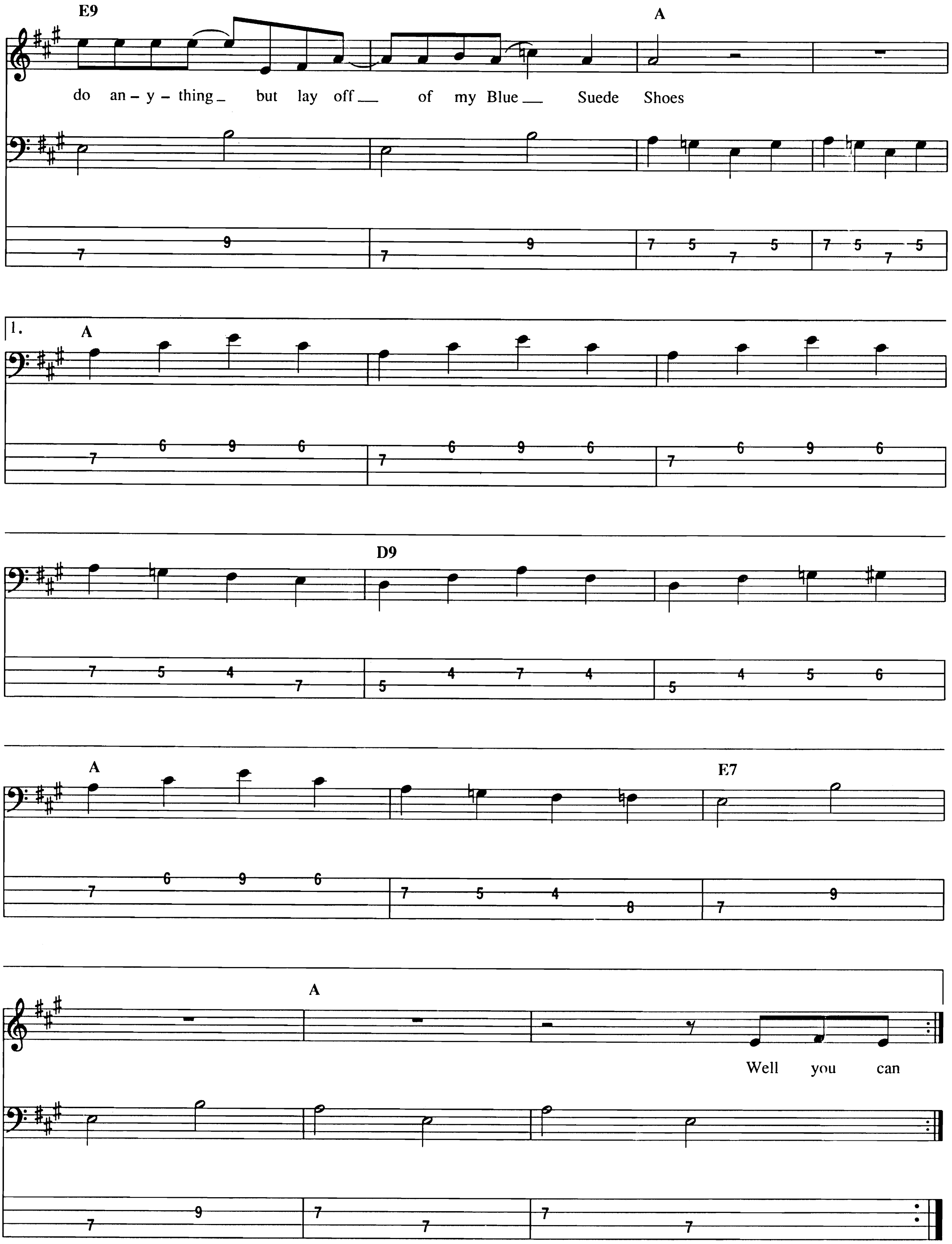
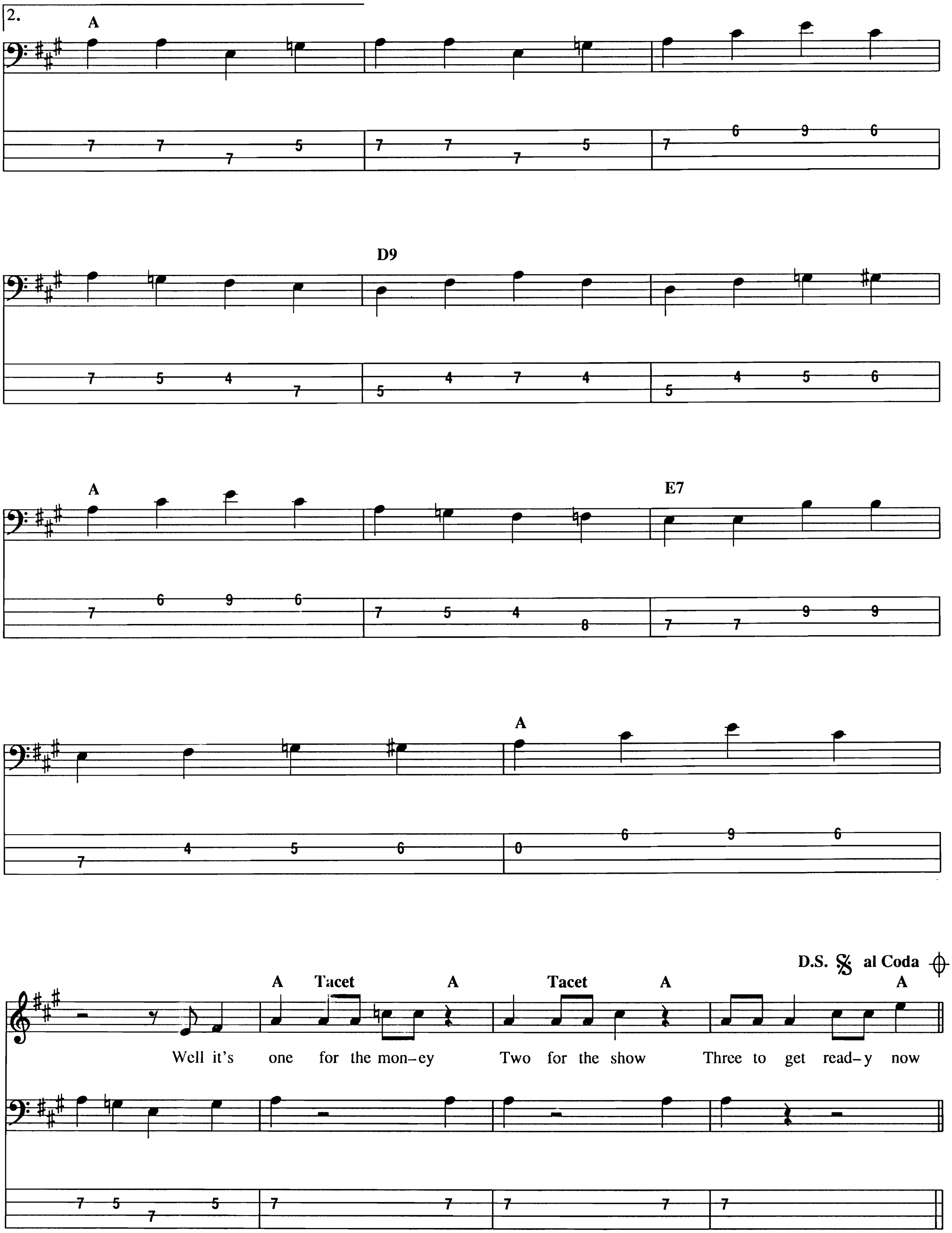
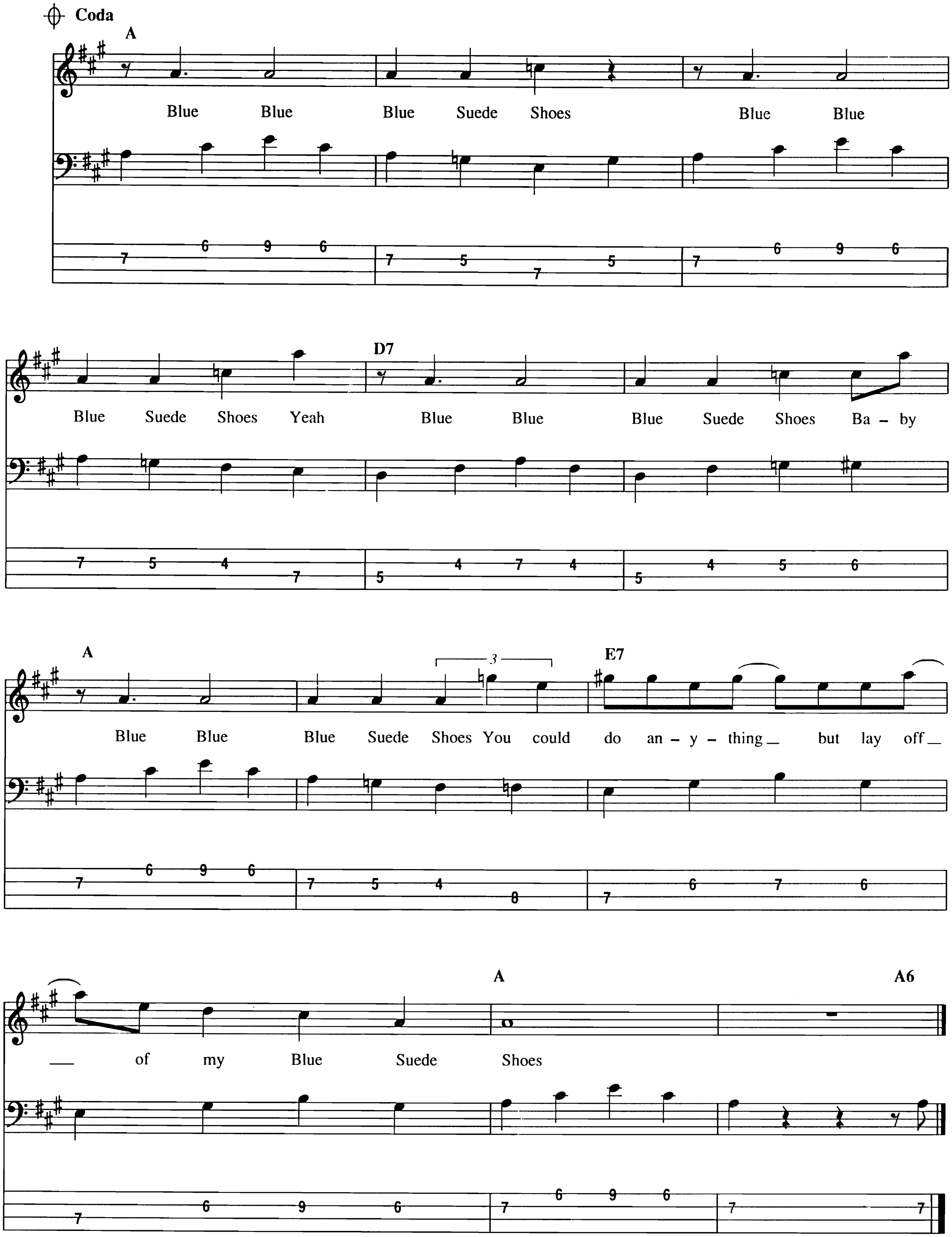

To Coda
A
Tacet
A
Tacet
A
Well you can 2. knock me down __ Step on my face __
Well it's 3. burn my house __ Steal my car __
Tacet
A
Tacet
A
Tacet
A
Slan-der my name all __ o - ver the place __ And do an - y - thing __ that you
Drink my li - qour from an old fruit jar
Tacet
A
Tacet
A
wan - na do __ But uh uh ho - ney lay off __ of my shoes And don't __
(them)
D7
A
__ you step on my Blue Suede Shoes You can


E9
A
do an – y – thing _ but lay off __ of my Blue __ Suede Shoes
1.
A
D9
A
E7
A
Well you can

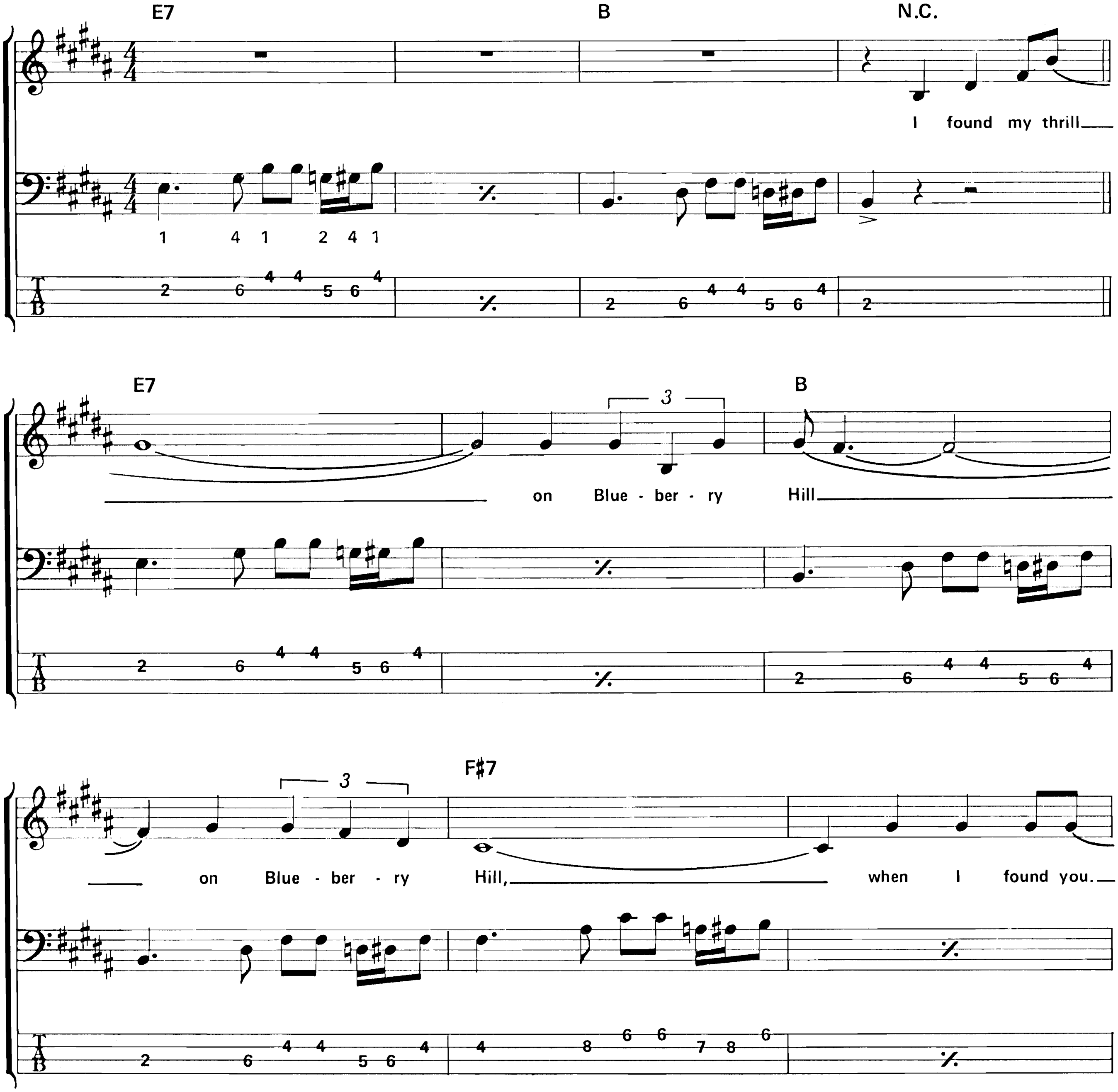

2.
A
D9
A
E7
A
D.S. 𝄋 al Coda
A Tacet A Tacet A A
Well it's one for the mon-ey Two for the show Three to get read-y now


Coda
A
Blue Blue Blue Suede Shoes Blue Blue
Blue Suede Shoes Yeah
D7
Blue Blue Blue Suede Shoes Ba – by
A
Blue Blue Blue Suede Shoes You could
3
E7
do an – y – thing __ but lay off __
__ of my Blue Suede Shoes
A
A6

Blueberry Hill

Words and Music by Al Lewis, Larry Stock and Vincent Rose

Moderately Slow (♫ = ♩ ♪ (triplet); ♩ = 96)



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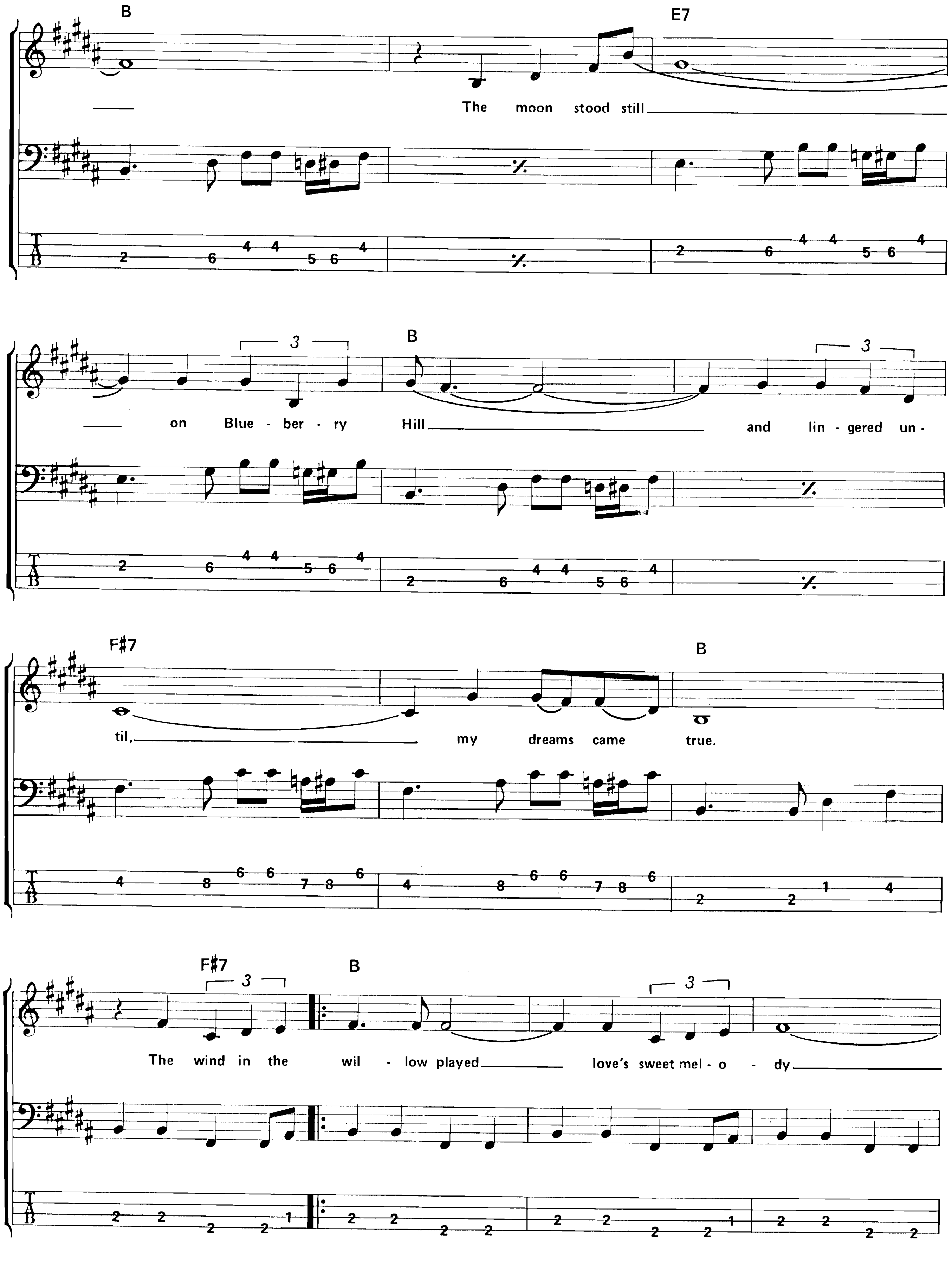
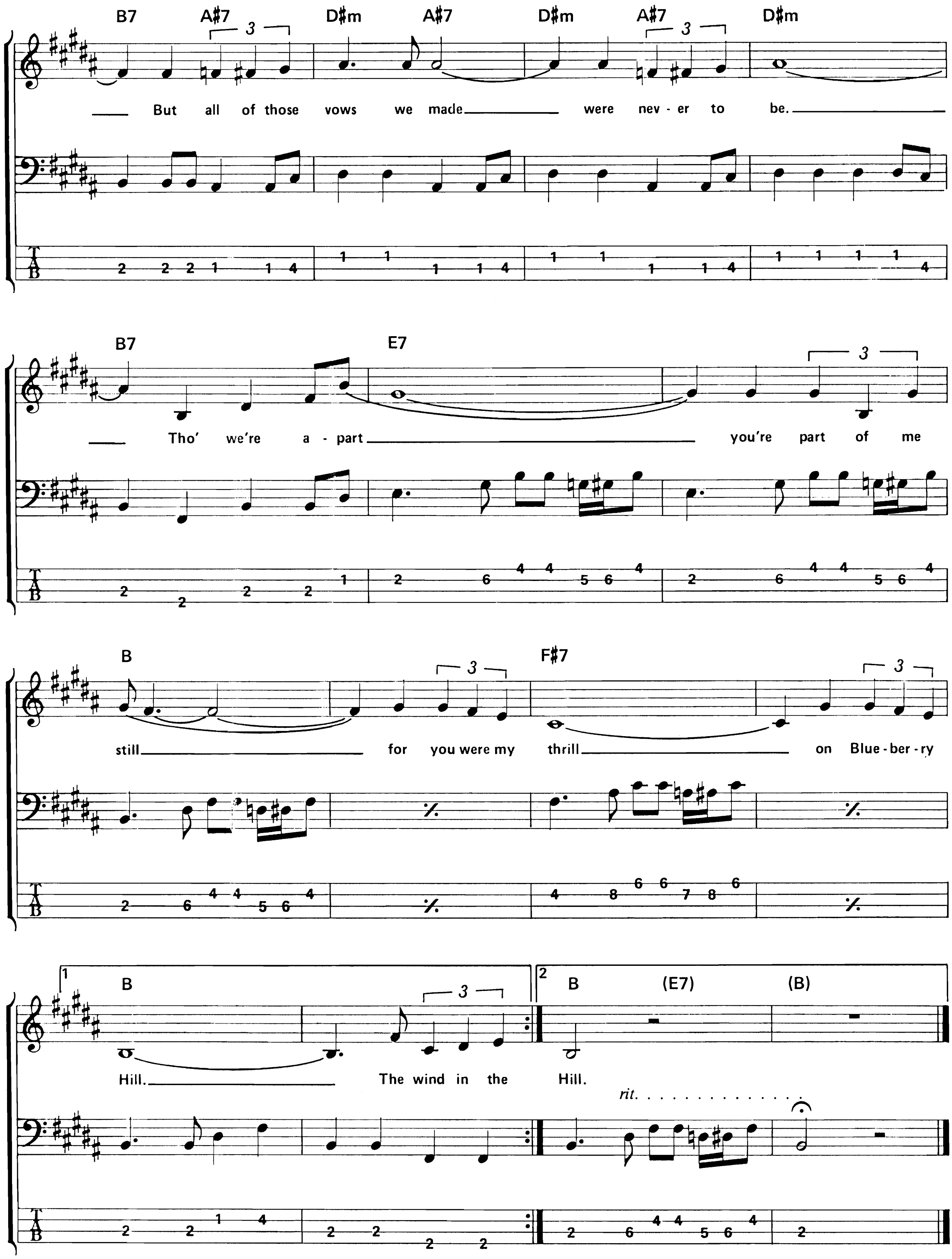
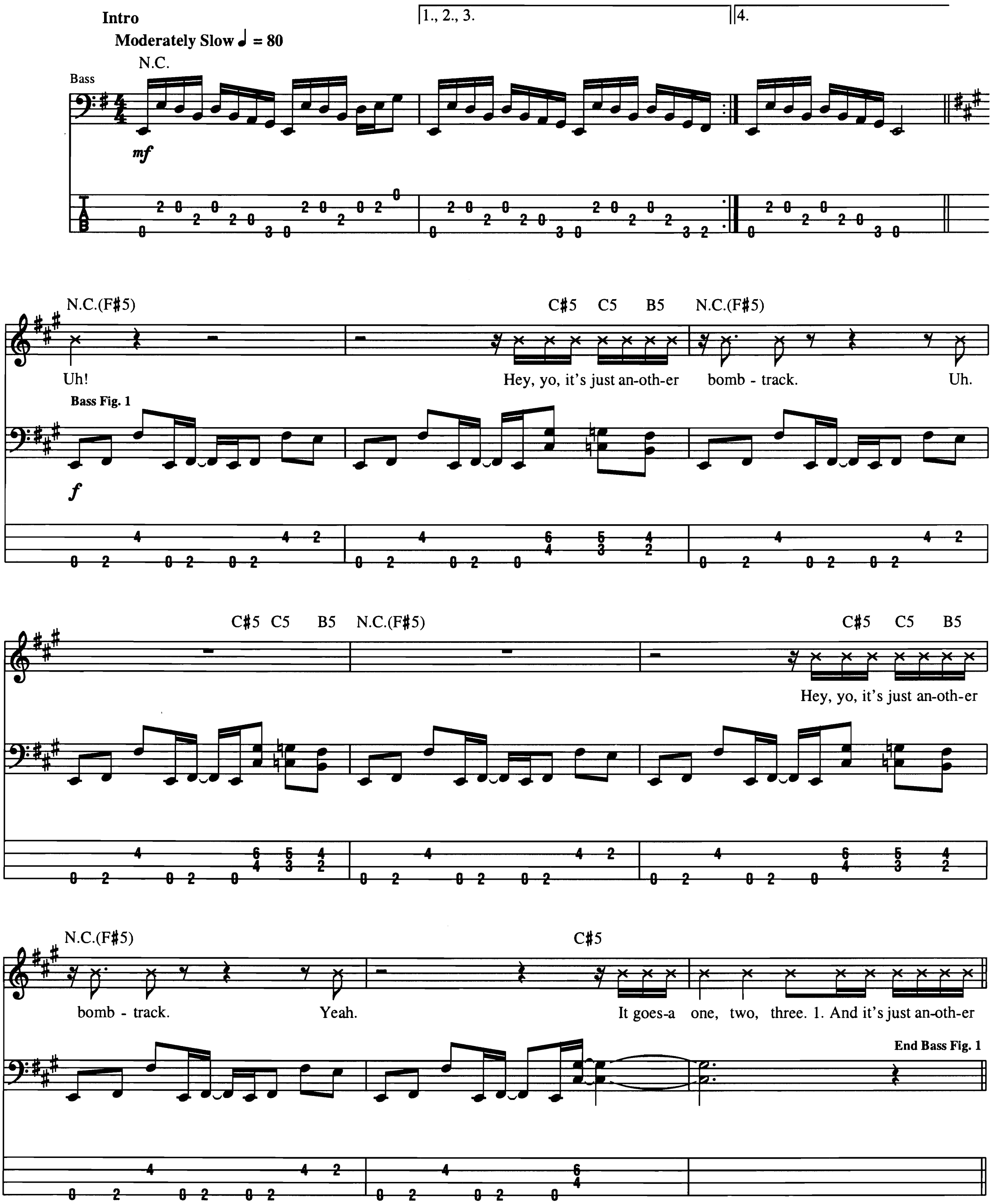

B
E7
The moon stood still
on Blue - ber - ry Hill
B
and lin - gered un -
F#7
B
til, my dreams came true.
F#7
B
The wind in the wil - low played love's sweet mel - o - dy
T
A
B


B7 A#7 D#m A#7 D#m A#7 D#m
But all of those vows we made were nev - er to be.
B7 E7
Tho' we're a - part you're part of me
B F#7
still for you were my thrill on Blue - ber - ry
B B (E7) (B)
Hill. The wind in the Hill.
rit.

Bombtrack

Written and Arranged by Rage Against The Machine



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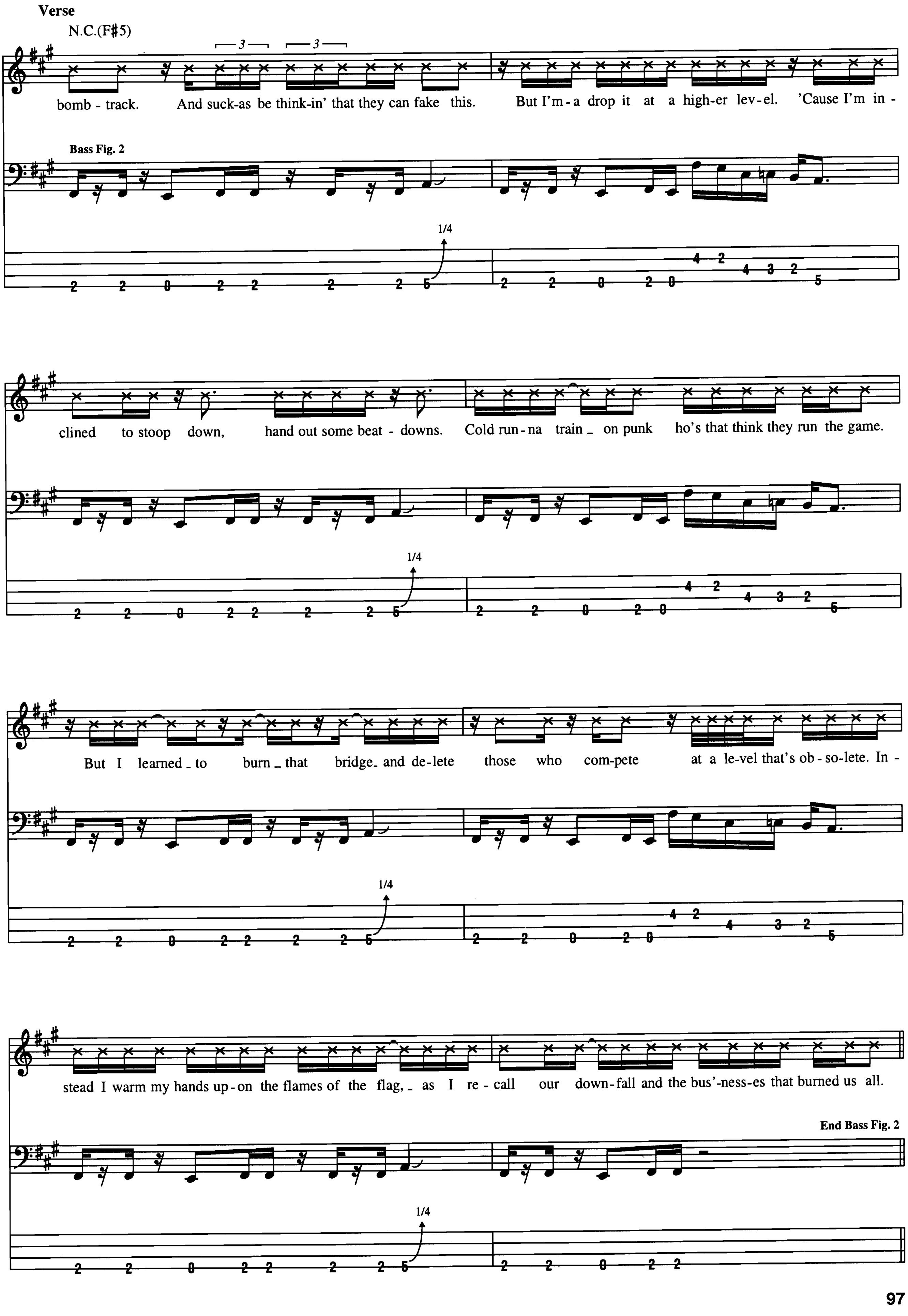
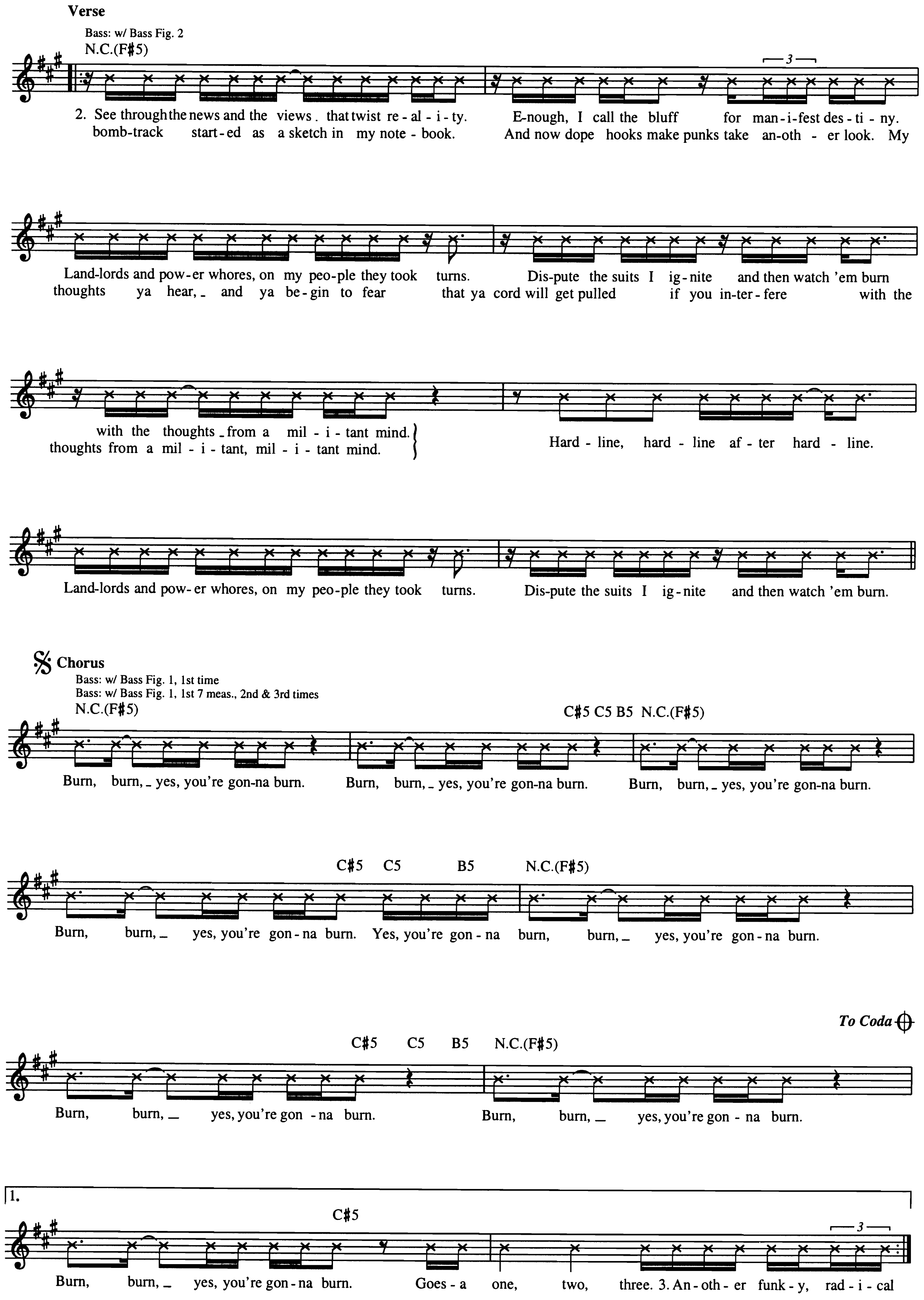
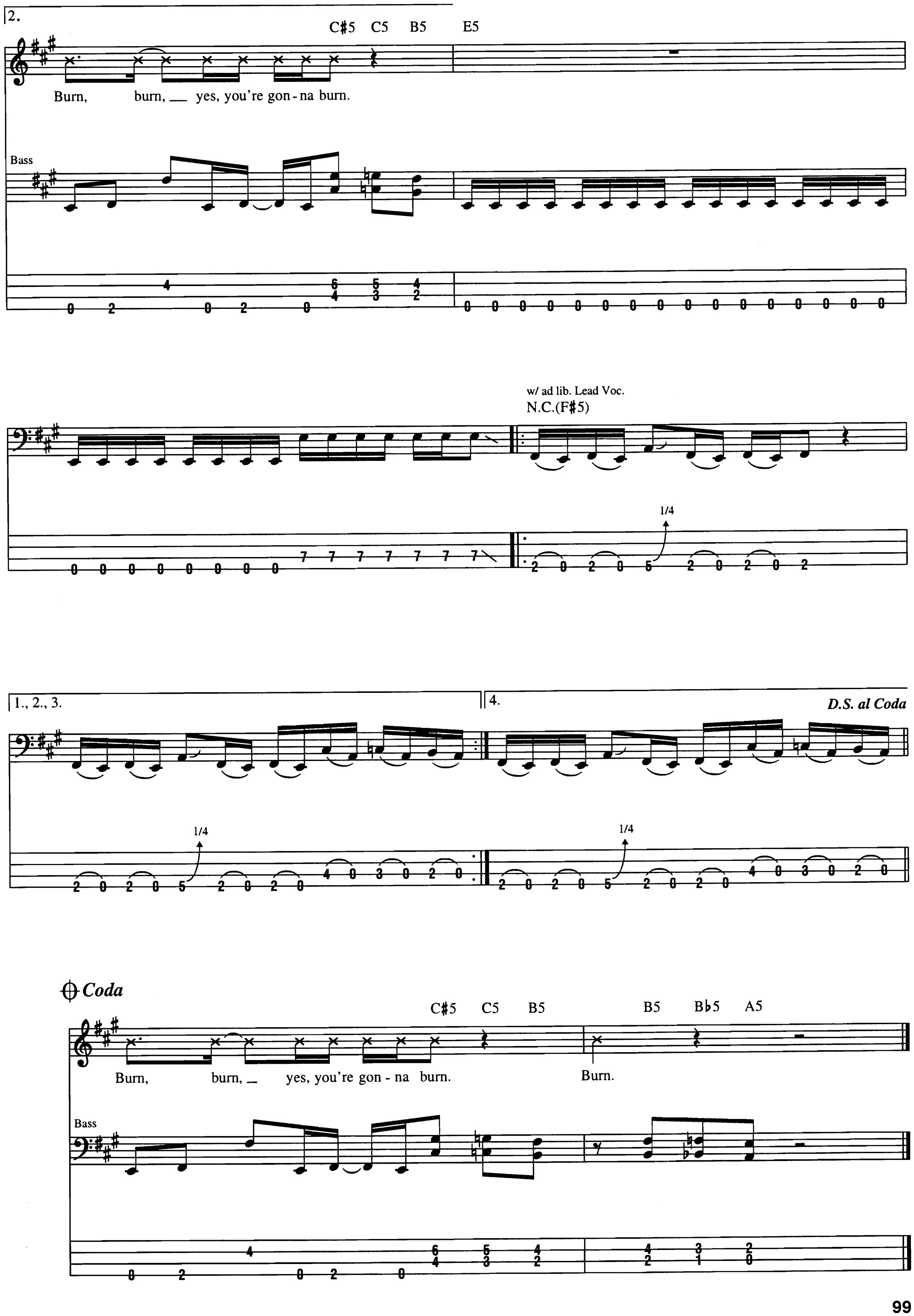
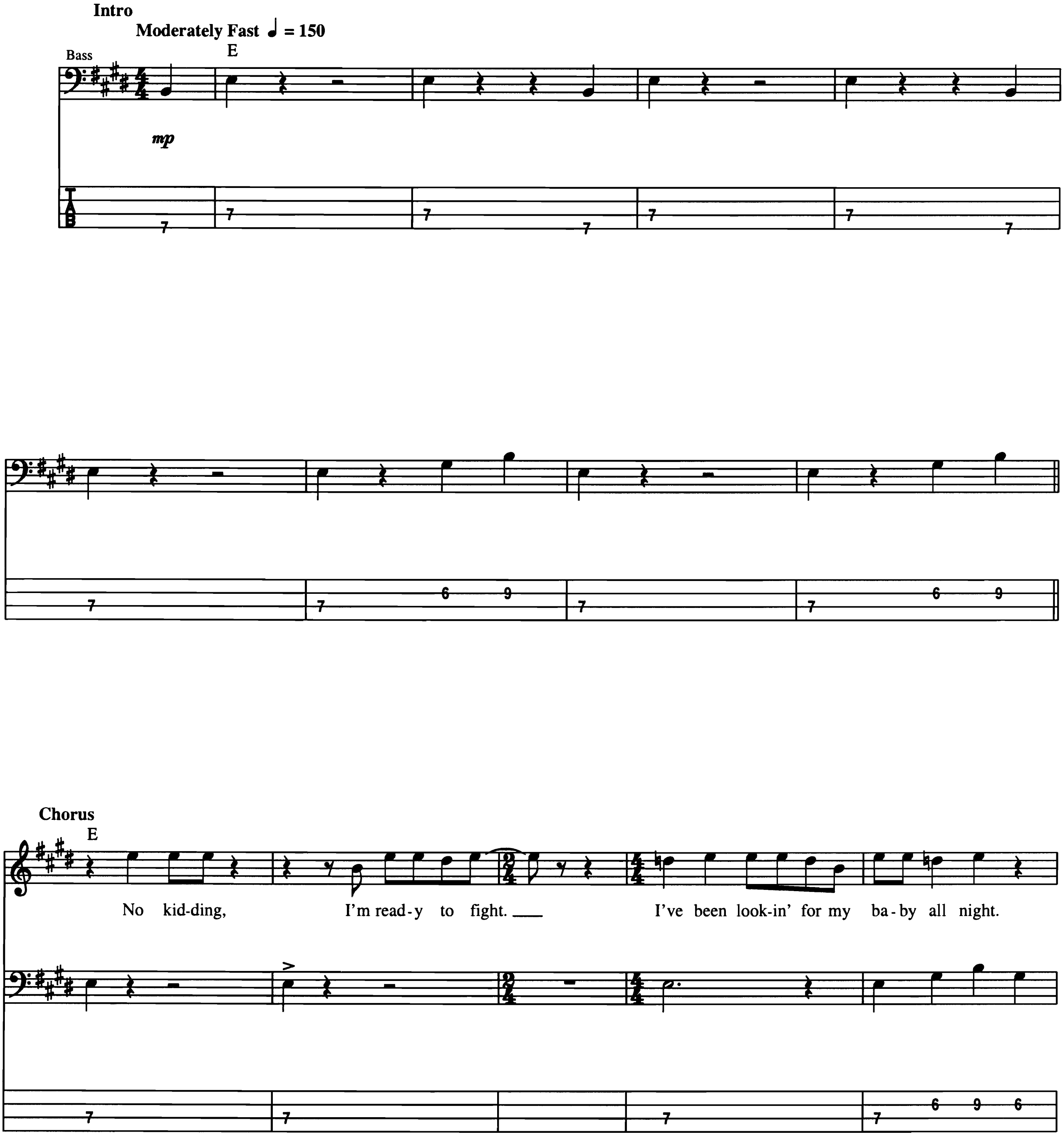

Verse
N.C.(F#5)
bomb - track. And suck-as be think-in' that they can fake this. But I'm-a drop it at a high-er lev-el. 'Cause I'm in -
Bass Fig. 2
1/4
clined to stoop down, hand out some beat - downs. Cold run-na train _ on punk ho's that think they run the game.
1/4
But I learned _ to burn _ that bridge_ and de-lete those who com-pete at a le-vel that's ob - so-lete. In -
1/4
stead I warm my hands up-on the flames of the flag, _ as I re - call our down-fall and the bus'-ness-es that burned us all.
End Bass Fig. 2
1/4


Verse
Bass: w/ Bass Fig. 2
N.C.(F#5)
2. See through the news and the views. that twist re - al - i - ty. E-nough, I call the bluff for man-i-fest des - ti - ny.
bomb-track start - ed as a sketch in my note - book. And now dope hooks make punks take an-oth - er look. My
Land-lords and pow - er whores, on my peo-ple they took turns. Dis-pute the suits I ig - nite and then watch 'em burn
thoughts ya hear, and ya be - gin to fear that ya cord will get pulled if you in-ter - fere with the
with the thoughts from a mil - i - tant mind.
thoughts from a mil - i - tant, mil - i - tant mind.
Hard - line, hard - line af - ter hard - line.
Land-lords and pow - er whores, on my peo-ple they took turns. Dis-pute the suits I ig - nite and then watch 'em burn.
Chorus
Bass: w/ Bass Fig. 1, 1st time
Bass: w/ Bass Fig. 1, 1st 7 meas., 2nd & 3rd times
N.C.(F#5)
C#5 C5 B5 N.C.(F#5)
Burn, burn, yes, you're gon-na burn. Burn, burn, yes, you're gon-na burn. Burn, burn, yes, you're gon-na burn.
C#5 C5 B5 N.C.(F#5)
Burn, burn, yes, you're gon - na burn. Yes, you're gon - na burn, burn, yes, you're gon - na burn.
To Coda
C#5 C5 B5 N.C.(F#5)
Burn, burn, yes, you're gon - na burn. Burn, burn, yes, you're gon - na burn.
1.
C#5
Burn, burn, yes, you're gon - na burn. Goes - a one, two, three. 3. An - oth - er funk - y, rad - i - cal


2.
C#5 C5 B5 E5
Burn, burn, __ yes, you're gon - na burn.
Bass
w/ ad lib. Lead Voc.
N.C.(F#5)
1/4
1., 2., 3.
4.
D.S. al Coda
1/4
1/4
Coda
C#5 C5 B5
B5 Bb5 A5
Burn, burn, _ yes, you're gon - na burn.
Burn.
Bass

Boom Boom (Out Go the Lights)

Words and Music by Stan Lewis



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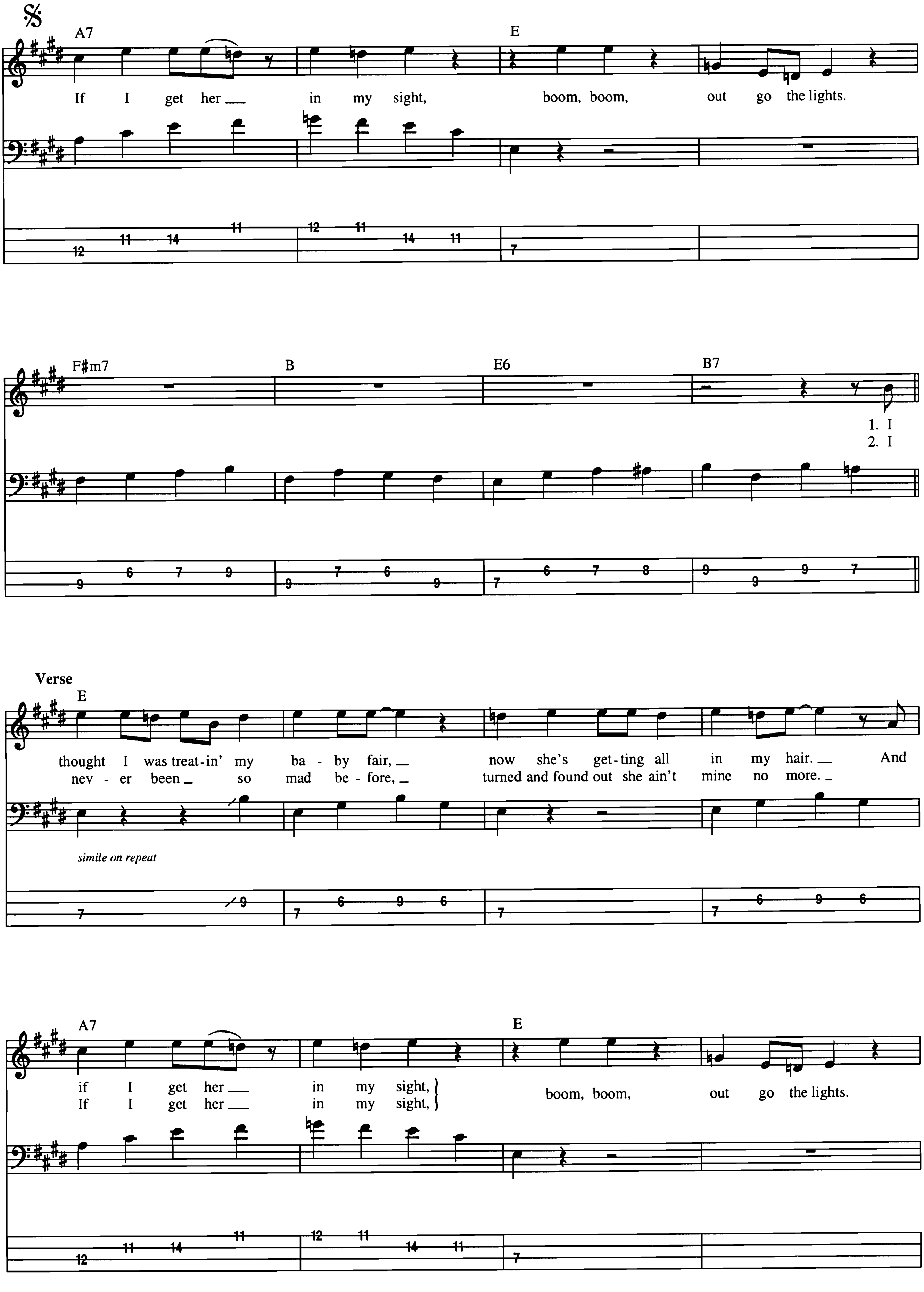
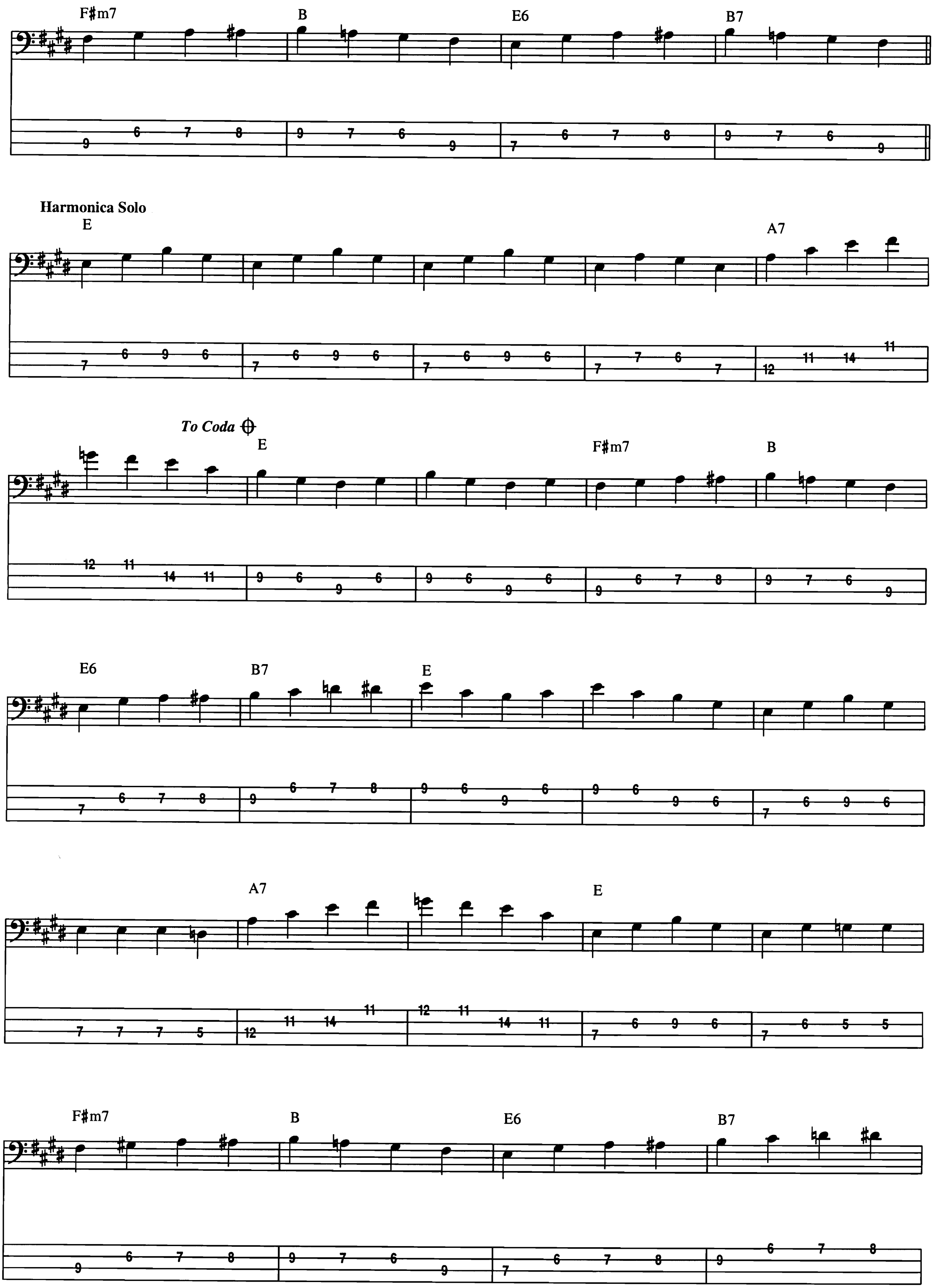
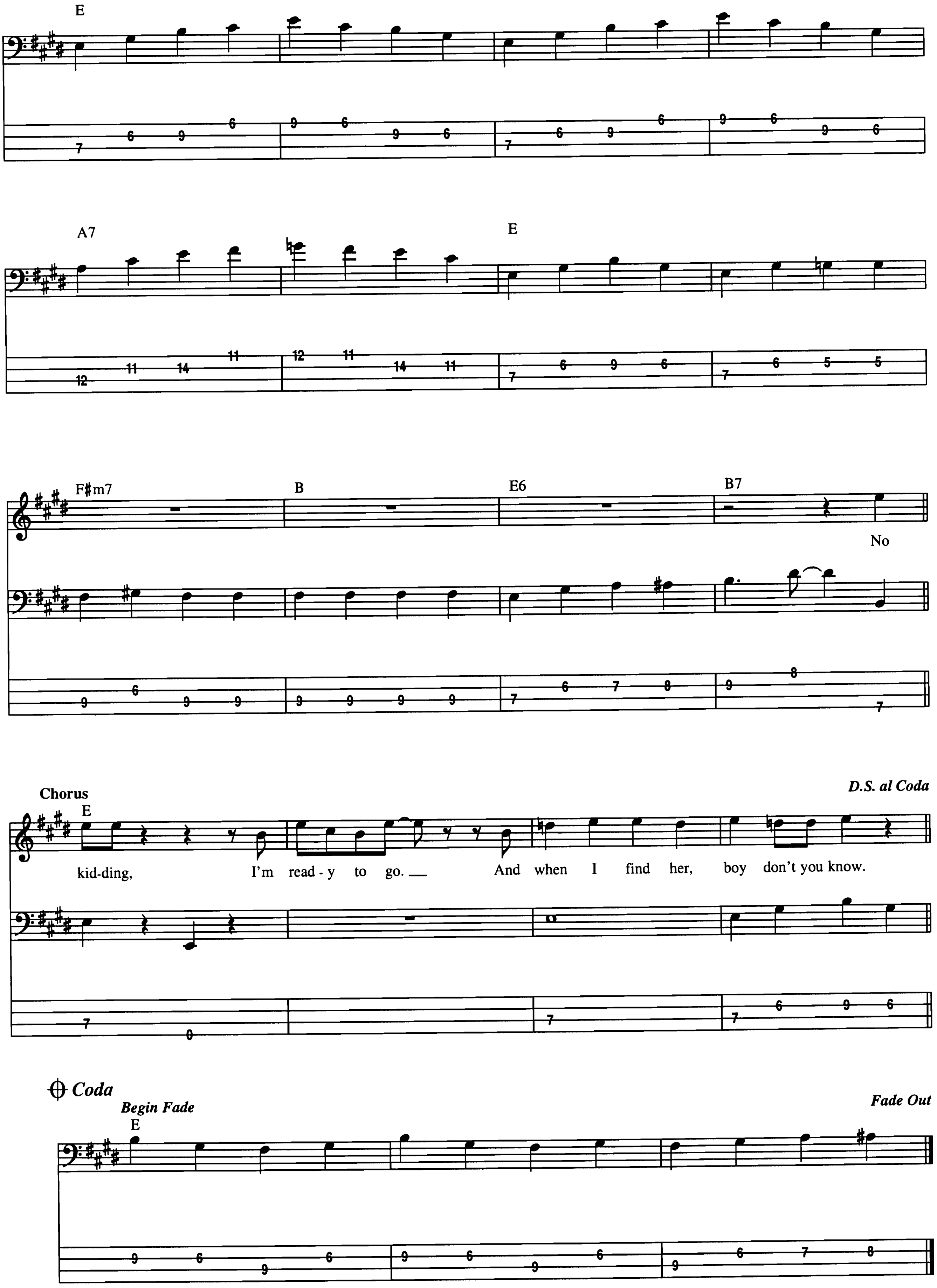


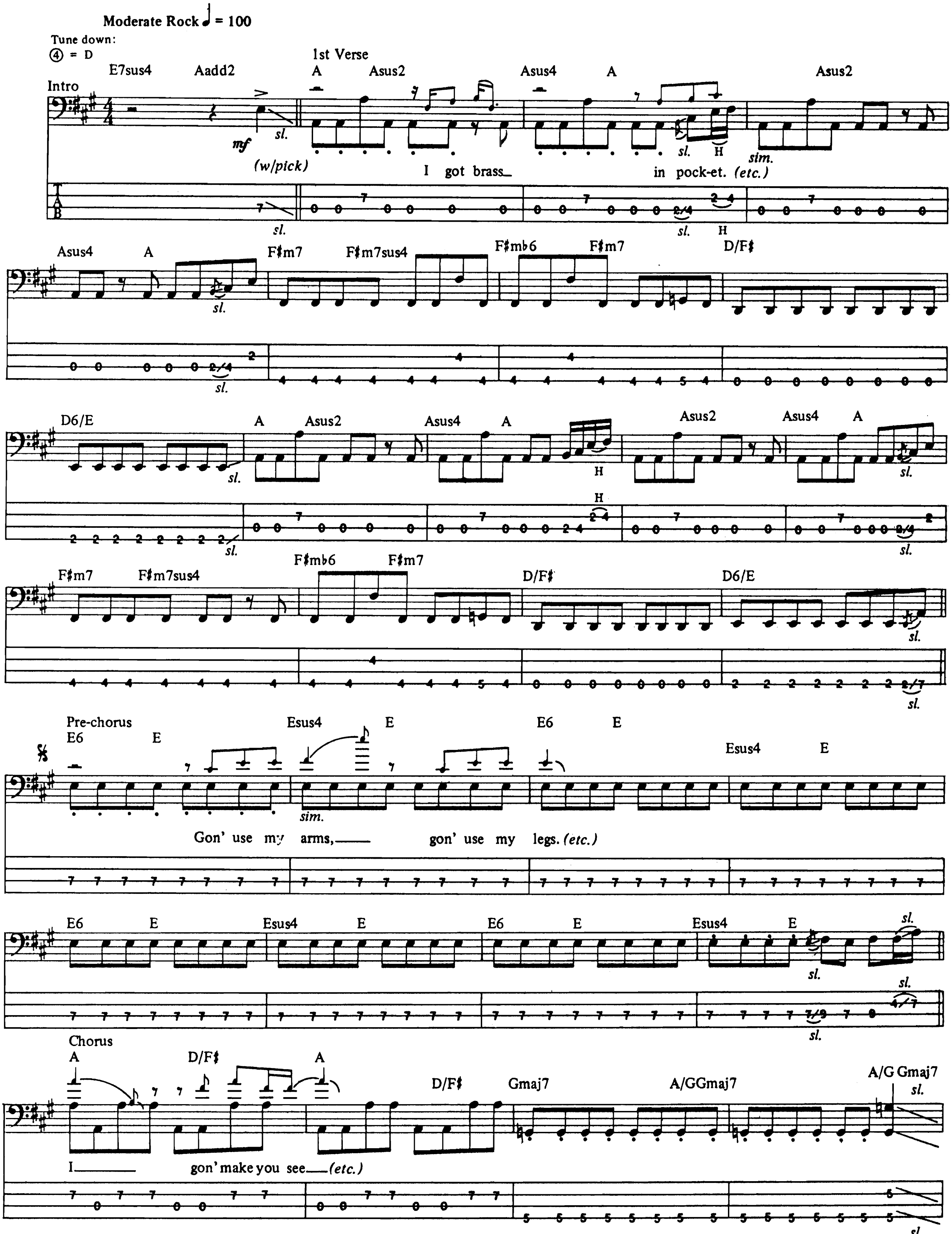
A7
E
If I get her in my sight, boom, boom, out go the lights.
12 11 14 11 12 11 14 11 7
F#m7
B
E6
B7
1. I
2. I
9 6 7 9 9 7 6 9 7 6 7 8 9 9 9 7
Verse
E
thought I was treat-in' my ba - by fair, now she's get-ting all in my hair. And
nev - er been so mad be - fore, turned and found out she ain't mine no more.
simile on repeat
7 9 7 6 9 6 7 7 6 9 6
A7
E
if I get her in my sight,
If I get her in my sight,
boom, boom, out go the lights.
12 11 14 11 12 11 14 11 7


F♯m7
B
E6
B7
Harmonica Solo
E
A7
To Coda
E
F♯m7
B
E6
B7
E
A7
E
F♯m7
B
E6
B7


E
A7
E
F♯m7
B
E6
B7
No
Chorus
E
D.S. al Coda
kid-ding, I'm read - y to go. And when I find her, boy don't you know.
Coda
Begin Fade
E
Fade Out

Brass in Pocket

Words and Music by Chrissie Hynde and James Honeyman-Scott



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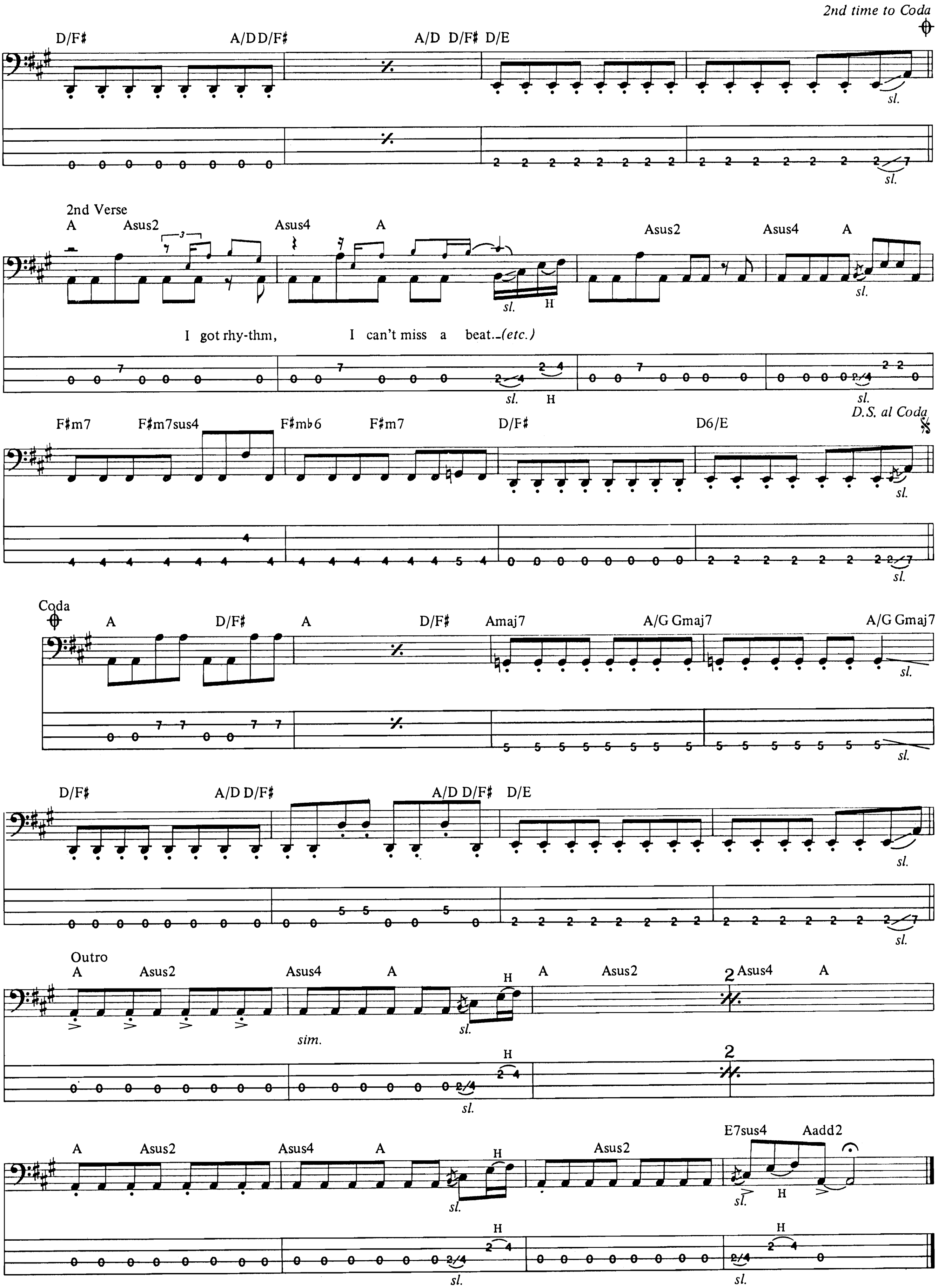
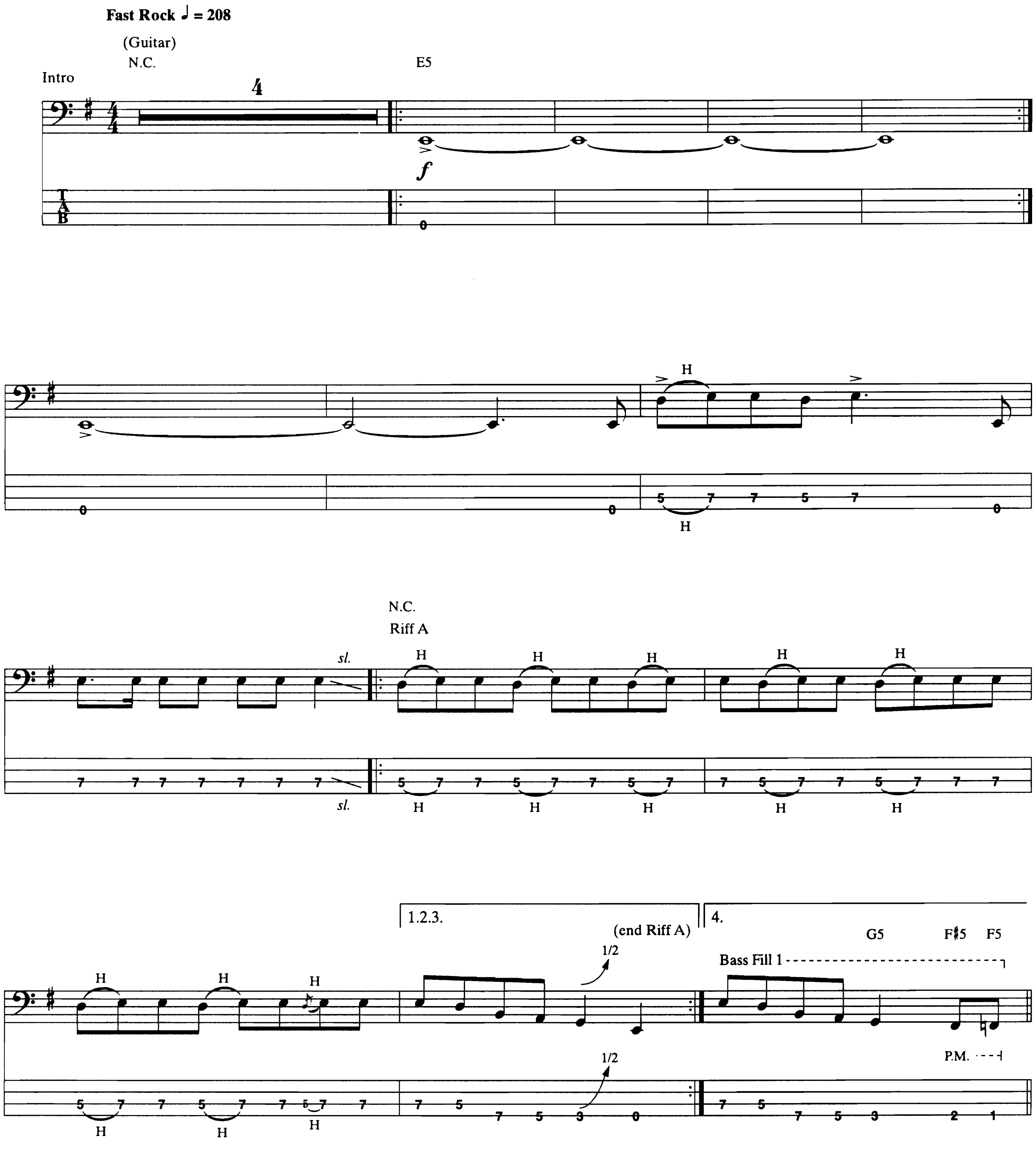


2nd time to Coda
D/F♯
A/D D/F♯
A/D D/F♯ D/E
sl.
2nd Verse
A
Asus2
Asus4
A
Asus2
Asus4
A
sl.
H
I got rhy-thm, I can't miss a beat.._(etc.)
F♯m7
F♯m7sus4
F♯m♭6
F♯m7
D/F♯
D6/E
D.S. al Coda
Coda
A
D/F♯
A
D/F♯
Amaj7
A/G Gmaj7
A/G Gmaj7
D/F♯
A/D D/F♯
A/D D/F♯ D/E
Outro
A
Asus2
Asus4
A
H
A
Asus2
Asus4
A
sim.
A
Asus2
Asus4
A
H
Asus2
E7sus4
Aadd2

Breadfan

Words and Music by Anthony Bourge, John Burke Shelley and Raymond Phillips



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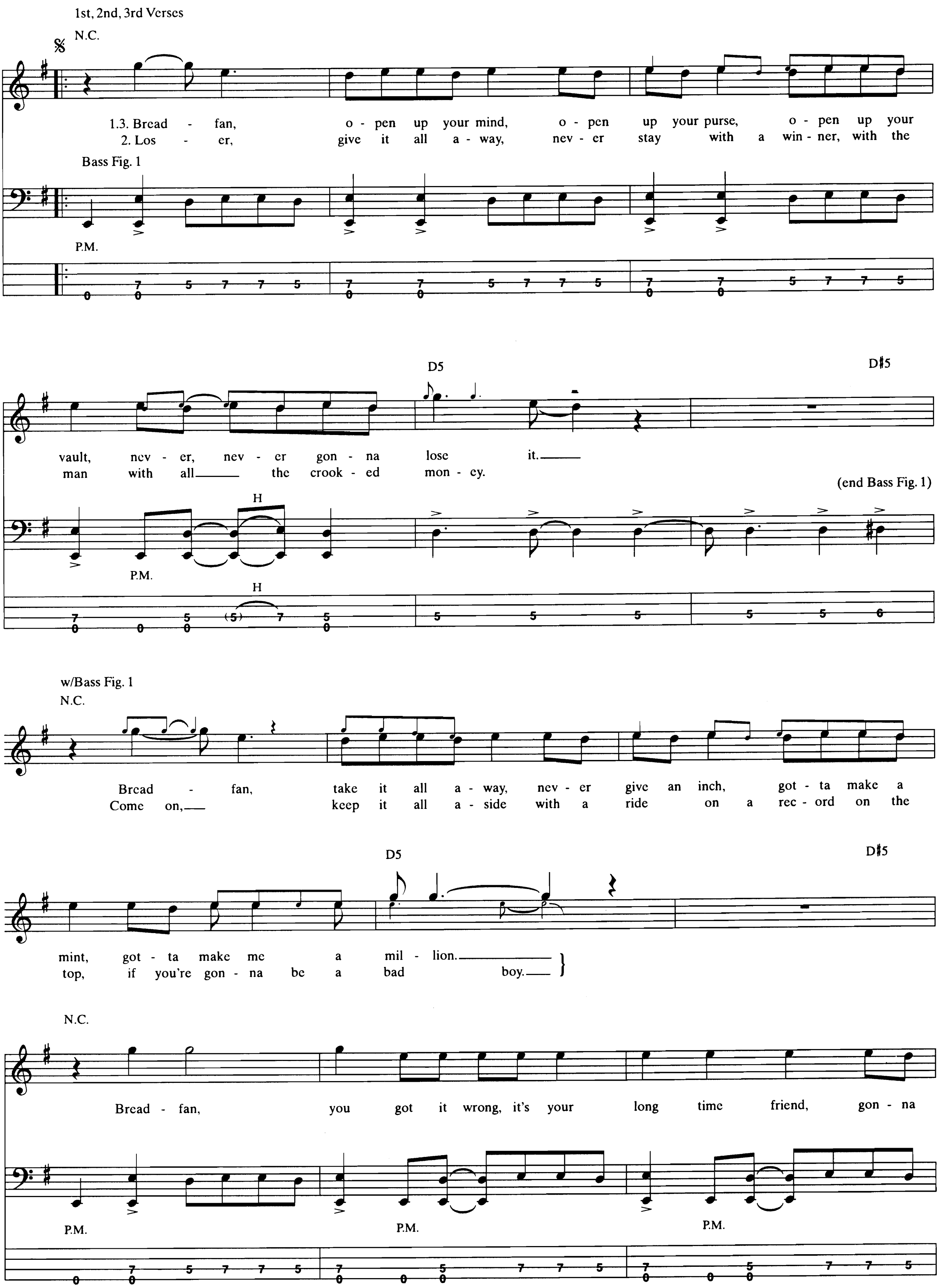
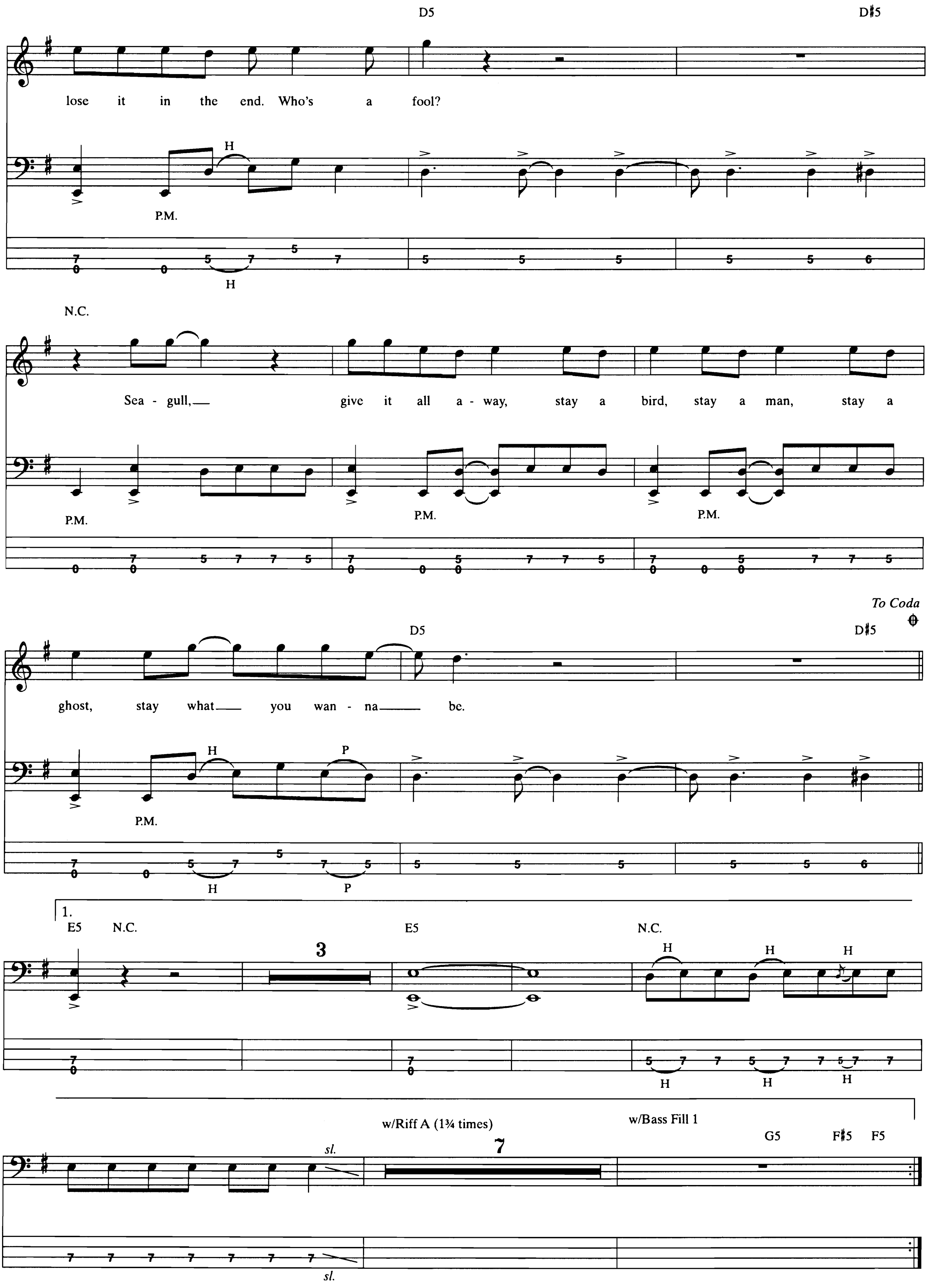
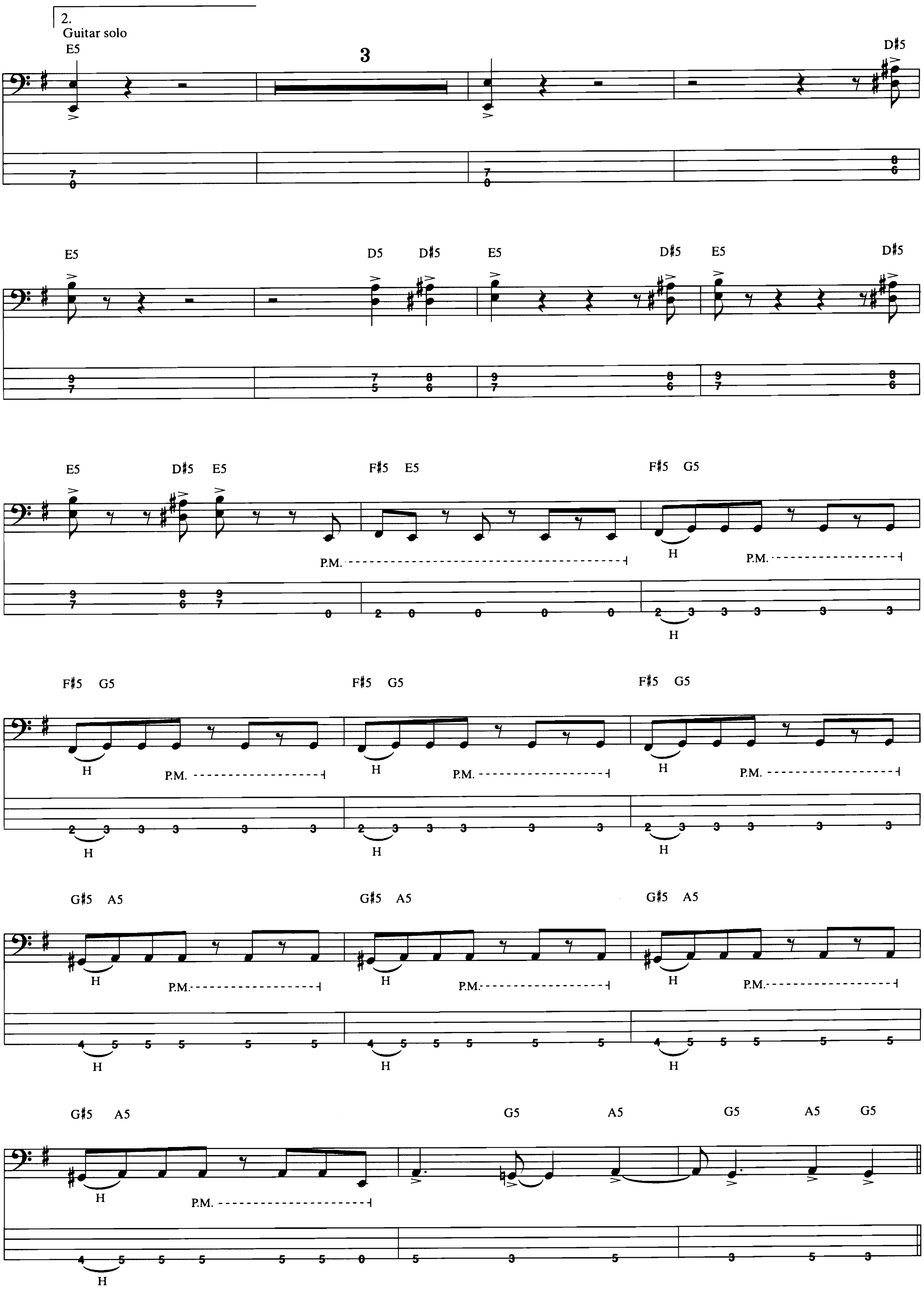
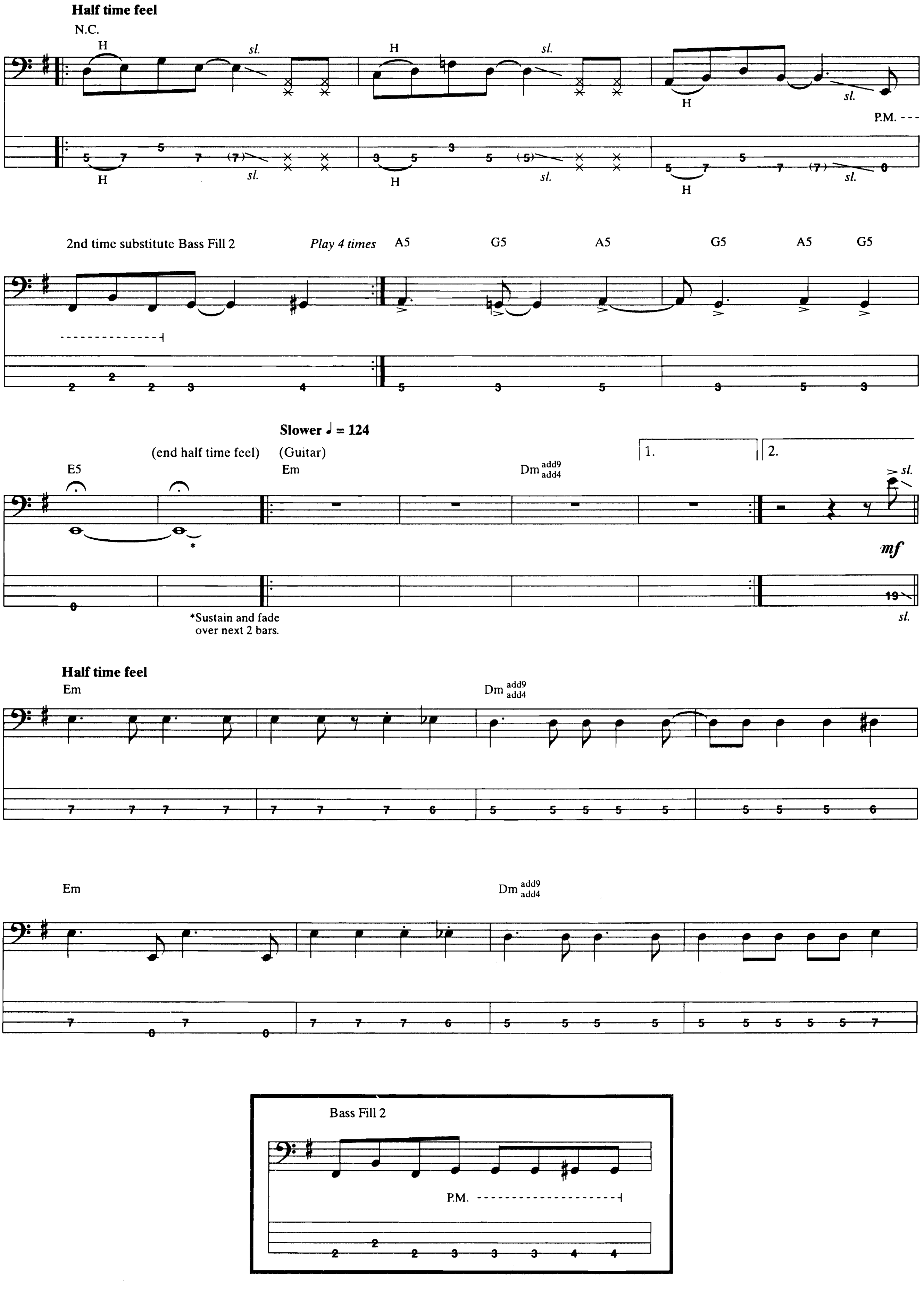
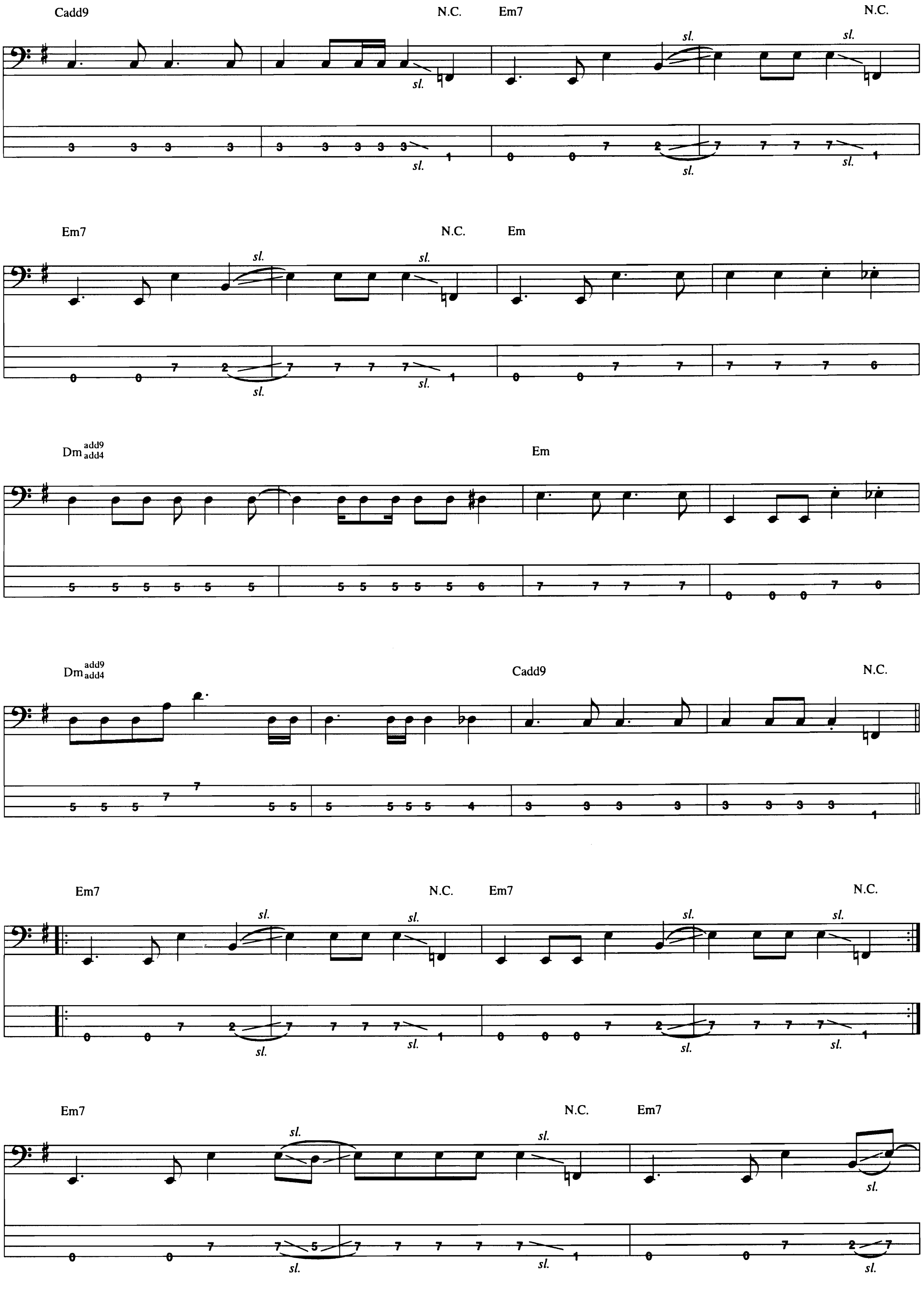
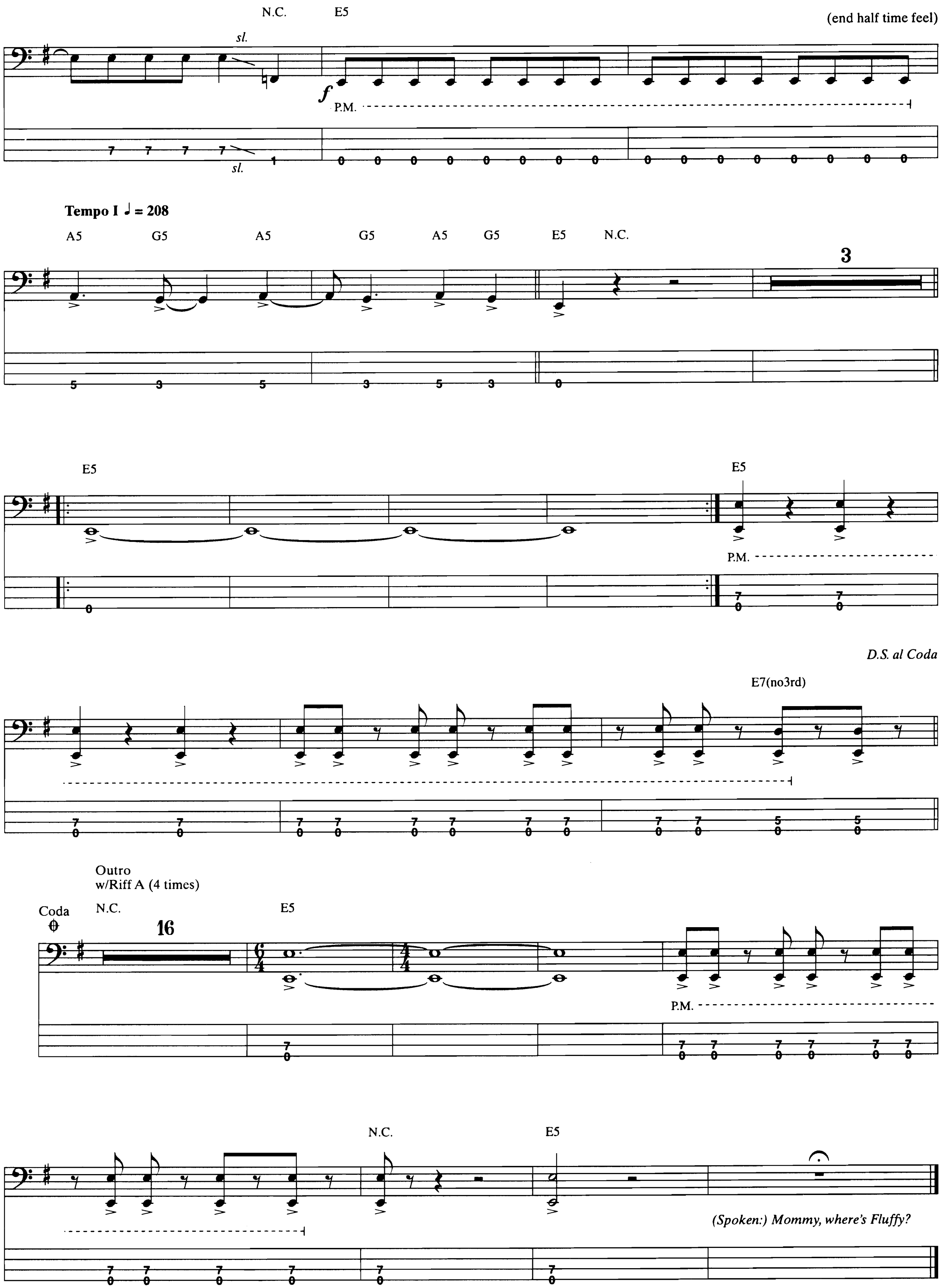

1st, 2nd, 3rd Verses
N.C.
1.3. Bread - fan, o - pen up your mind, o - pen up your purse, o - pen up your
2. Los - er, give it all a - way, nev - er stay with a win - ner, with the
Bass Fig. 1
P.M.
D5
D♯5
vault, nev - er, nev - er gon - na lose it.
man with all the crook - ed mon - ey.
(end Bass Fig. 1)
H
P.M.
w/Bass Fig. 1
N.C.
Bread - fan, take it all a - way, nev - er give an inch, got - ta make a
Come on, keep it all a - side with a ride on a rec - ord on the
D5
D♯5
mint, got - ta make me a mil - lion.
top, if you're gon - na be a bad boy.
N.C.
Bread - fan, you got it wrong, it's your long time friend, gon - na
P.M.


D5
D♯5
lose it in the end. Who's a fool?
H
P.M.
H
N.C.
Sea - gull,
give it all a - way, stay a bird, stay a man, stay a
P.M.
P.M.
P.M.
To Coda
D5
D♯5
ghost, stay what you wan - na be.
H
P
P.M.
H
P
1.
E5 N.C.
3
E5
N.C.
H H H
w/Riff A (1¾ times)
w/Bass Fill 1
G5 F♯5 F5
sl.
7
sl.


2.
Guitar solo
E5
3
D♯5
E5 D5 D♯5 E5 D♯5 E5 D♯5
E5 D♯5 E5 F♯5 E5 F♯5 G5
P.M.
H
F♯5 G5 F♯5 G5 F♯5 G5
G♯5 A5 G♯5 A5 G♯5 A5
G♯5 A5 G5 A5 G5 A5 G5

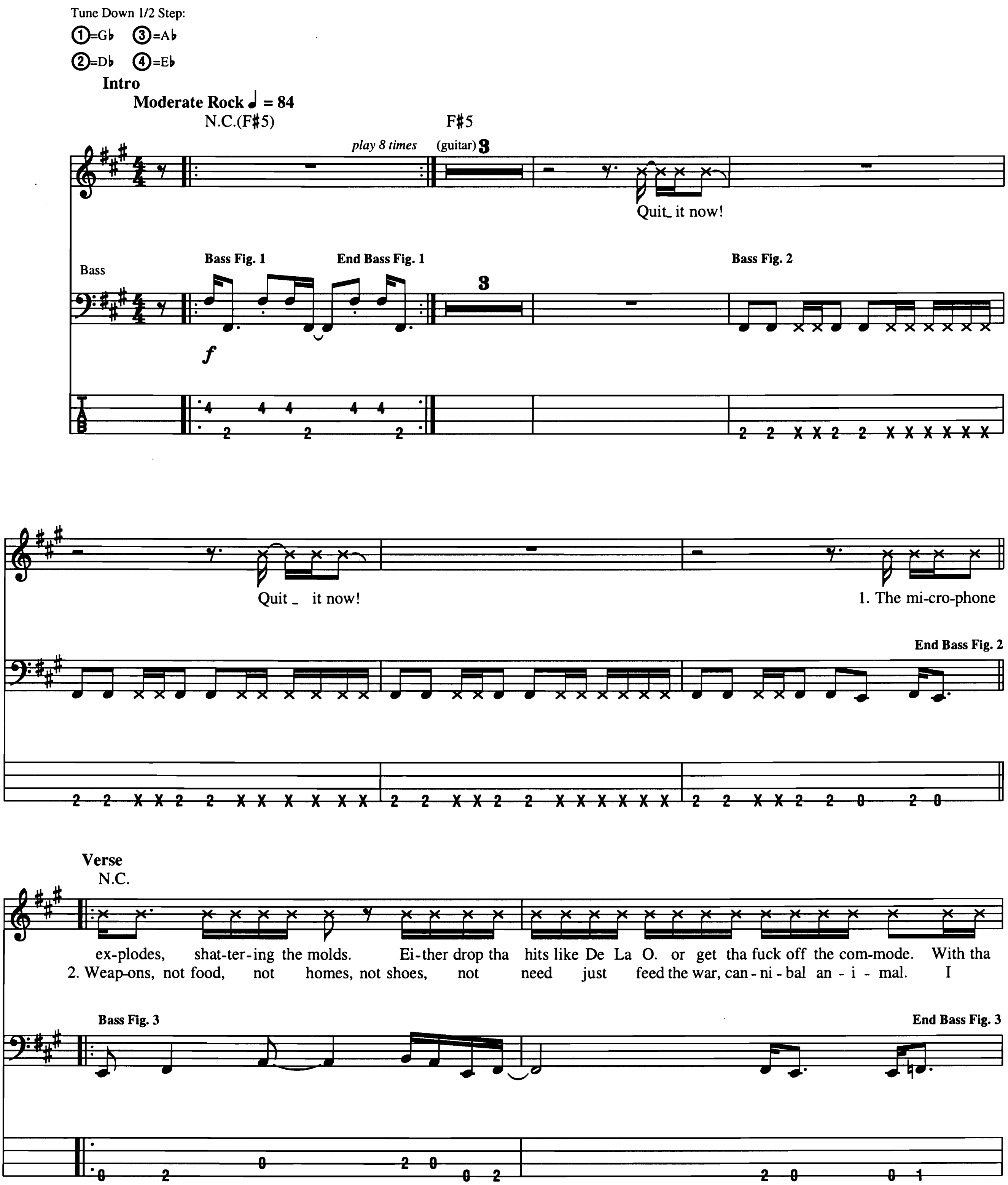

Half time feel
N.C.
H
sl.
P.M. - - -
2nd time substitute Bass Fill 2
Play 4 times
A5
G5
Slower ♩ = 124
(end half time feel)
(Guitar)
E5
Em
Dm add9 add4
1.
2.
mf
*Sustain and fade over next 2 bars.
Half time feel
Em
Dm add9 add4
Bass Fill 2
P.M.


Cadd9
N.C.
Em7
N.C.
sl.
Em7
N.C.
Em
sl.
Dm add9 add4
Em
Dm add9 add4
Cadd9
N.C.
Em7
N.C.
Em7
N.C.
sl.
Em7
N.C.
Em7
sl.


N.C.
E5
(end half time feel)
sl.
P.M.
Tempo I ♩ = 208
A5 G5 A5 G5 A5 G5 E5 N.C.
E5
E5
P.M.
D.S. al Coda
E7(no3rd)
Outro
w/Riff A (4 times)
Coda
N.C.
E5
P.M.
N.C.
E5
(Spoken:) Mommy, where's Fluffy?

Bulls on Parade

Written and Arranged by Rage Against The Machine



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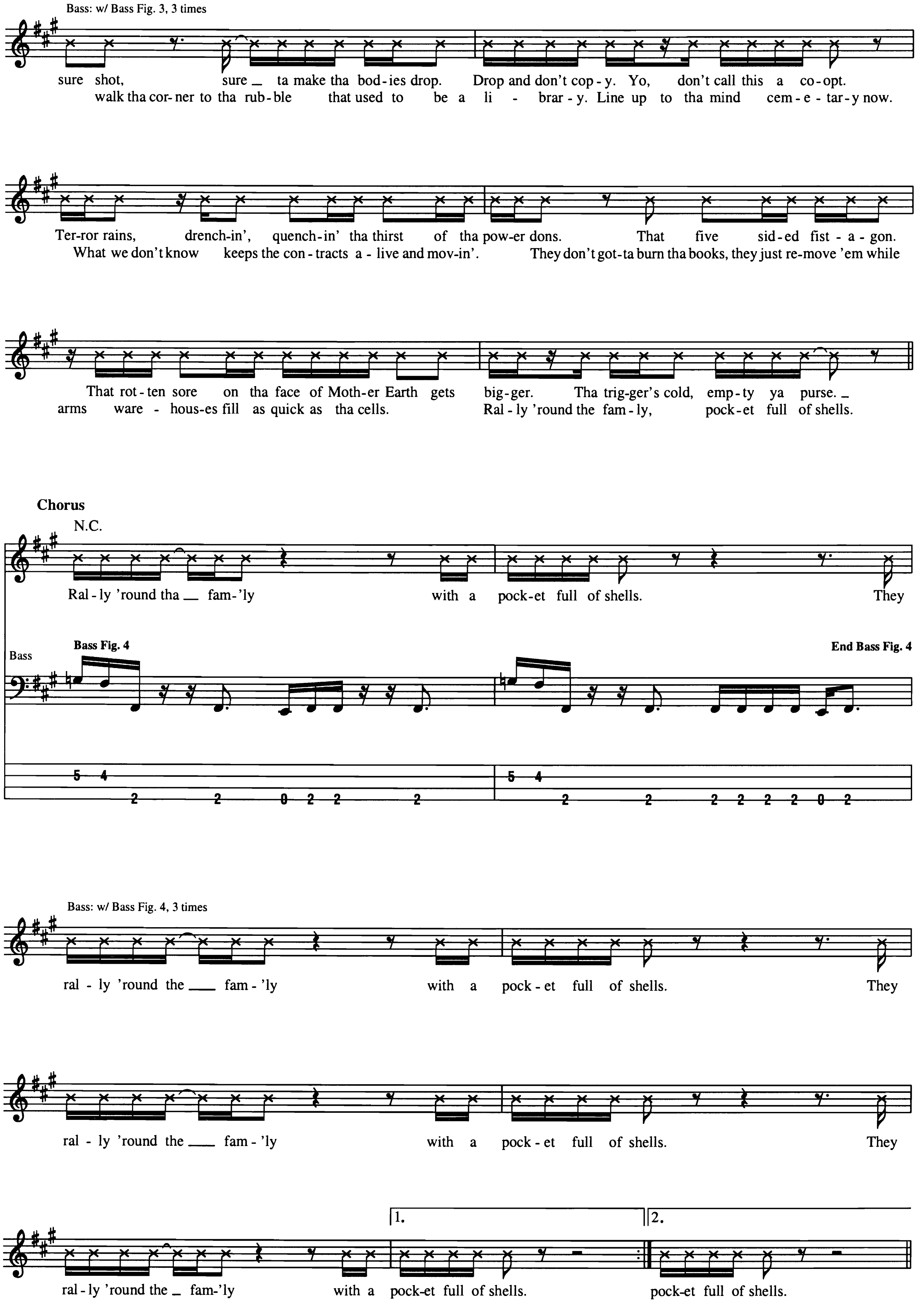
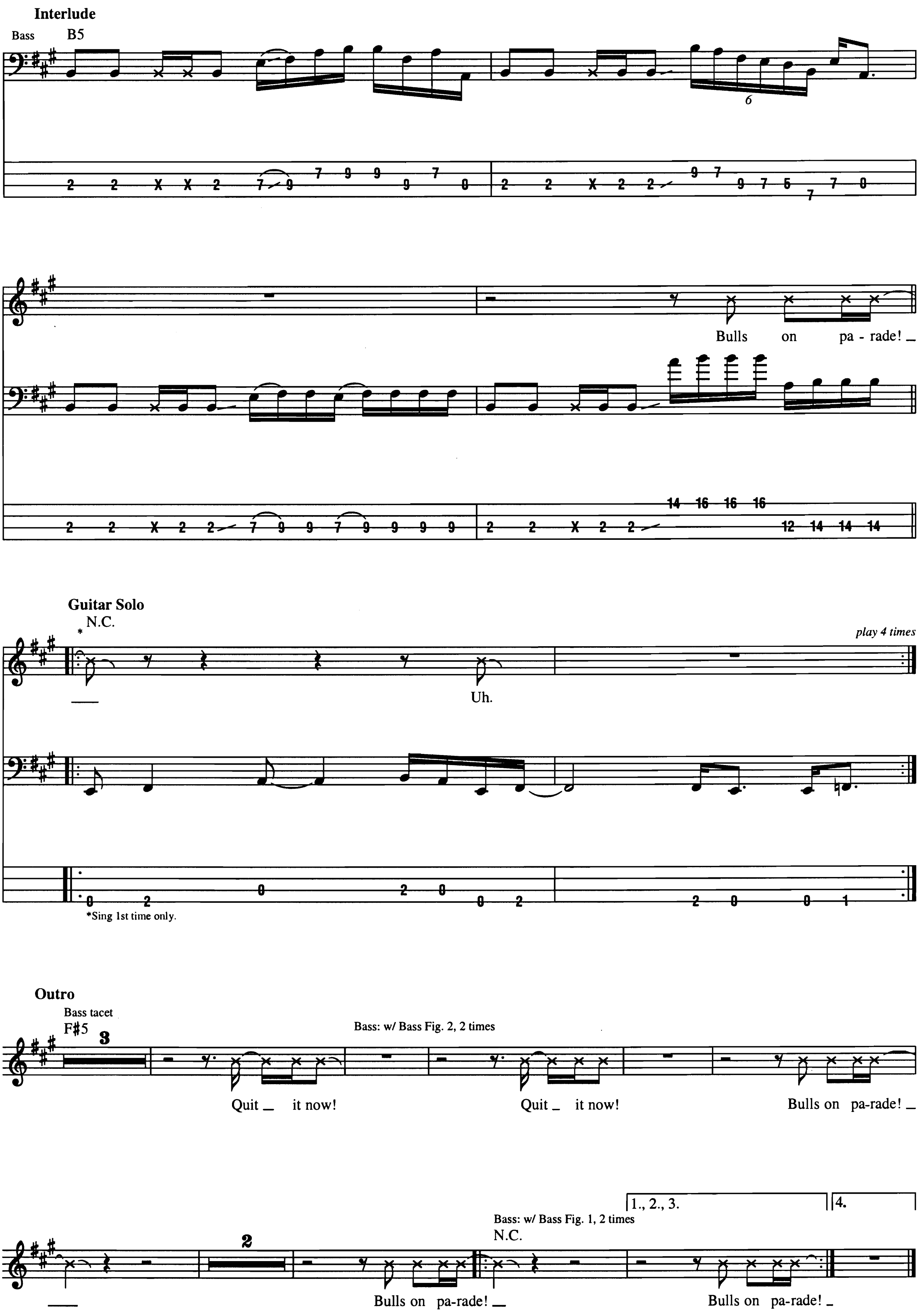
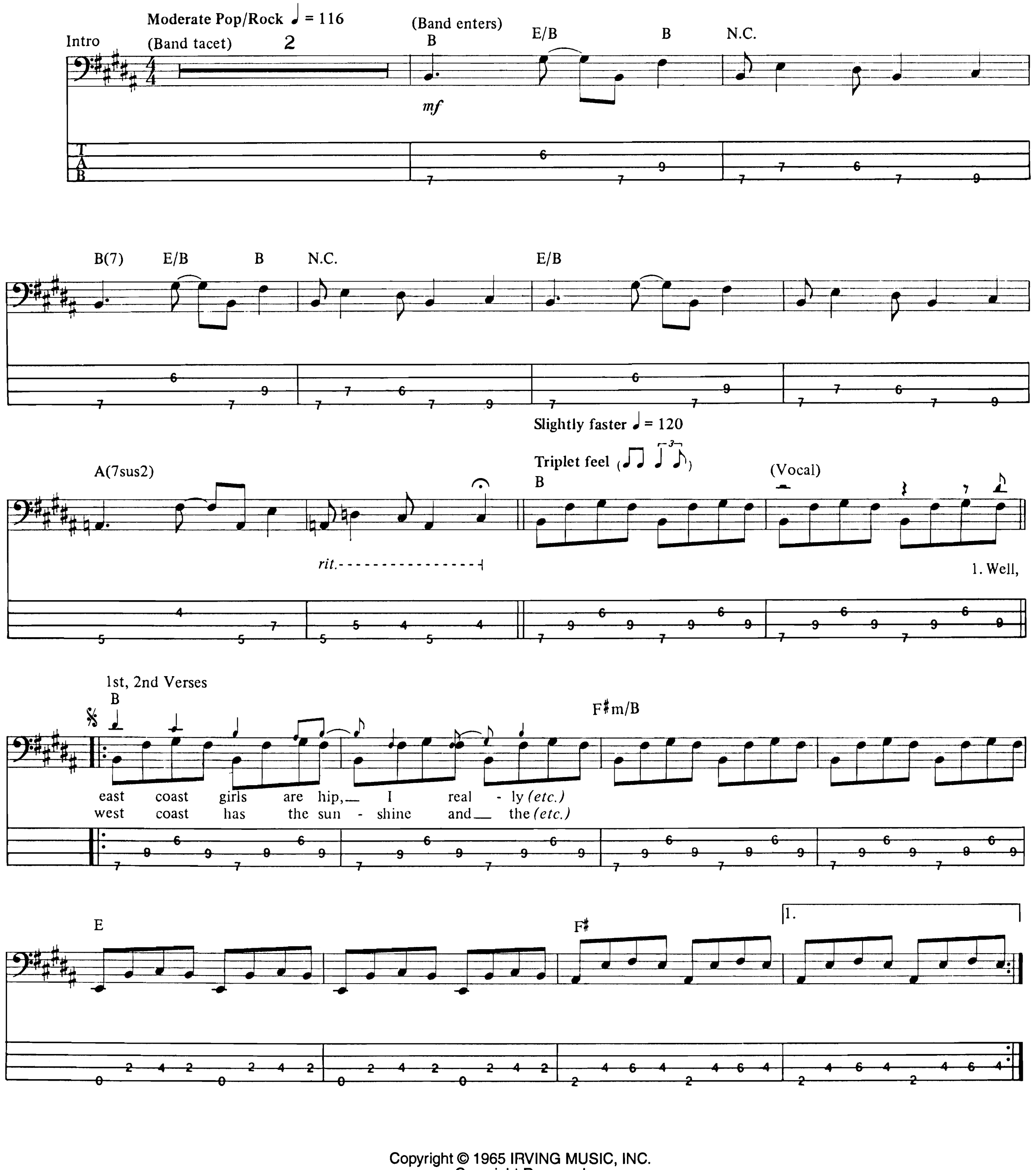

Bass: w/ Bass Fig. 3, 3 times
sure shot, sure ta make tha bod-ies drop. Drop and don't cop-y. Yo, don't call this a co-opt.
walk tha cor-ner to tha rub-ble that used to be a li - brar-y. Line up to tha mind cem-e-tar-y now.
Ter-ror rains, drench-in', quench-in' tha thirst of tha pow-er dons. That five sid-ed fist-a-gon.
What we don't know keeps the con-tracts a-live and mov-in'. They don't got-ta burn tha books, they just re-move 'em while
That rot-ten sore on tha face of Moth-er Earth gets big-ger. Tha trig-ger's cold, emp-ty ya purse.
arms ware-hous-es fill as quick as tha cells. Ral-ly 'round the fam-ly, pock-et full of shells.
Chorus
N.C.
Ral-ly 'round tha fam-'ly with a pock-et full of shells. They
Bass
Bass Fig. 4
End Bass Fig. 4
Bass: w/ Bass Fig. 4, 3 times
ral-ly 'round the fam-'ly with a pock-et full of shells. They
ral-ly 'round the fam-'ly with a pock-et full of shells. They
1.
2.
ral-ly 'round the fam-'ly with a pock-et full of shells.
pock-et full of shells.


Interlude
Bass
B5
6
Bulls on pa - rade!
Guitar Solo
*N.C.
play 4 times
Uh.
*Sing 1st time only.
Outro
Bass tacet
F#5
3
Bass: w/ Bass Fig. 2, 2 times
Quit it now!
Quit it now!
Bulls on pa-rade!
2
1., 2., 3.
4.
Bass: w/ Bass Fig. 1, 2 times
N.C.
Bulls on pa-rade!
Bulls on pa-rade!

California Girls

Words and Music by Brian Wilson and Mike Love



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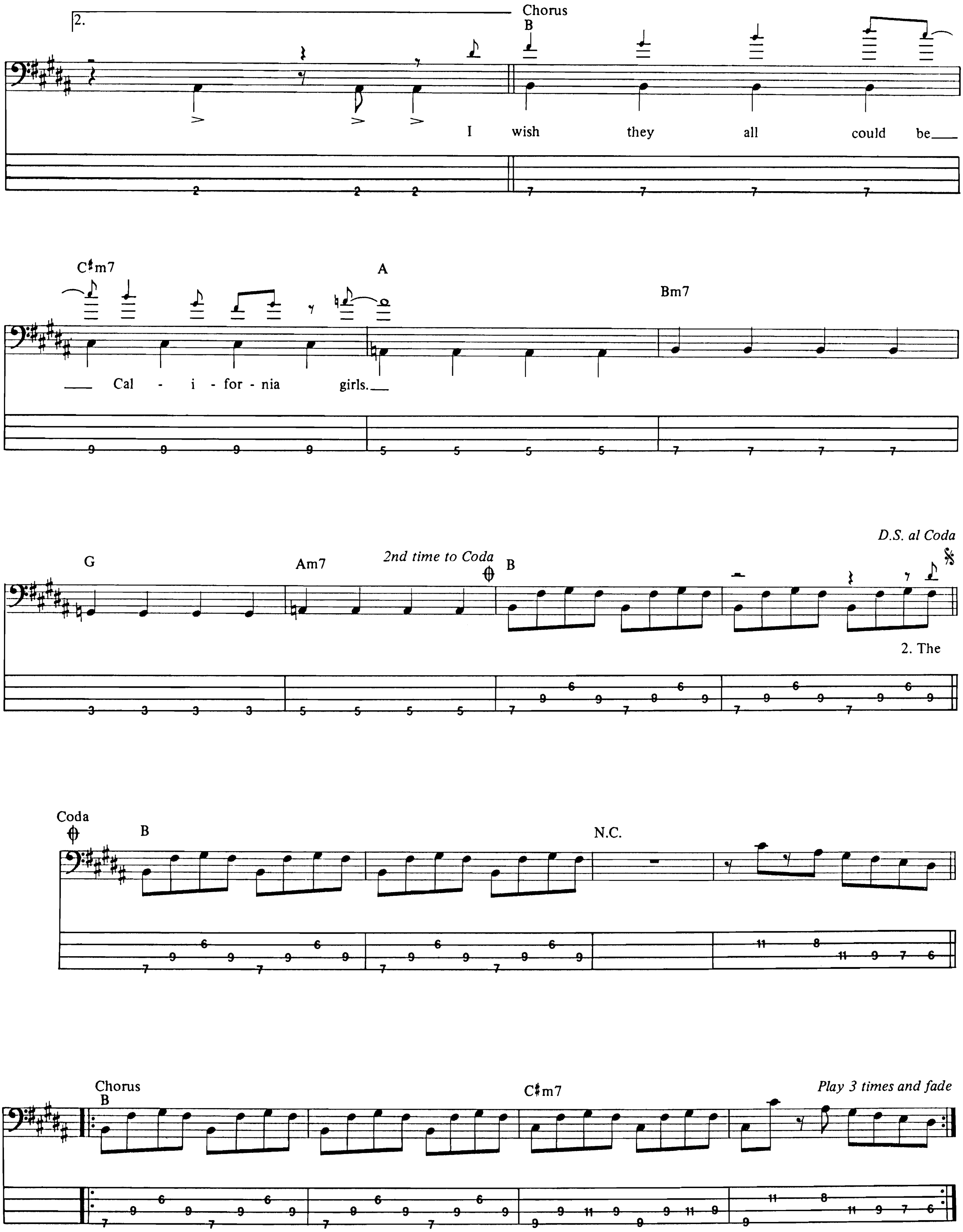
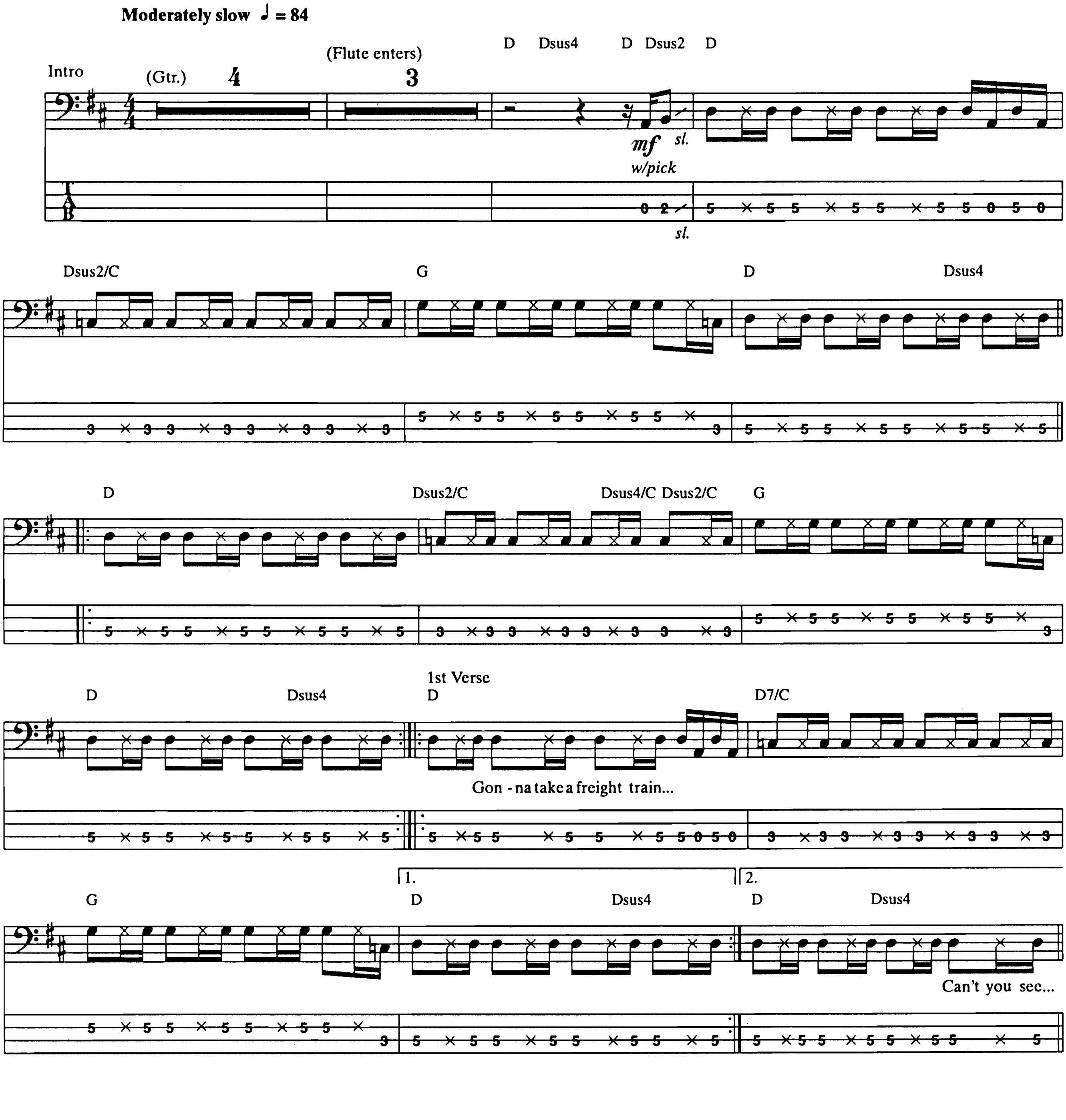

2.
Chorus
B
I wish they all could be
C♯m7
Cal - i - for - nia girls.
A
Bm7
G
Am7
2nd time to Coda
B
D.S. al Coda
2. The
Coda
B
N.C.
Chorus
B
C♯m7
Play 3 times and fade

Can't You See

Words and Music by Toy Caldwell



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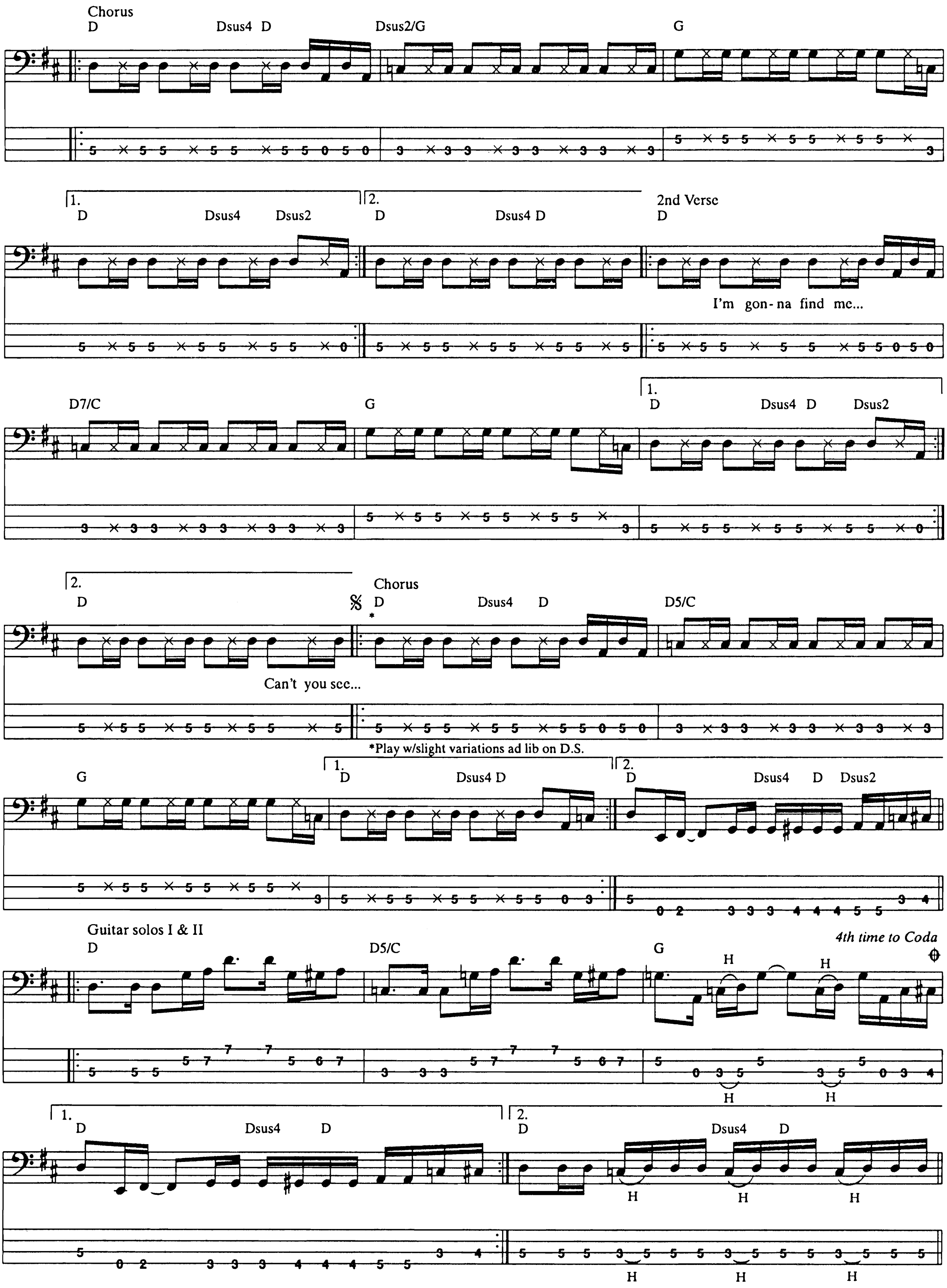
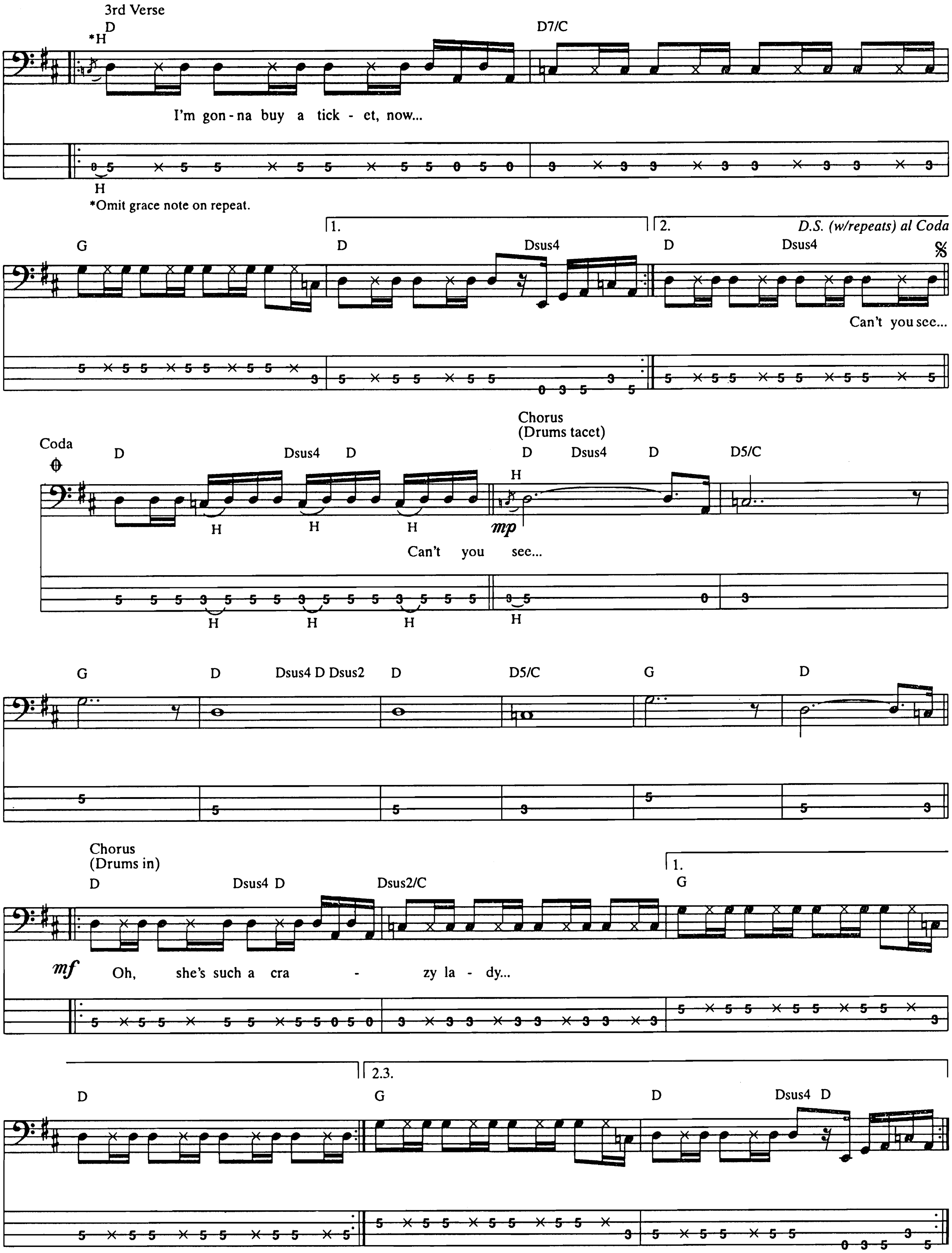
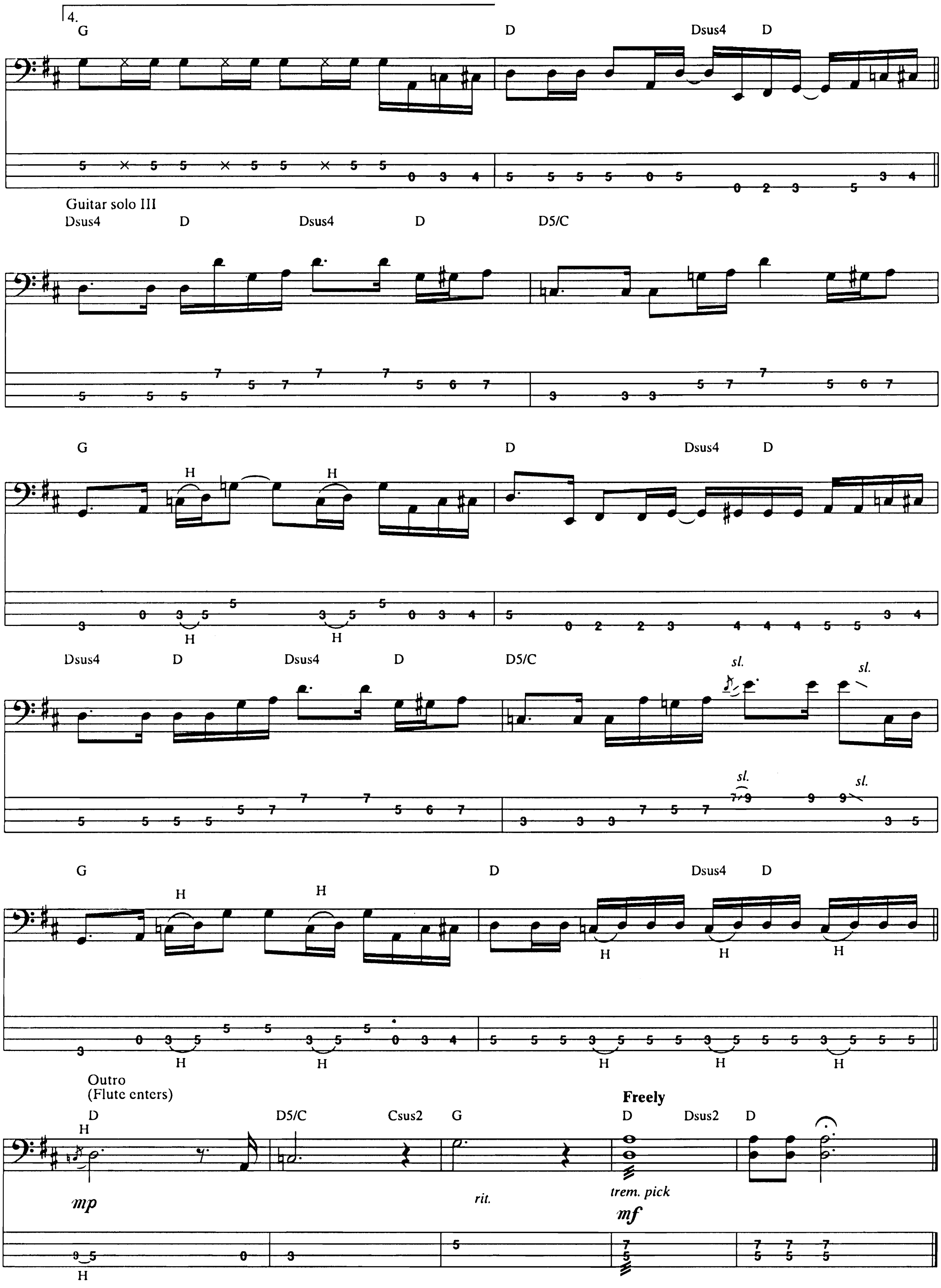
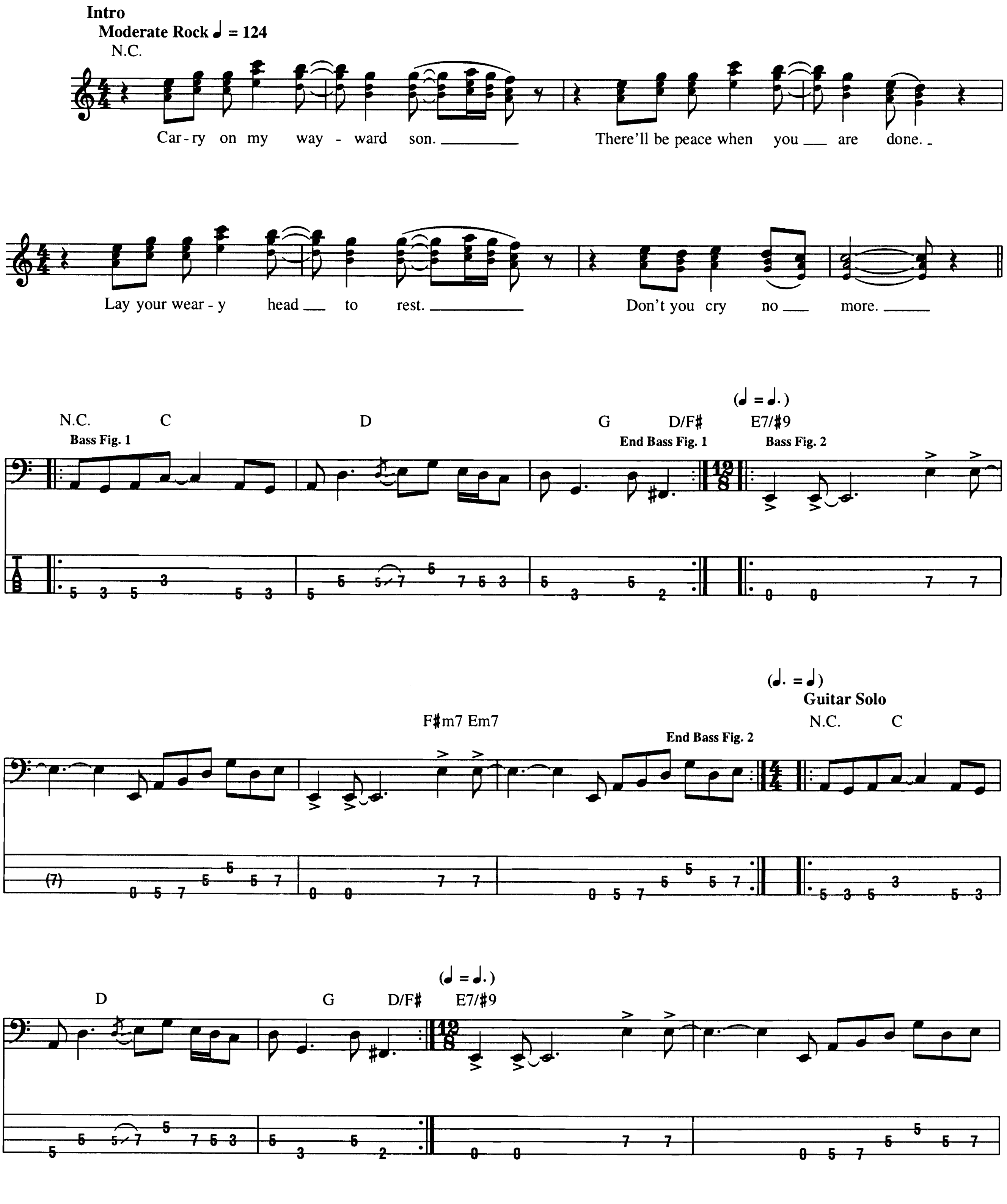

Chorus
D
Dsus4 D
Dsus2/G
G
1.
D
Dsus4
Dsus2
2.
D
Dsus4 D
2nd Verse
D
I'm gon-na find me...
D7/C
G
1.
D
Dsus4 D
Dsus2
2.
D
Can't you see...
Chorus
D
Dsus4
D
D5/C
*Play w/slight variations ad lib on D.S.
G
1.
D
Dsus4 D
2.
D
Dsus4
D
Dsus2
Guitar solos I & II
D
D5/C
G
4th time to Coda
H
H
1.
D
Dsus4
D
2.
D
Dsus4
D
H
H
H


3rd Verse
D
*H
D7/C
I'm gon - na buy a tick - et, now...
H
*Omit grace note on repeat.
1.
2.
D.S. (w/repeats) al Coda
G
D
Dsus4
D
Dsus4
Can't you see...
Coda
Chorus
(Drums tacet)
D
Dsus4 D
D Dsus4 D D5/C
H
mp
Can't you see...
G D Dsus4 D Dsus2 D D5/C G D
Chorus
(Drums in)
D Dsus4 D Dsus2/C
1.
G
mf
Oh, she's such a cra - zy la - dy...
D
2.3.
G
D
Dsus4 D


4.
G
D
Dsus4
D
Guitar solo III
Dsus4
D
Dsus4
D
D5/C
G
H
H
D
Dsus4
D
Dsus4
D
Dsus4
D
D5/C
sl.
sl.
G
H
H
D
Dsus4
D
Outro
(Flute enters)
D
D5/C
Csus2
G
Freely
D
Dsus2
D
mp
rit.
trem. pick
mf

Carry on Wayward Son

Words and Music by Kerry Livgren



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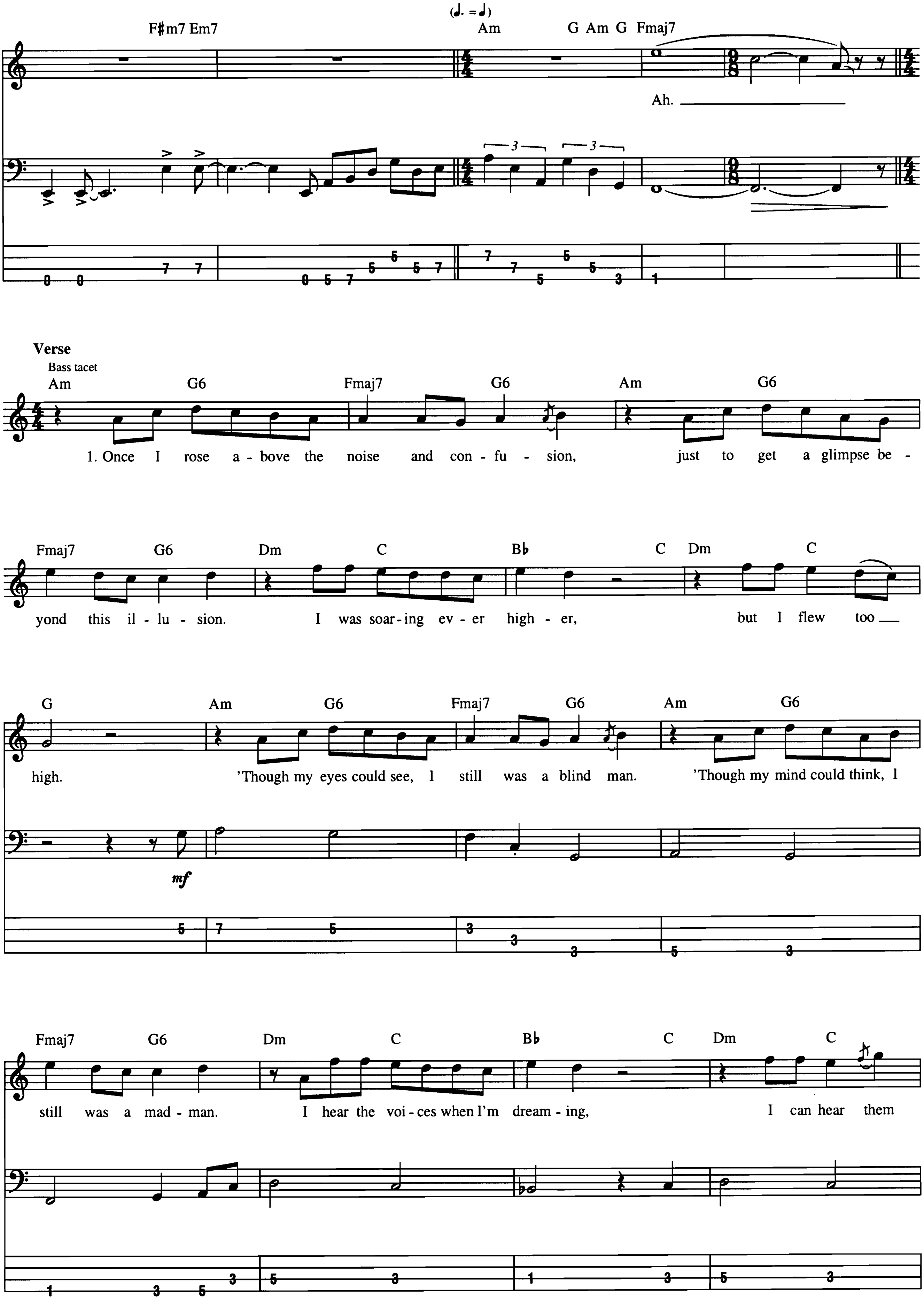
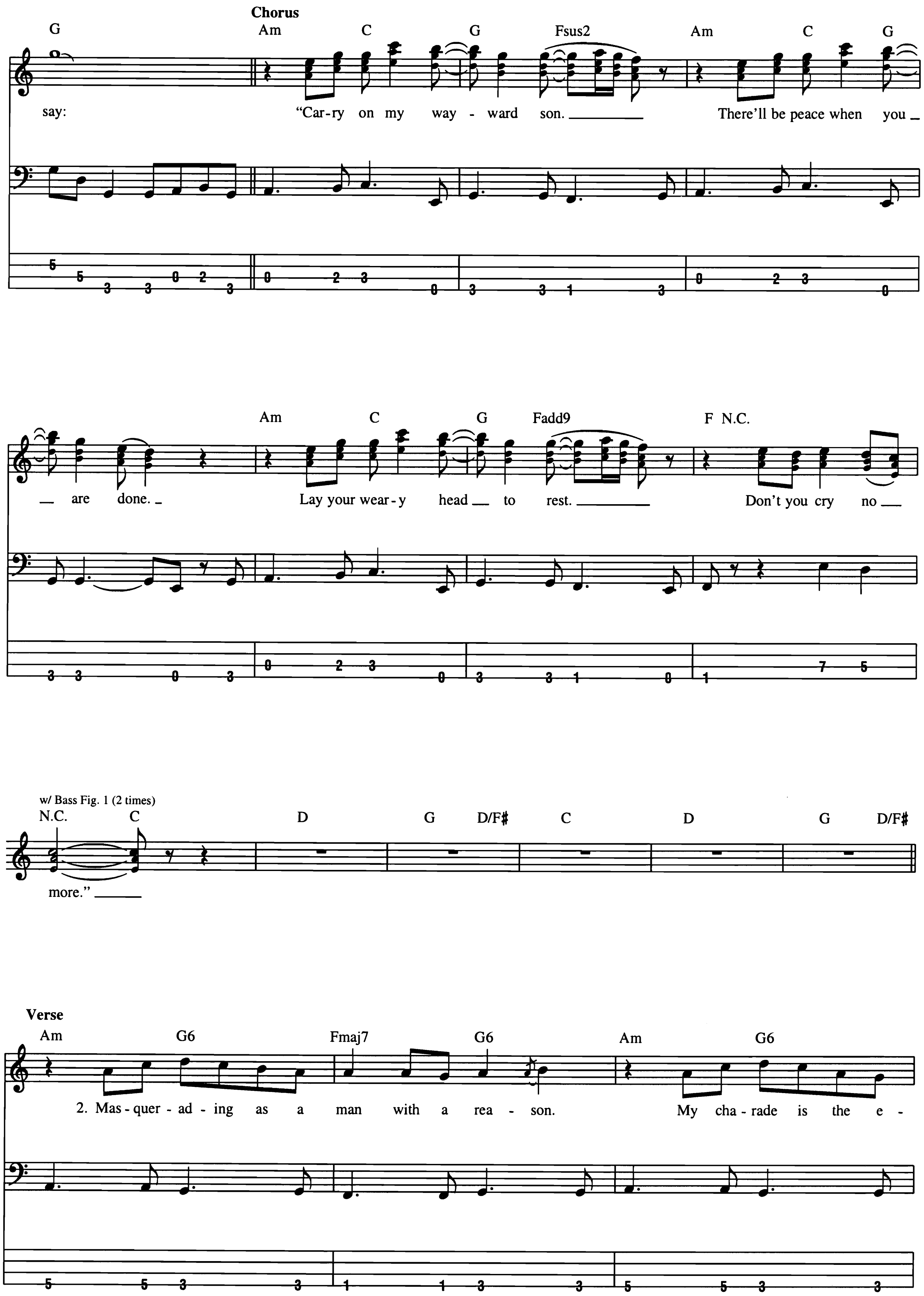
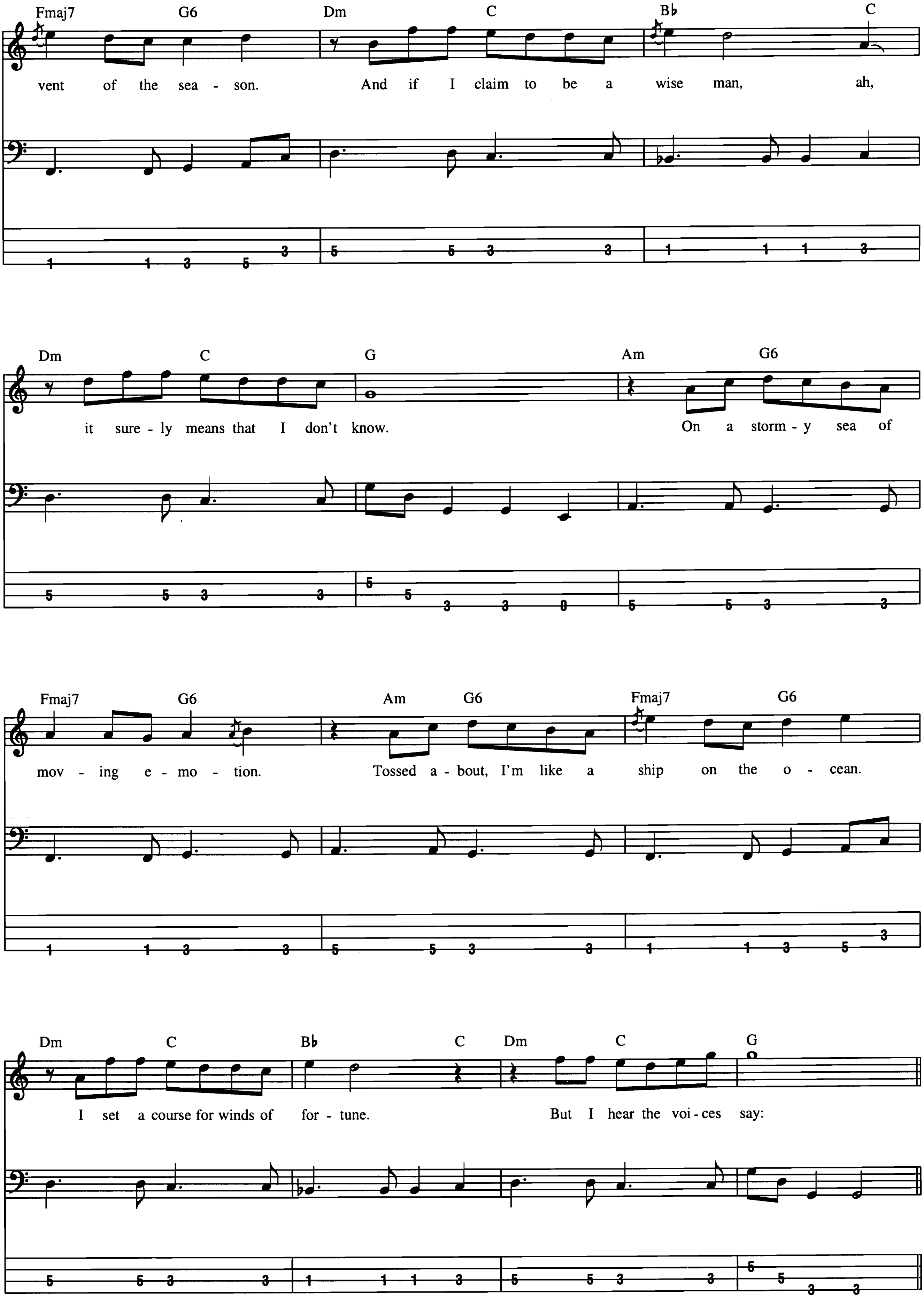
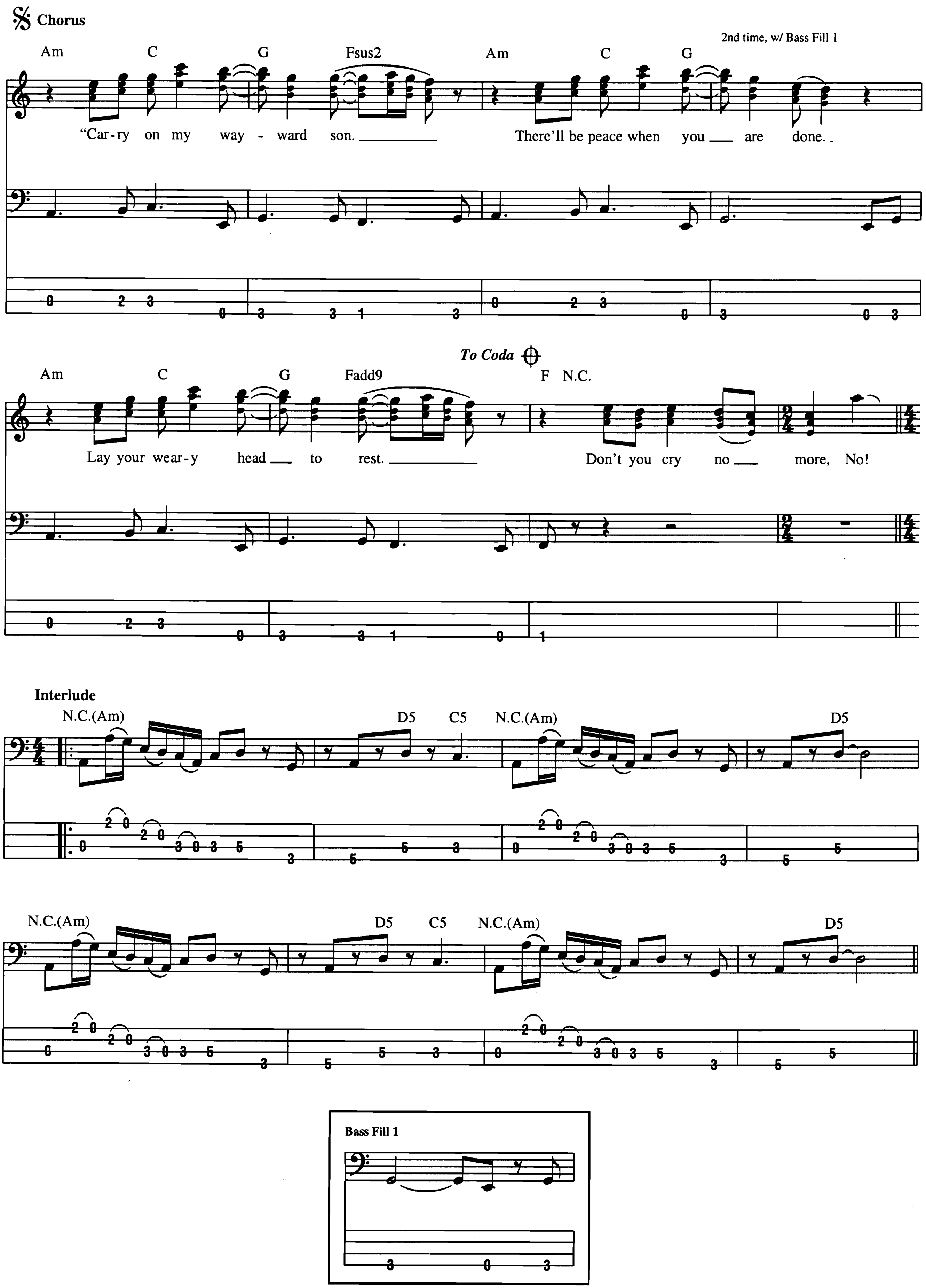
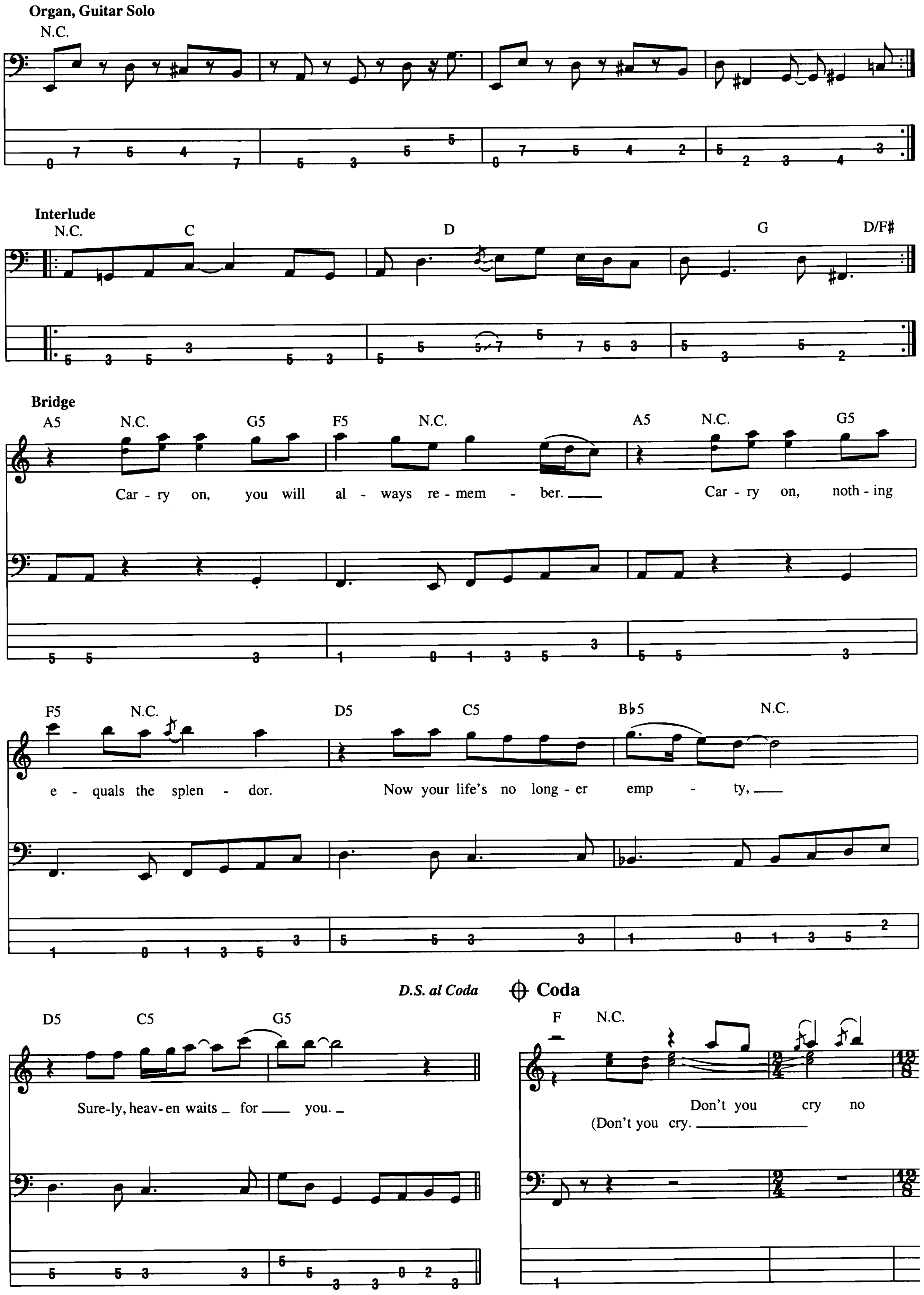
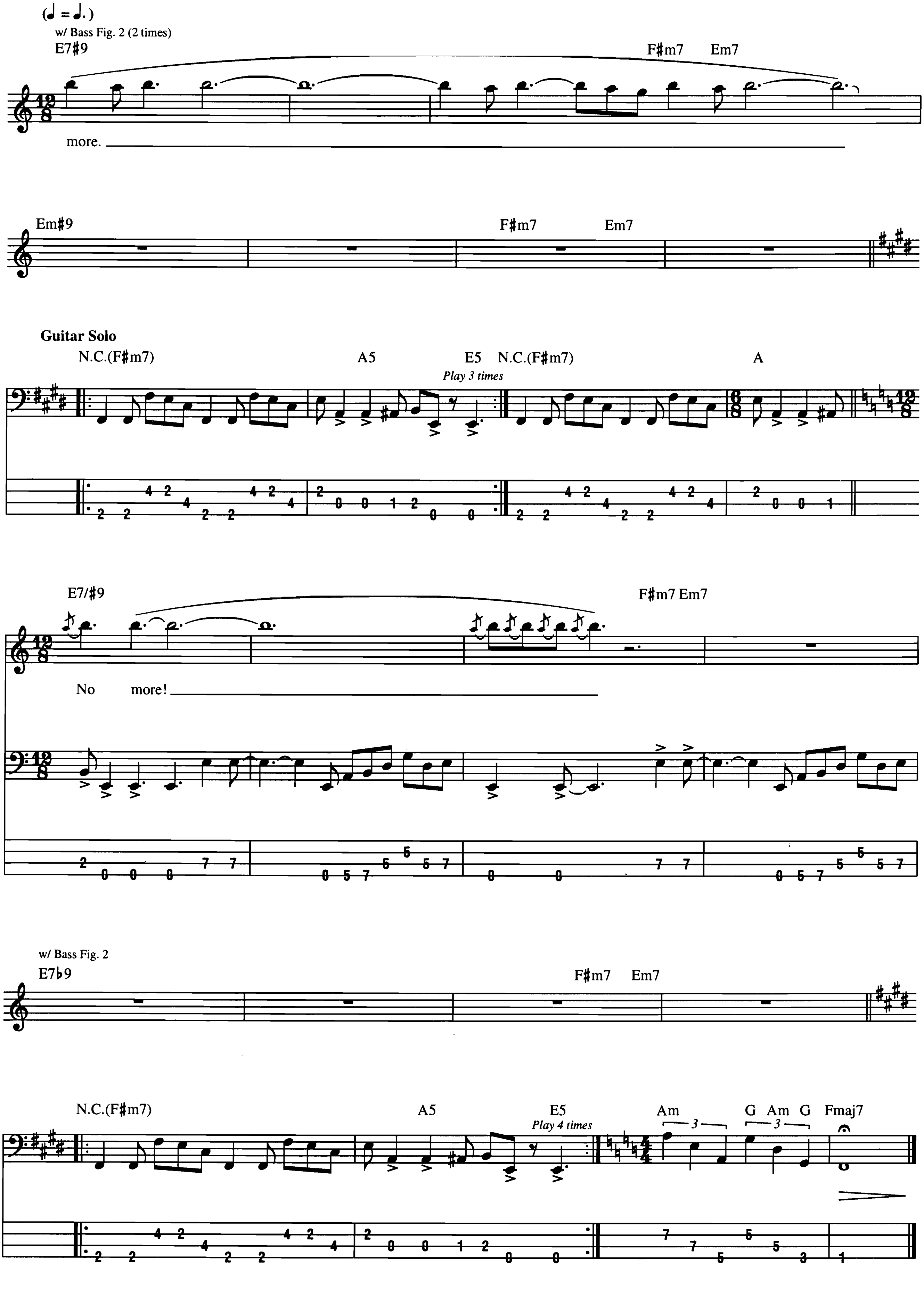

(♩. = ♩)
F♯m7 Em7
Am G Am G Fmaj7
Ah.
Verse
Bass tacet
Am G6 Fmaj7 G6 Am G6
1. Once I rose a - bove the noise and con - fu - sion, just to get a glimpse be -
Fmaj7 G6 Dm C B♭ C Dm C
yond this il - lu - sion. I was soar - ing ev - er high - er, but I flew too
G Am G6 Fmaj7 G6 Am G6
high. 'Though my eyes could see, I still was a blind man. 'Though my mind could think, I
mf
Fmaj7 G6 Dm C B♭ C Dm C
still was a mad - man. I hear the voi - ces when I'm dream - ing, I can hear them


Chorus
G Am C G Fsus2 Am C G
say: "Car-ry on my way - ward son. There'll be peace when you
Am C G Fadd9 F N.C.
are done. Lay your wear-y head to rest. Don't you cry no
w/ Bass Fig. 1 (2 times)
N.C. C D G D/F# C D G D/F#
more."
Verse
Am G6 Fmaj7 G6 Am G6
2. Mas - quer - ad - ing as a man with a rea - son. My cha - rade is the e -


Fmaj7 G6 Dm C B♭ C
vent of the sea - son. And if I claim to be a wise man, ah,
Dm C G Am G6
it sure - ly means that I don't know. On a storm - y sea of
Fmaj7 G6 Am G6 Fmaj7 G6
mov - ing e - mo - tion. Tossed a - bout, I'm like a ship on the o - cean.
Dm C B♭ C Dm C G
I set a course for winds of for - tune. But I hear the voi - ces say:

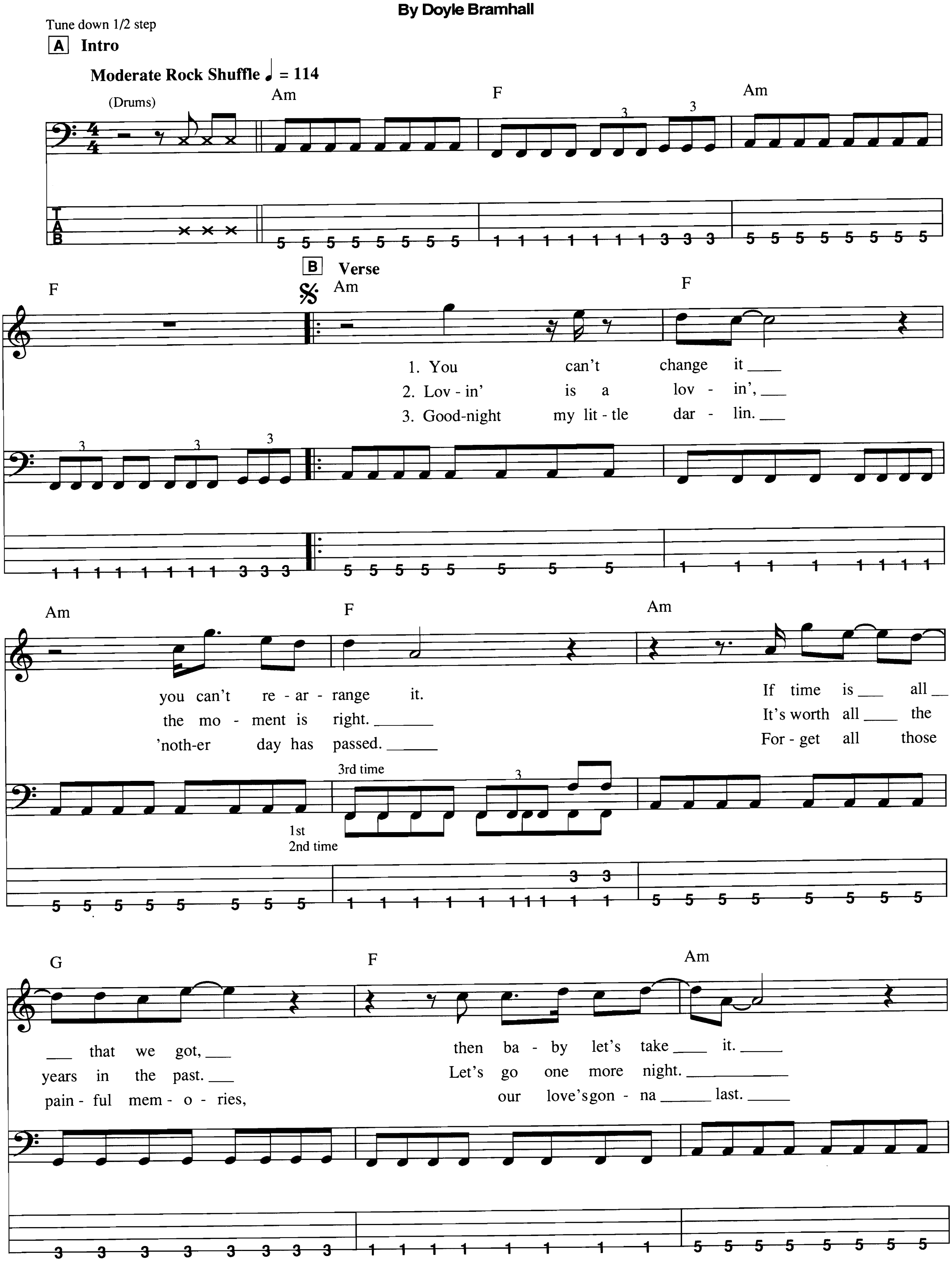

Chorus
2nd time, w/ Bass Fill 1
Am C G Fsus2 Am C G
"Car-ry on my way - ward son. There'll be peace when you are done..
To Coda
Am C G Fadd9 F N.C.
Lay your wear-y head to rest. Don't you cry no more, No!
Interlude
N.C.(Am) D5 C5 N.C.(Am) D5
N.C.(Am) D5 C5 N.C.(Am) D5
Bass Fill 1


Organ, Guitar Solo
N.C.
Interlude
N.C. C D G D/F#
Bridge
A5 N.C. G5 F5 N.C. A5 N.C. G5
Car - ry on, you will al - ways re - mem - ber. Car - ry on, noth - ing
F5 N.C. D5 C5 Bb5 N.C.
e - quals the splen - dor. Now your life's no long - er emp - ty,
D.S. al Coda
Coda
D5 C5 G5
Sure-ly, heav-en waits for you.
F N.C.
Don't you cry no
(Don't you cry.


(♩ = ♩.)
w/ Bass Fig. 2 (2 times)
E7♯9
F♯m7 Em7
more.
Em♯9
F♯m7 Em7
Guitar Solo
N.C.(F♯m7)
A5
E5 N.C.(F♯m7)
Play 3 times
A
E7/♯9
F♯m7 Em7
No more!
w/ Bass Fig. 2
E7♭9
F♯m7 Em7
N.C.(F♯m7)
A5
E5
Play 4 times
Am
G Am G Fmaj7

Change It

By Doyle Bramhall



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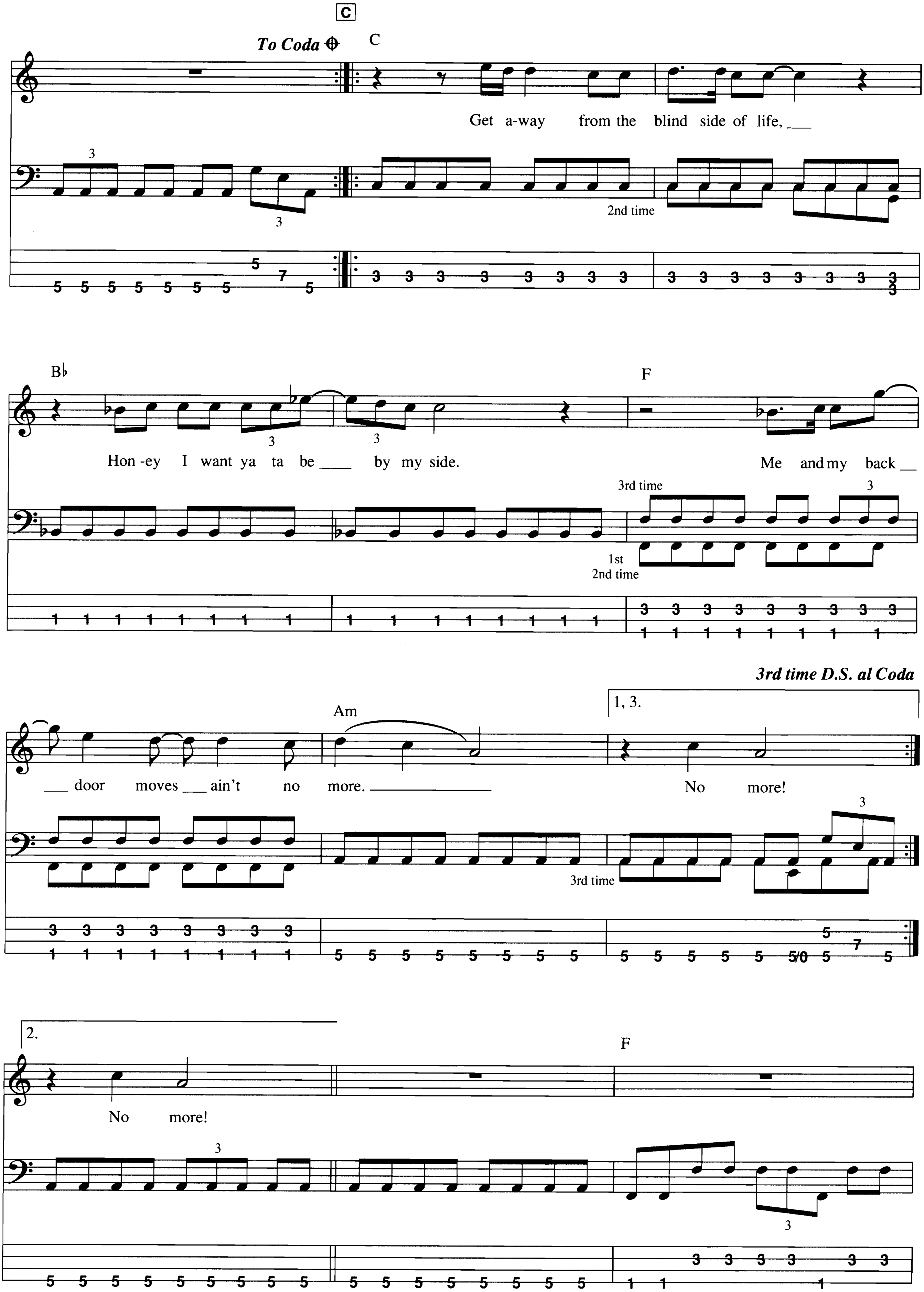
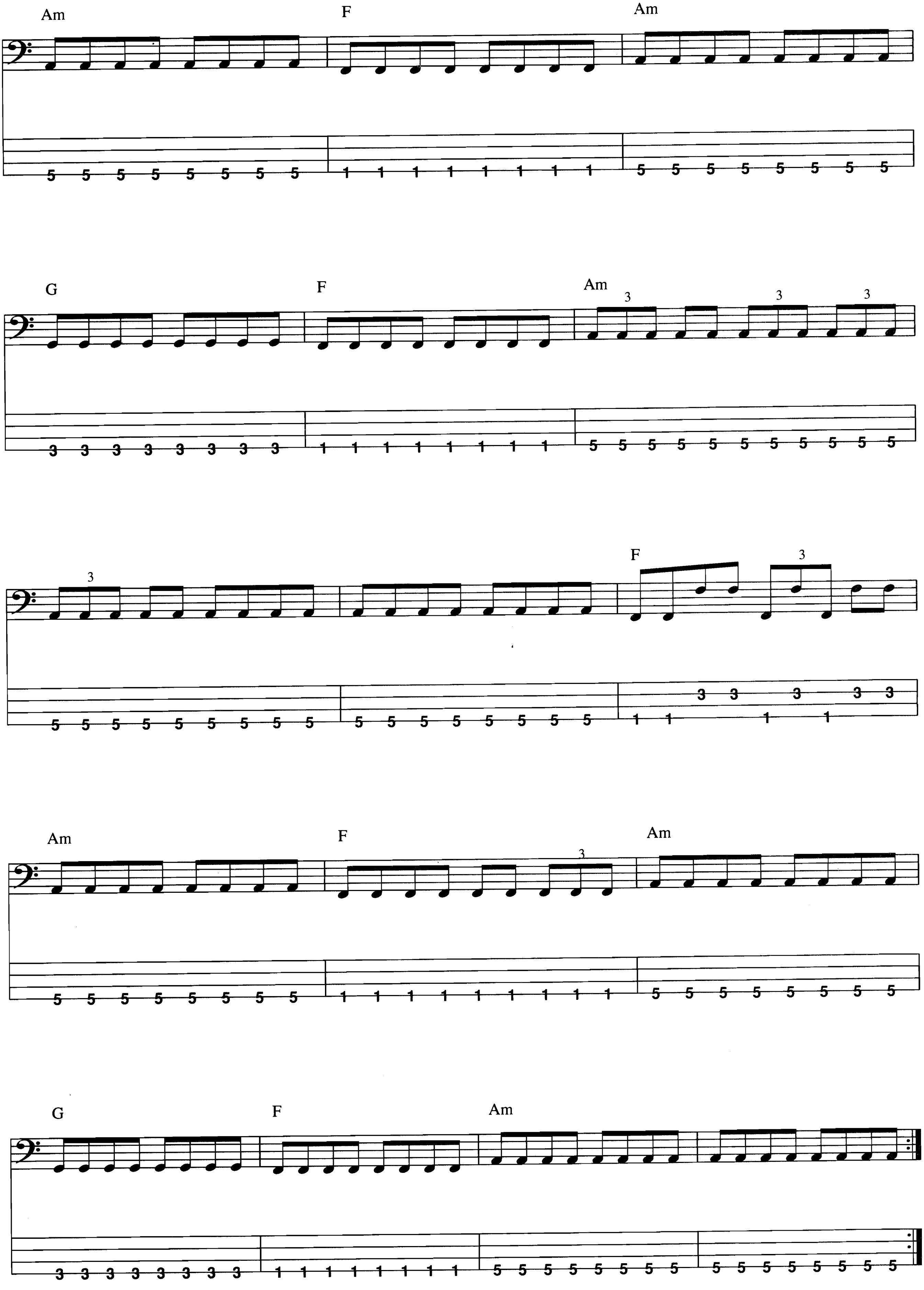
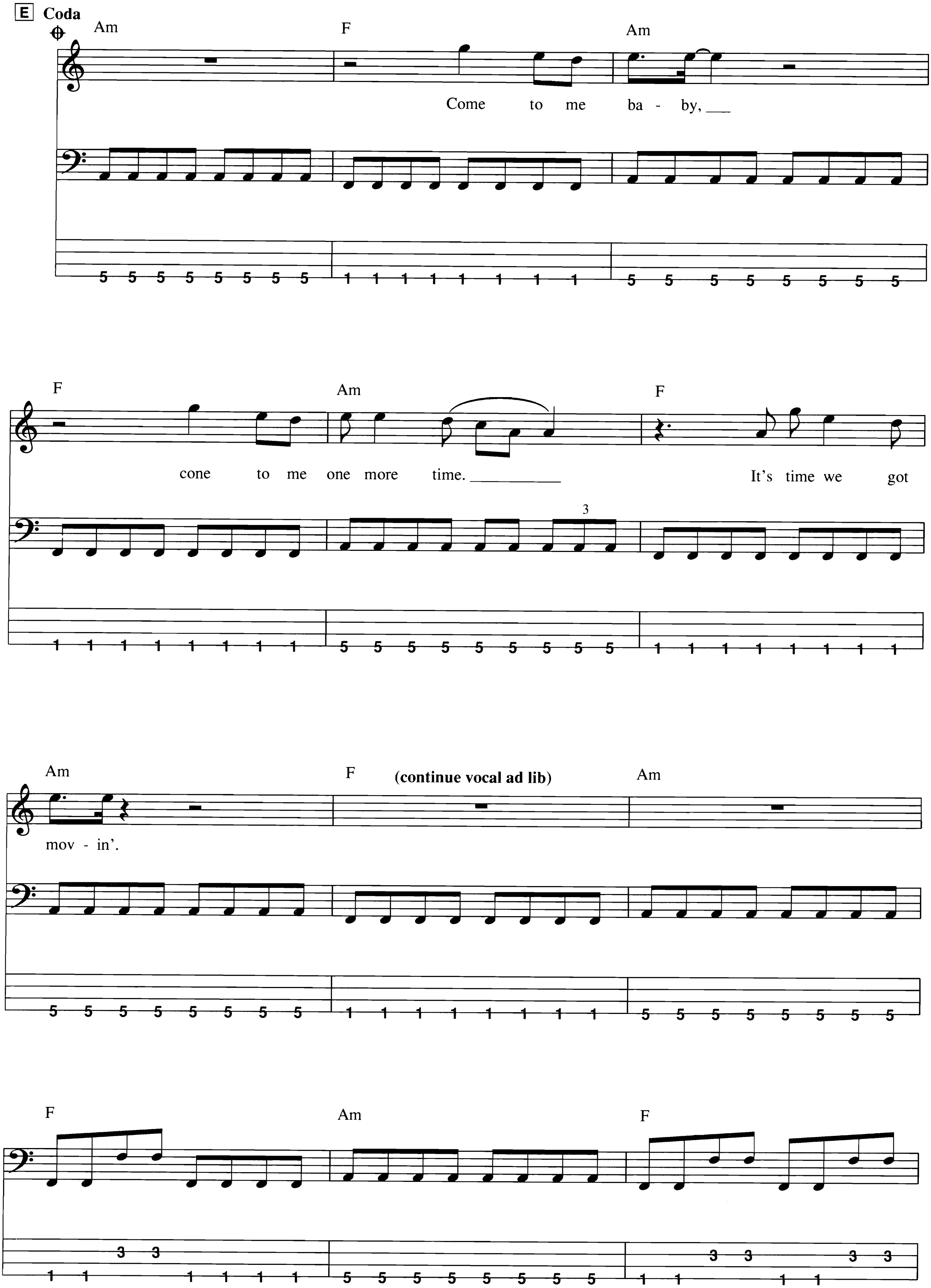
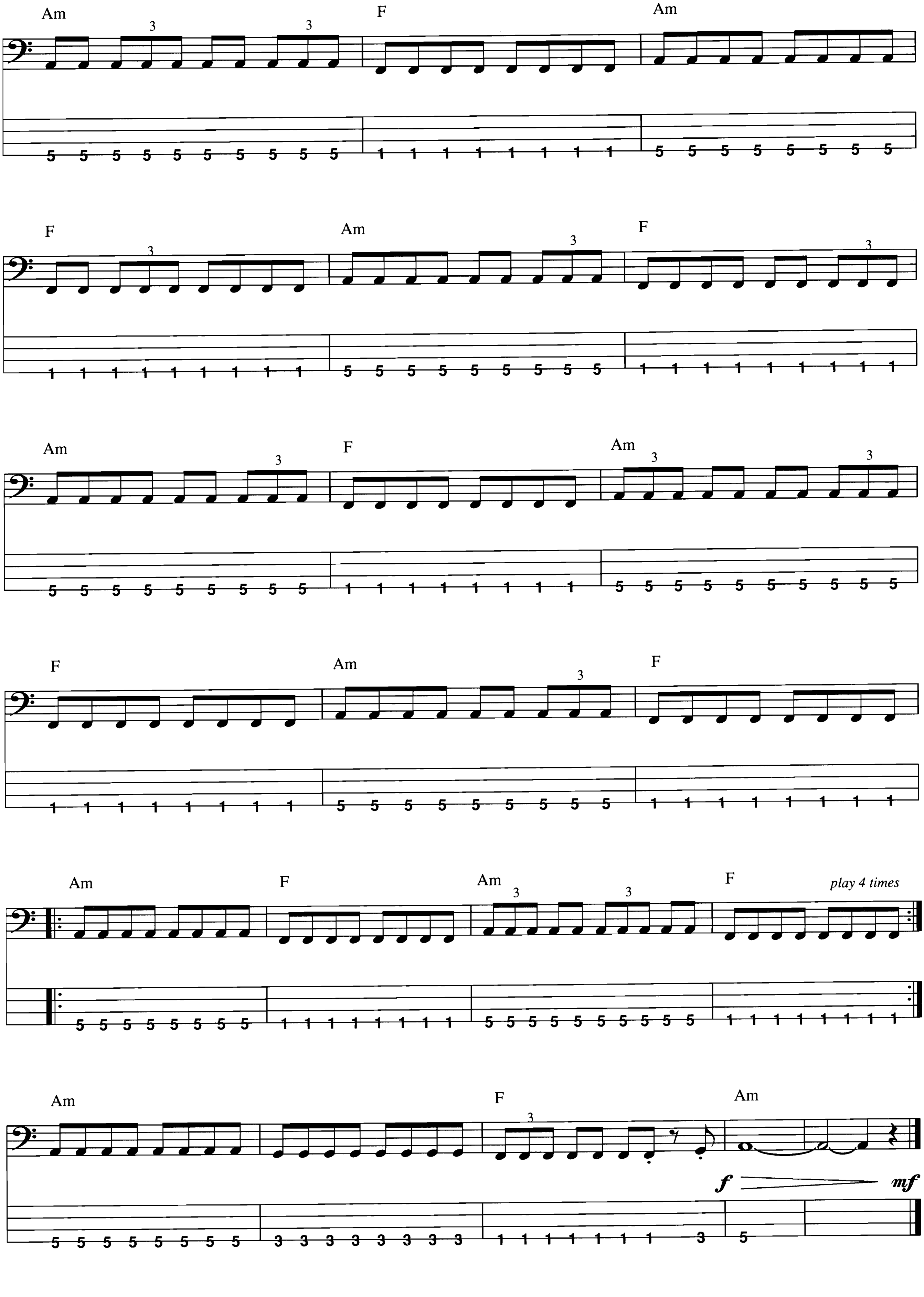

C
To Coda
C
Get a-way from the blind side of life,
3
3
2nd time
Bb
F
Hon-ey I want ya ta be by my side.
Me and my back
3
3
3rd time
3
1st
2nd time
3rd time D.S. al Coda
Am
1, 3.
door moves ain't no more.
No more!
3
3rd time
2.
F
No more!
3
3

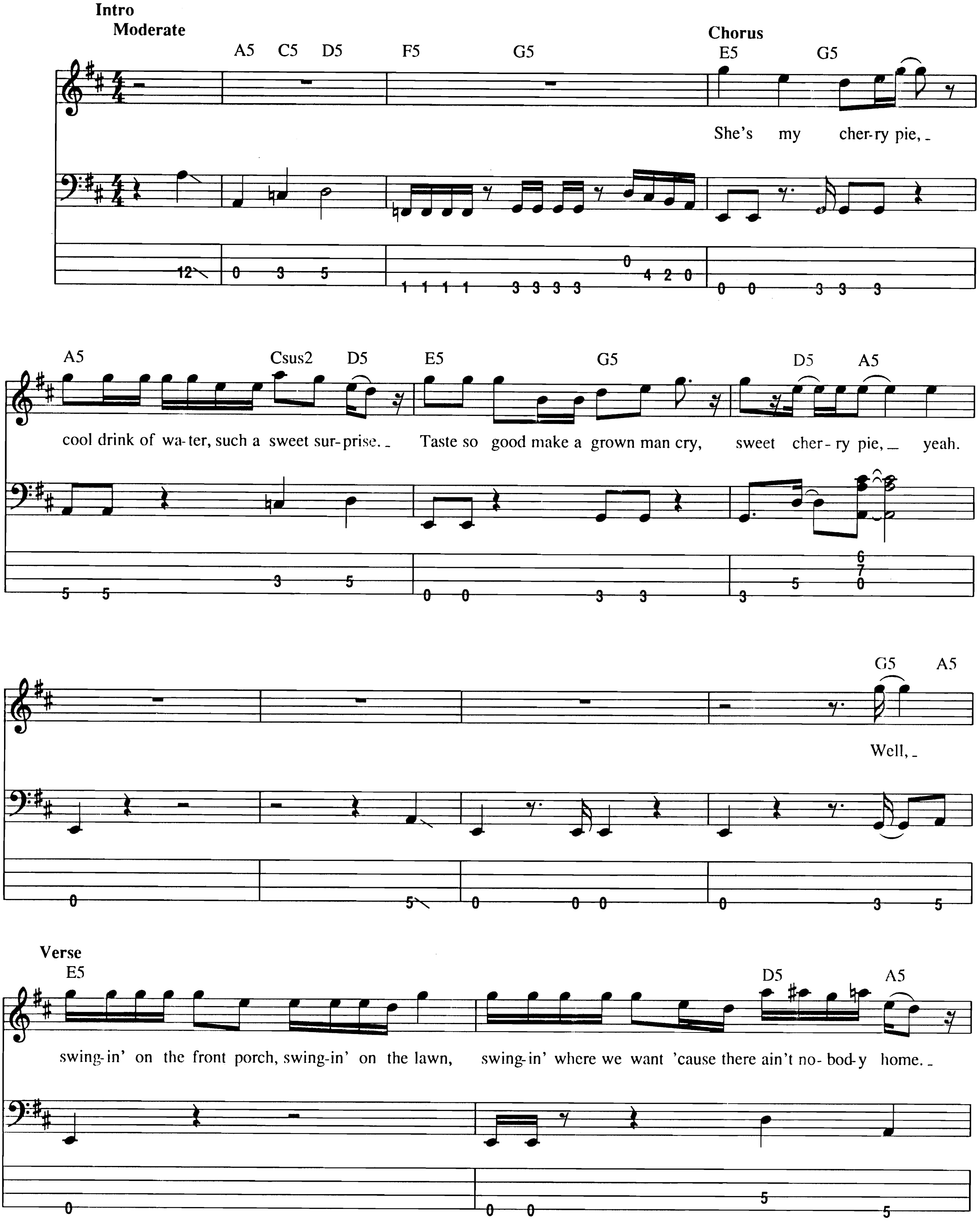

Am
F
Am
G
F
Am
F
Am
F
Am
G
F
Am


E Coda
Am
F
Am
Come to me ba - by,
F
Am
F
cone to me one more time.
It's time we got
3
Am
F
(continue vocal ad lib)
Am
mov - in'.
F
Am
F


Am
F
Am
F
Am
F
Am
F
Am
F
Am
F
Am
F
Am
F
play 4 times
Am
F
Am
f
mf

Cherry Pie

Words and Music by Jani Lane



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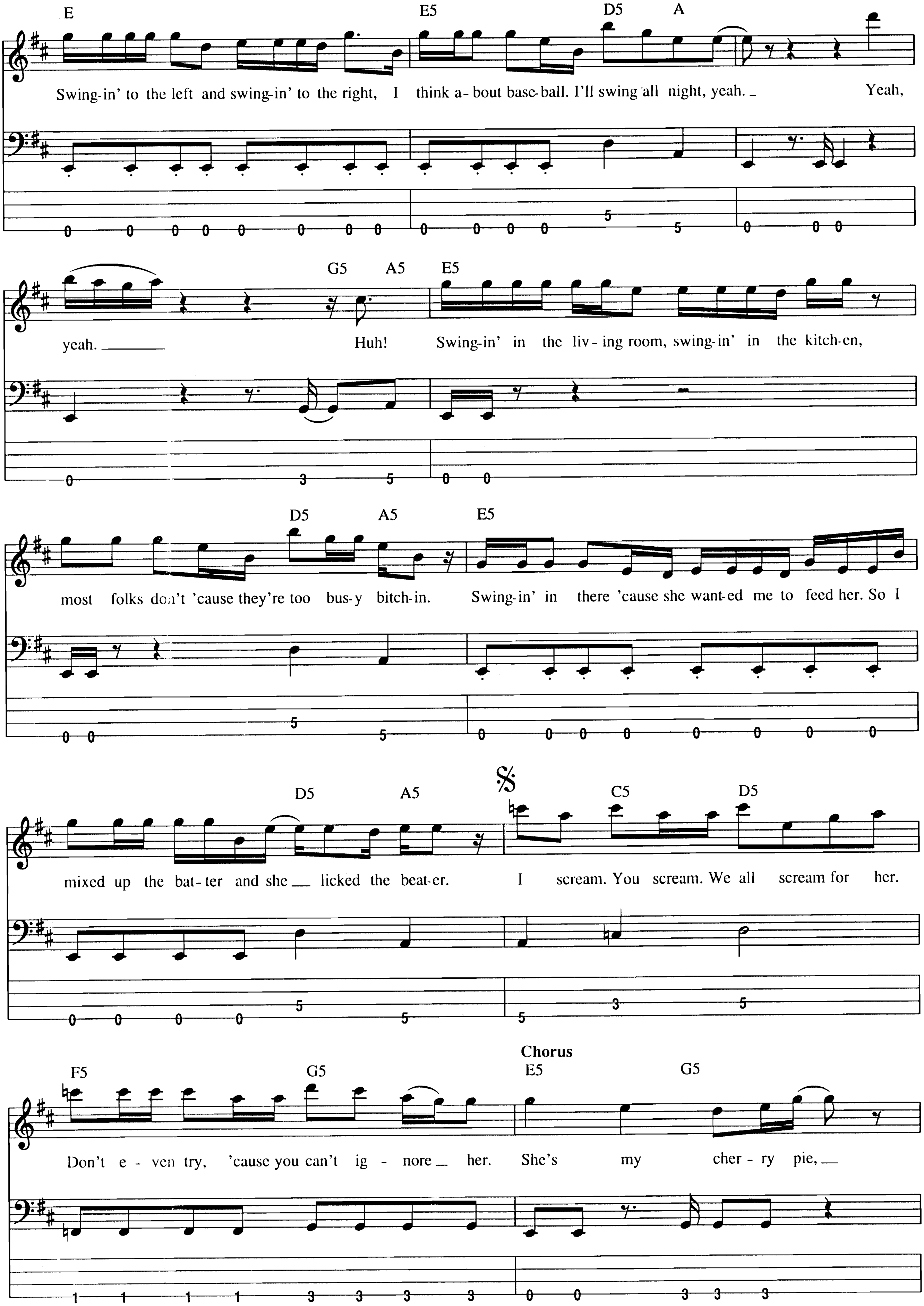
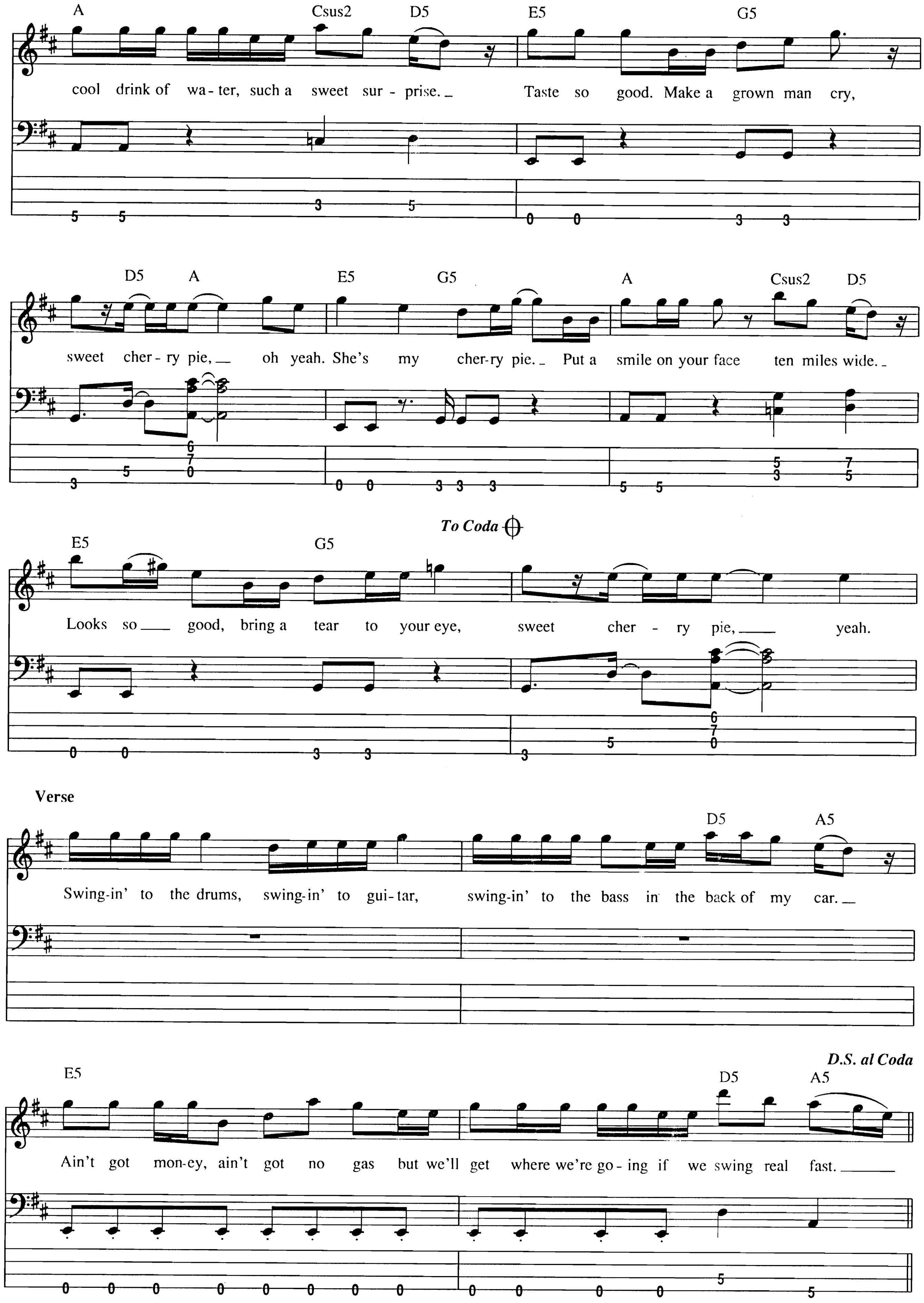
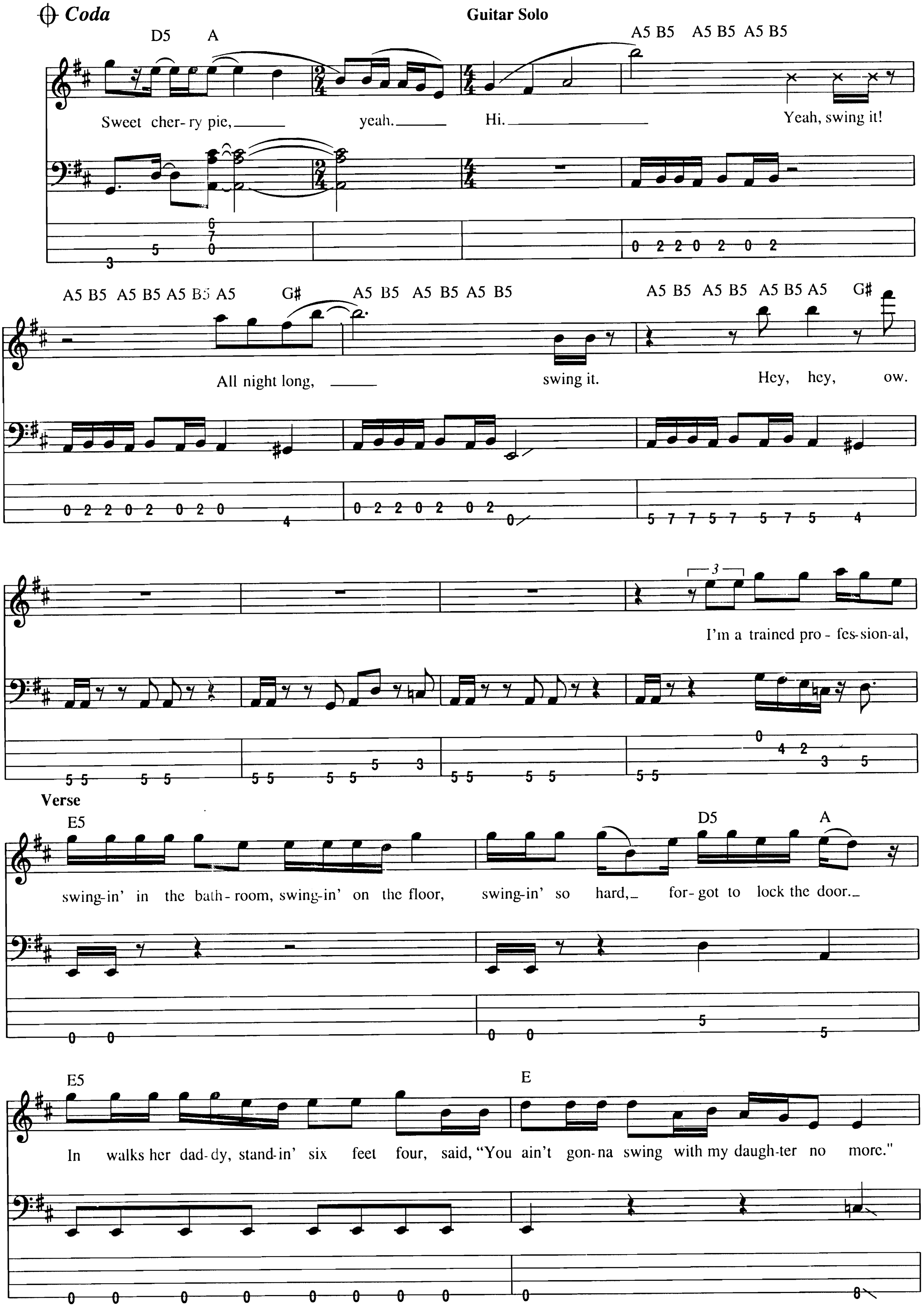
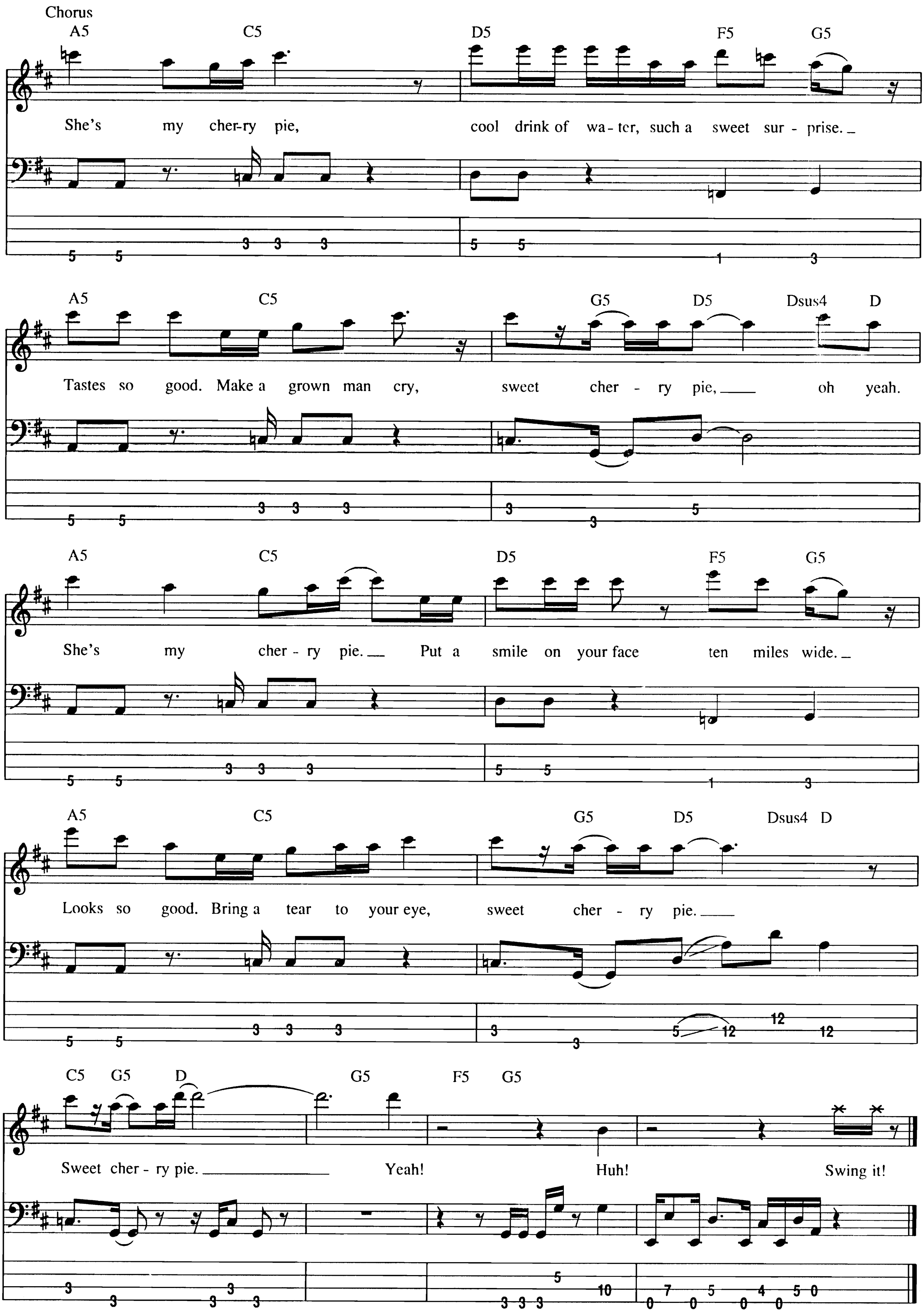

E
E5
D5
A
Swing-in' to the left and swing-in' to the right, I think a-bout base-ball. I'll swing all night, yeah. Yeah,
G5
A5
E5
yeah. Huh! Swing-in' in the liv-ing room, swing-in' in the kitch-en,
D5
A5
E5
most folks don't 'cause they're too bus-y bitch-in. Swing-in' in there 'cause she want-ed me to feed her. So I
D5
A5
C5
D5
mixed up the bat-ter and she licked the beat-er. I scream. You scream. We all scream for her.
Chorus
F5
G5
E5
G5
Don't e-ven try, 'cause you can't ig-nore her. She's my cher-ry pie,


A Csus2 D5 E5 G5
cool drink of wa-ter, such a sweet sur - prise. Taste so good. Make a grown man cry,
D5 A E5 G5 A Csus2 D5
sweet cher - ry pie, oh yeah. She's my cher-ry pie. Put a smile on your face ten miles wide.
To Coda
E5 G5
Looks so good, bring a tear to your eye, sweet cher - ry pie, yeah.
Verse
D5 A5
Swing-in' to the drums, swing-in' to gui-tar, swing-in' to the bass in the back of my car.
D.S. al Coda
E5 D5 A5
Ain't got mon-ey, ain't got no gas but we'll get where we're go - ing if we swing real fast.


Coda
Guitar Solo
D5 A
A5 B5 A5 B5 A5 B5
Sweet cher-ry pie, yeah. Hi.
Yeah, swing it!
A5 B5 A5 B5 A5 B5 A5 G♯ A5 B5 A5 B5 A5 B5
All night long, swing it.
A5 B5 A5 B5 A5 B5 A5 G♯
Hey, hey, ow.
I'm a trained pro-fes-sion-al,
Verse
E5
D5 A
swing-in' in the bath-room, swing-in' on the floor, swing-in' so hard, for-got to lock the door.
E5
E
In walks her dad-dy, stand-in' six feet four, said, "You ain't gon-na swing with my daugh-ter no more."


Chorus
A5 C5 D5 F5 G5
She's my cher-ry pie, cool drink of wa-ter, such a sweet sur-prise.
A5 C5 G5 D5 Dsus4 D
Tastes so good. Make a grown man cry, sweet cher-ry pie, oh yeah.
A5 C5 D5 F5 G5
She's my cher-ry pie. Put a smile on your face ten miles wide.
A5 C5 G5 D5 Dsus4 D
Looks so good. Bring a tear to your eye, sweet cher-ry pie.
C5 G5 D G5 F5 G5
Sweet cher-ry pie. Yeah! Huh! Swing it!

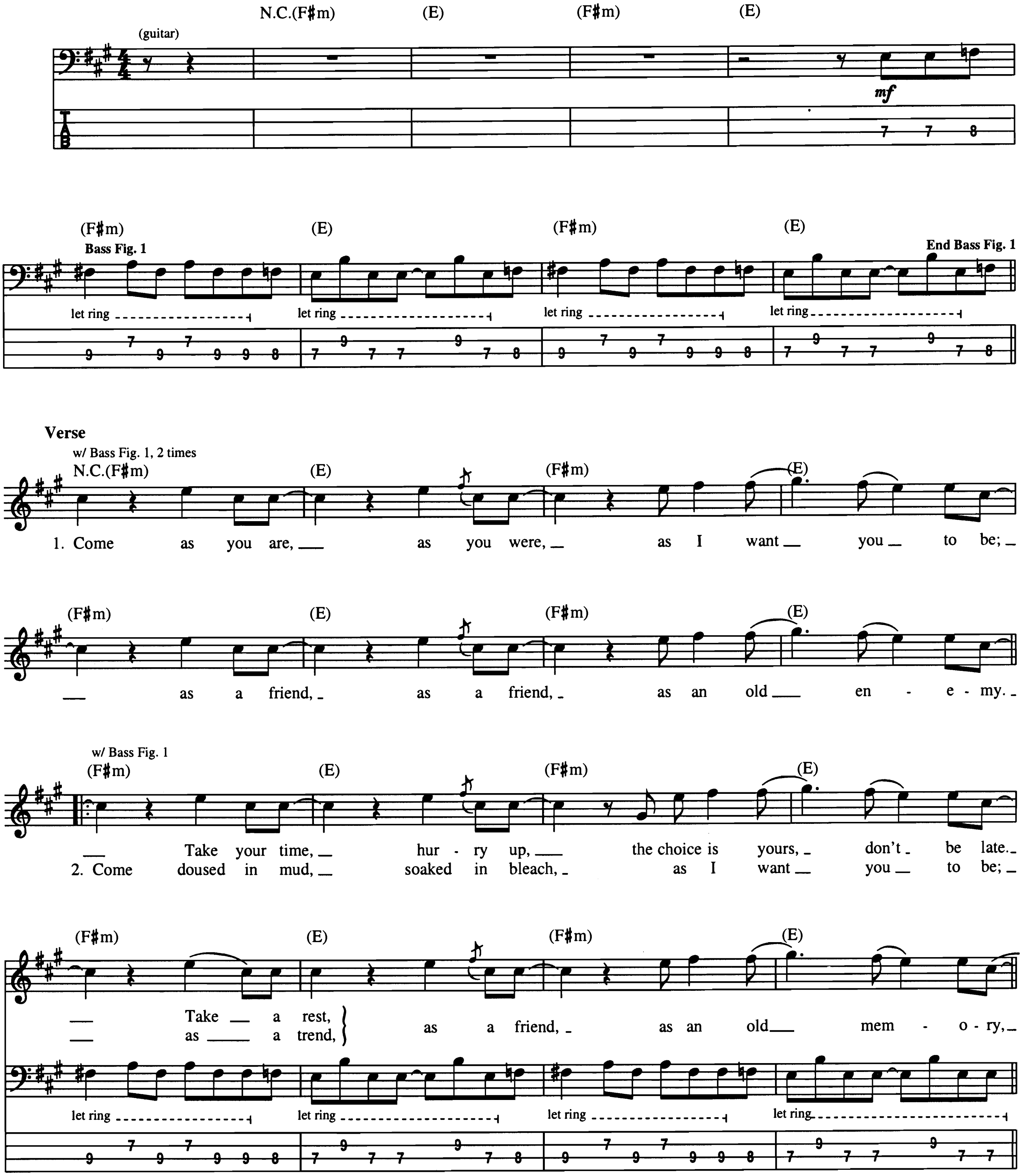
Come As You Are

Words and Music by Kurt Cobain

Tune Down 1 Whole Step:
①=F ③=G
②=C ④=D

Intro

Moderate Rock ♩ = 120



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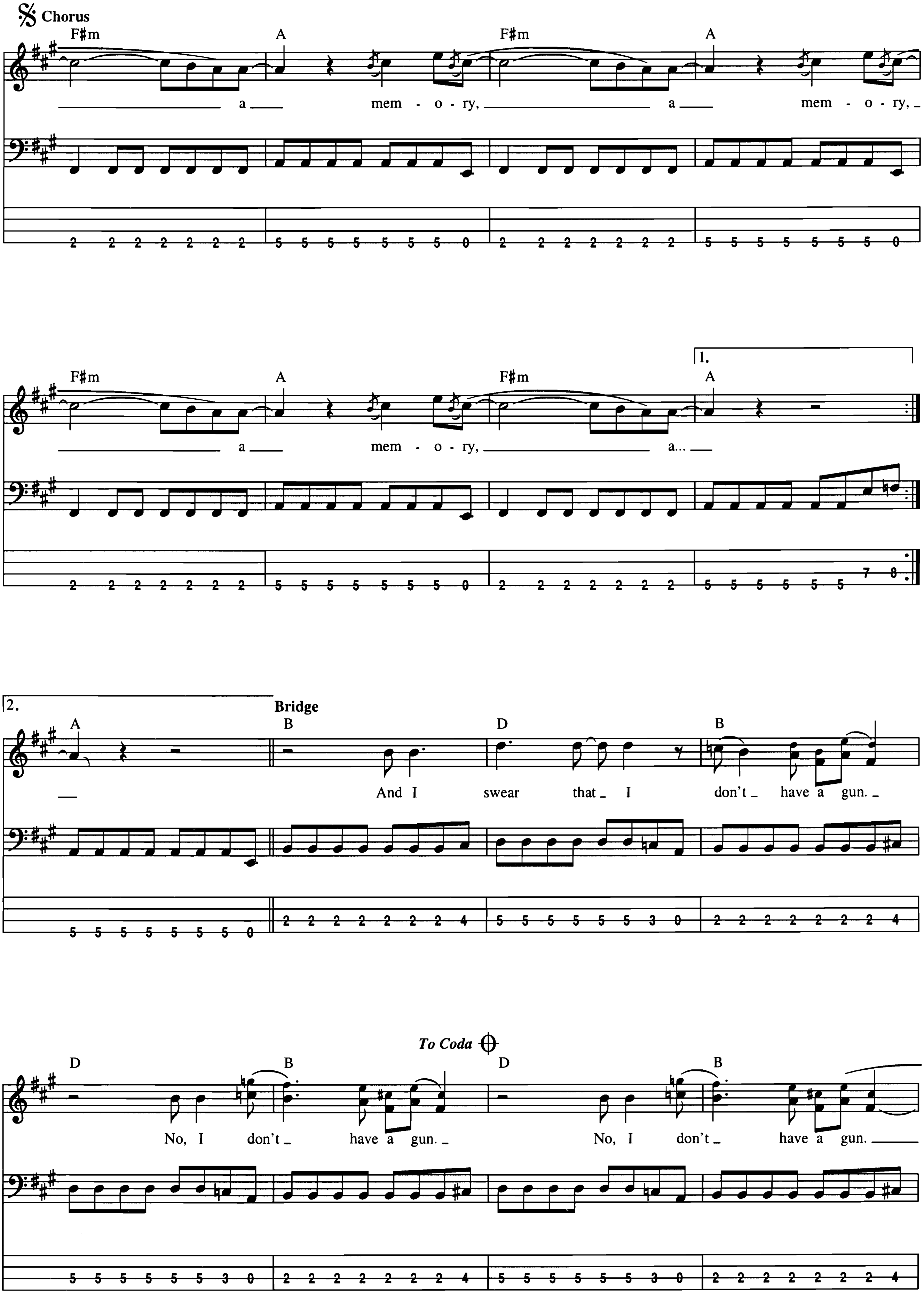
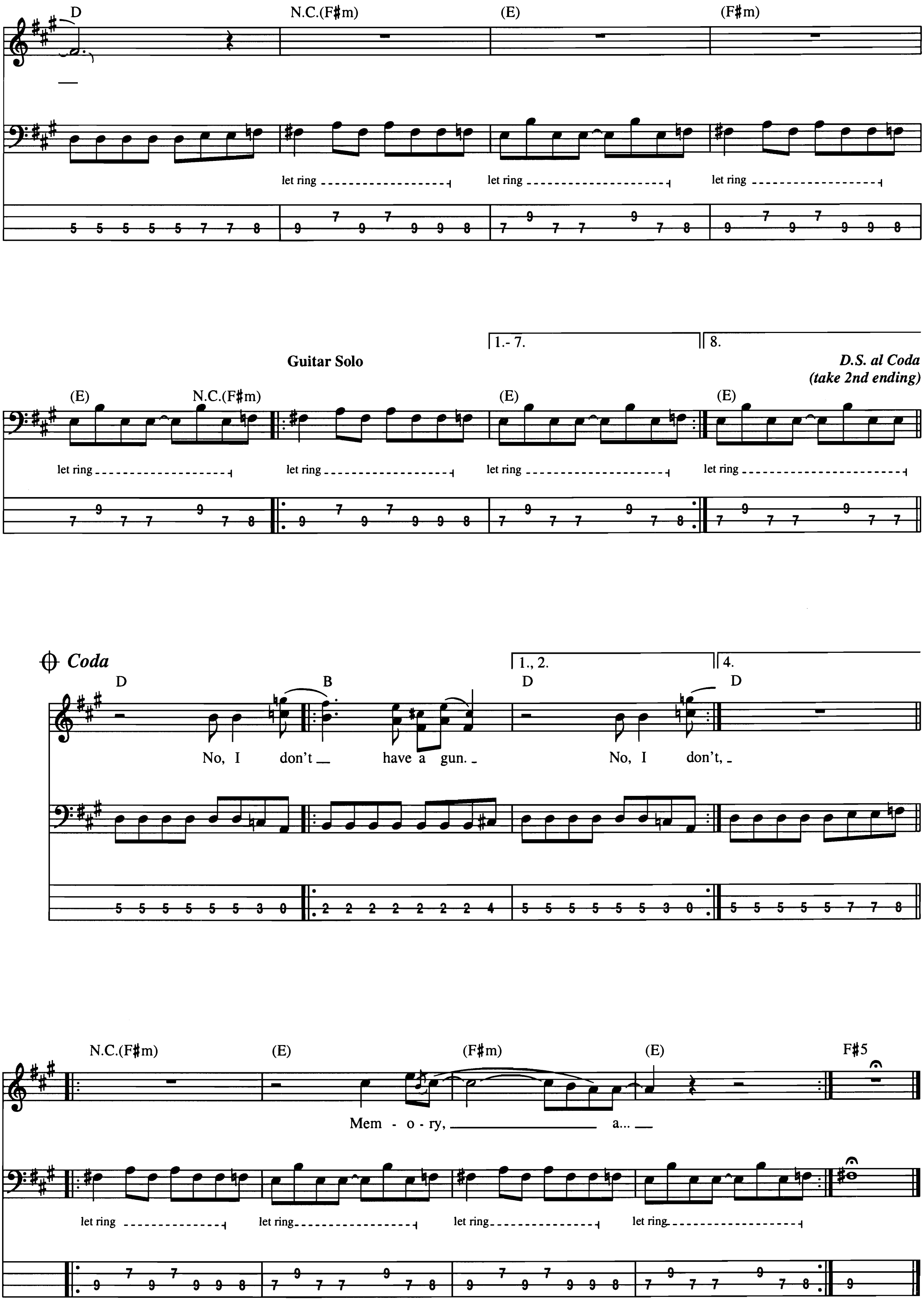
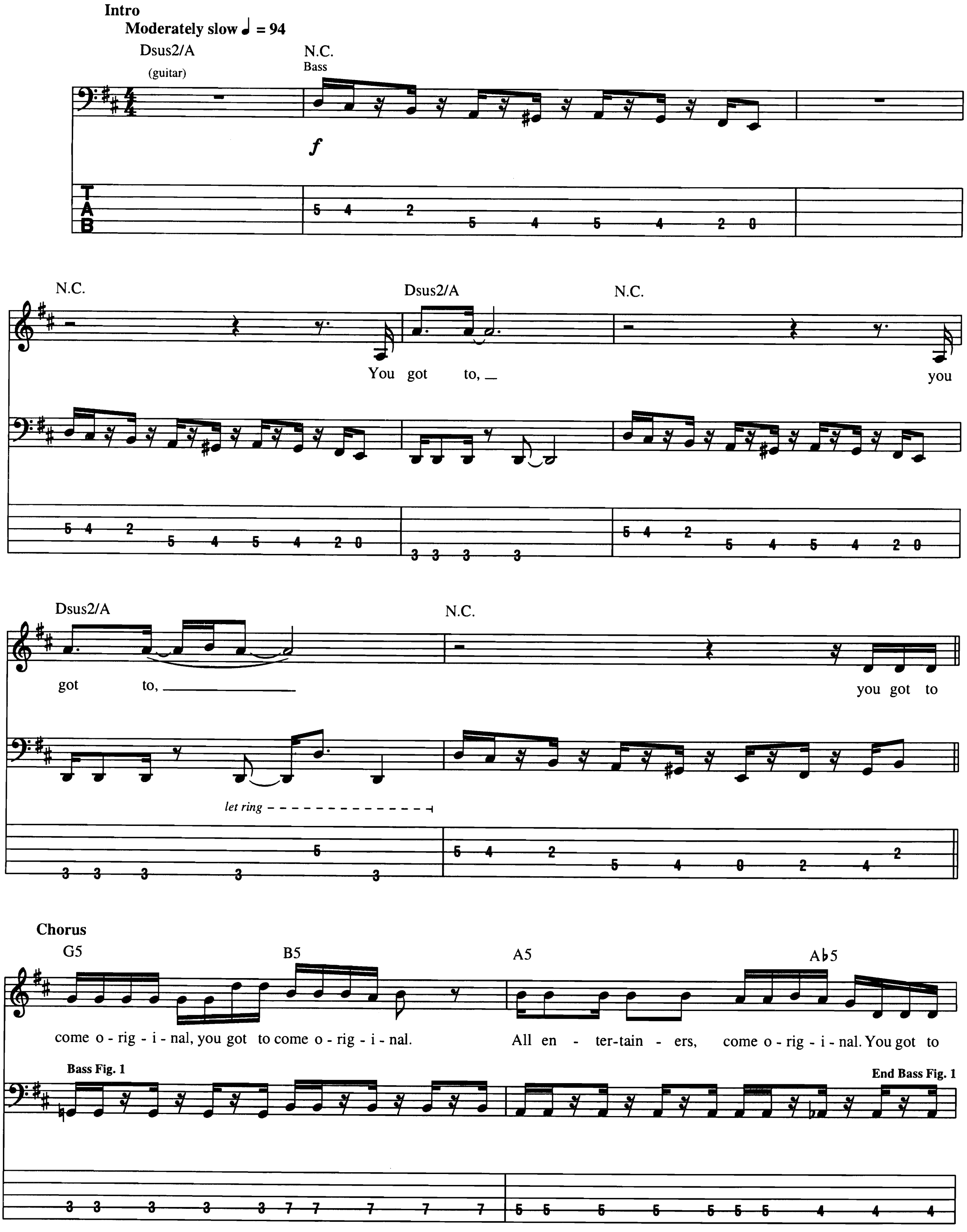

Chorus
F♯m
A
F♯m
A
a memory, a memory,
F♯m
A
F♯m
1.
A
a memory, a...
2.
A
Bridge
B
D
B
And I swear that I don't have a gun.
To Coda
D
B
D
B
No, I don't have a gun. No, I don't have a gun.


D
N.C.(F#m)
(E)
(F#m)
let ring
Guitar Solo
1.- 7.
8.
D.S. al Coda
(take 2nd ending)
(E)
N.C.(F#m)
(E)
(E)
let ring
Coda
D
B
1., 2.
D
4.
D
No, I don't have a gun.
No, I don't,
N.C.(F#m)
(E)
(F#m)
(E)
F#5
Mem - o - ry, a...
let ring

Come Original

Music by Nicholas Hexum and Aaron Wills
Lyrics by Nicholas Hexum and Doug Martinez

5-string bass:
(low to high) B–E–A–D–G



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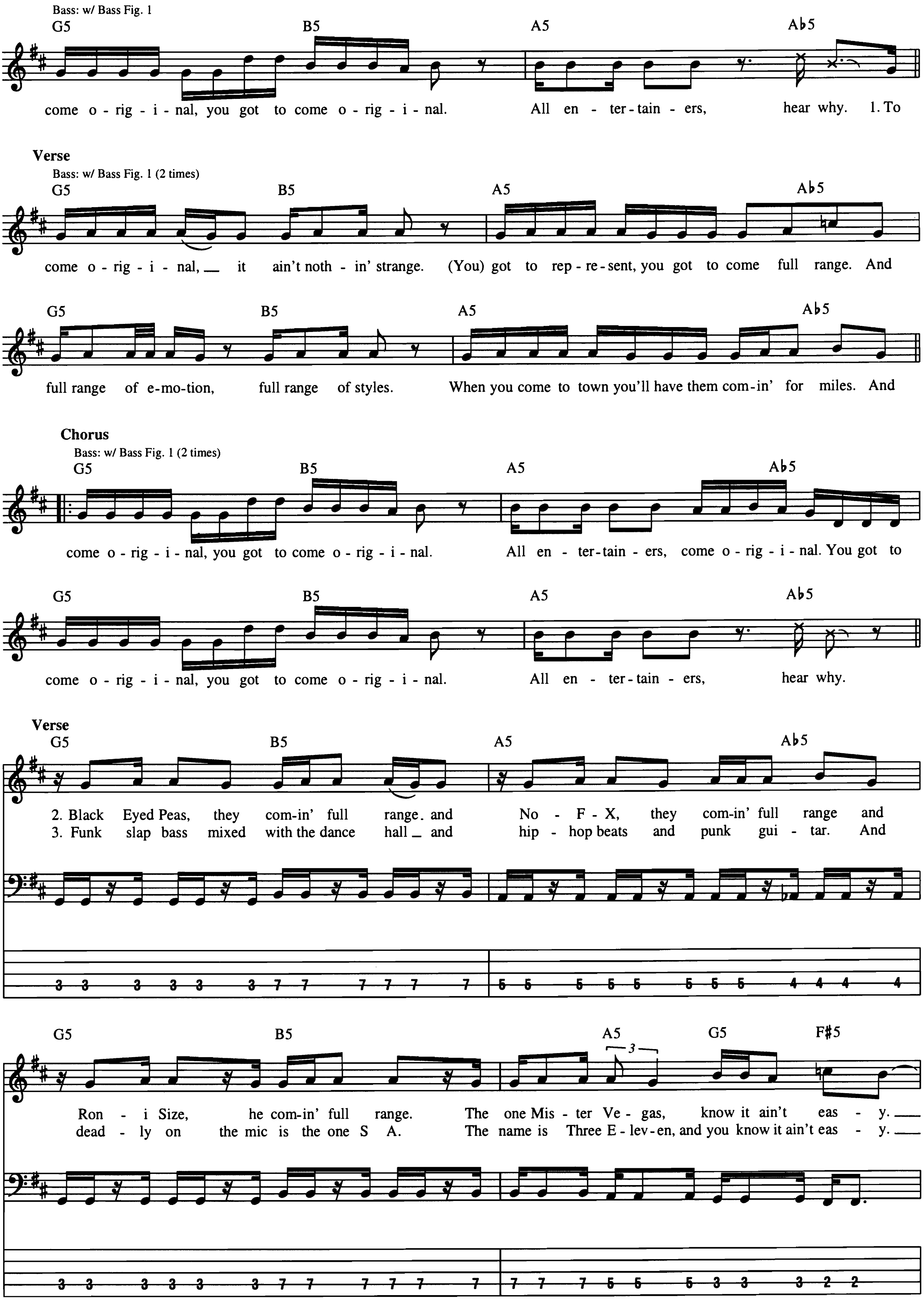
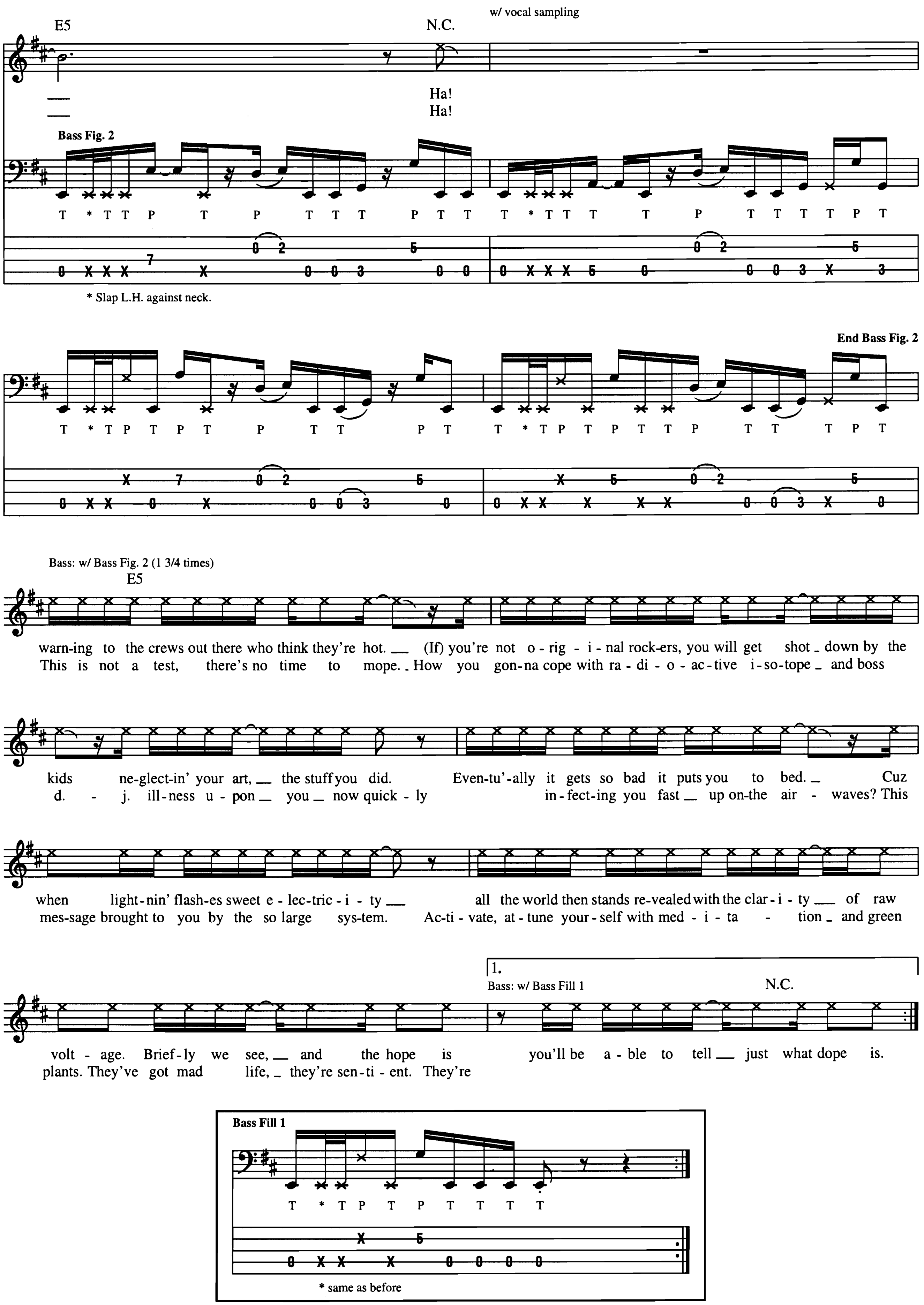
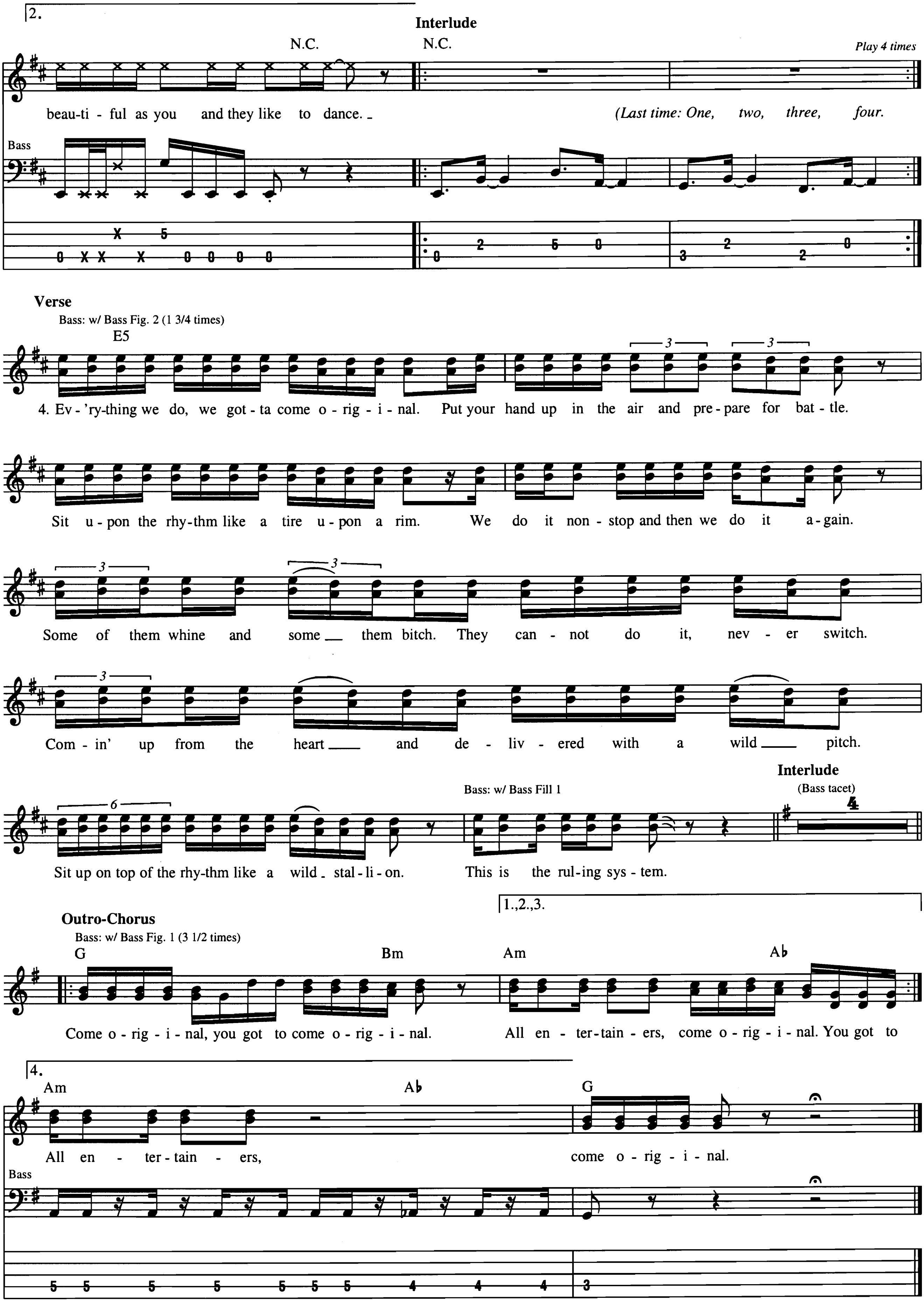
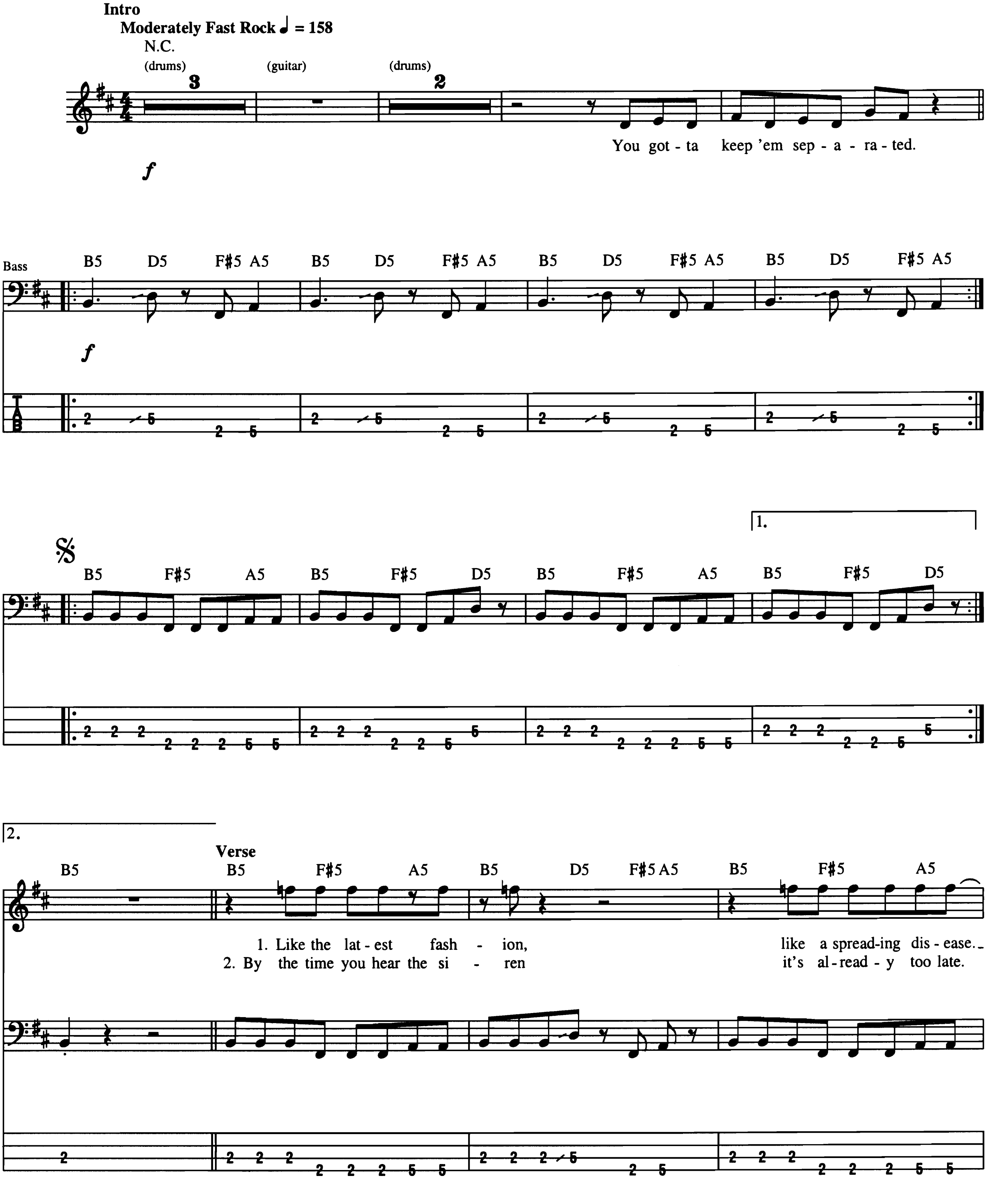

Bass: w/ Bass Fig. 1
G5 B5 A5 A♭5
come o - rig - i - nal, you got to come o - rig - i - nal. All en - ter - tain - ers, hear why. 1. To
Verse
Bass: w/ Bass Fig. 1 (2 times)
G5 B5 A5 A♭5
come o - rig - i - nal, it ain't noth - in' strange. (You) got to rep - re - sent, you got to come full range. And
G5 B5 A5 A♭5
full range of e-mo-tion, full range of styles. When you come to town you'll have them com-in' for miles. And
Chorus
Bass: w/ Bass Fig. 1 (2 times)
G5 B5 A5 A♭5
come o - rig - i - nal, you got to come o - rig - i - nal. All en - ter-tain - ers, come o - rig - i - nal. You got to
G5 B5 A5 A♭5
come o - rig - i - nal, you got to come o - rig - i - nal. All en - ter - tain - ers, hear why.
Verse
G5 B5 A5 A♭5
2. Black Eyed Peas, they com-in' full range. and No - F - X, they com-in' full range and
3. Funk slap bass mixed with the dance hall and hip - hop beats and punk gui - tar. And
G5 B5 A5 G5 F♯5
Ron - i Size, he com-in' full range. The one Mis - ter Ve - gas, know it ain't eas - y.
dead - ly on the mic is the one S A. The name is Three E - lev - en, and you know it ain't eas - y.


w/ vocal sampling
E5
N.C.
Ha!
Ha!
Bass Fig. 2
T * T T P T P T T T P T T T * T T T T P T T T T P T
* Slap L.H. against neck.
End Bass Fig. 2
T * T P T P T P T T P T T * T P T P T T P T T T P T
Bass: w/ Bass Fig. 2 (1 3/4 times)
E5
warn-ing to the crews out there who think they're hot. (If) you're not o - rig - i - nal rock-ers, you will get shot down by the
This is not a test, there's no time to mope. How you gon-na cope with ra - di - o - ac - tive i - so-tope and boss
kids ne-glect-in' your art, the stuff you did. Even-tu'-ally it gets so bad it puts you to bed. Cuz
d. - j. ill-ness u - pon you now quick - ly in - fect-ing you fast up on-the air - waves? This
when light-nin' flash-es sweet e - lec-tric - i - ty all the world then stands re-vealed with the clar - i - ty of raw
mes-sage brought to you by the so large sys-tem. Ac-ti - vate, at - tune your - self with med - i - ta - tion and green
1.
Bass: w/ Bass Fill 1
N.C.
volt - age. Brief-ly we see, and the hope is you'll be a - ble to tell just what dope is.
plants. They've got mad life, they're sen - ti - ent. They're
Bass Fill 1
T * T P T P T T T T
* same as before


2.
Interlude
N.C.
N.C.
Play 4 times
beau-ti - ful as you and they like to dance.
(Last time: One, two, three, four.
Bass
Verse
Bass: w/ Bass Fig. 2 (1 3/4 times)
E5
4. Ev - 'ry-thing we do, we got - ta come o - rig - i - nal. Put your hand up in the air and pre - pare for bat - tle.
Sit u - pon the rhy - thm like a tire u - pon a rim. We do it non - stop and then we do it a - gain.
Some of them whine and some them bitch. They can - not do it, nev - er switch.
Com - in' up from the heart and de - liv - ered with a wild pitch.
Bass: w/ Bass Fill 1
Interlude
(Bass tacet)
Sit up on top of the rhy-thm like a wild stal - li - on. This is the rul-ing sys - tem.
1.,2.,3.
Outro-Chorus
Bass: w/ Bass Fig. 1 (3 1/2 times)
G
Bm
Am
Ab
Come o - rig - i - nal, you got to come o - rig - i - nal. All en - ter-tain - ers, come o - rig - i - nal. You got to
4.
Am
Ab
G
All en - ter - tain - ers, come o - rig - i - nal.
Bass

Come Out and Play

Words and Music by Dexter Holland



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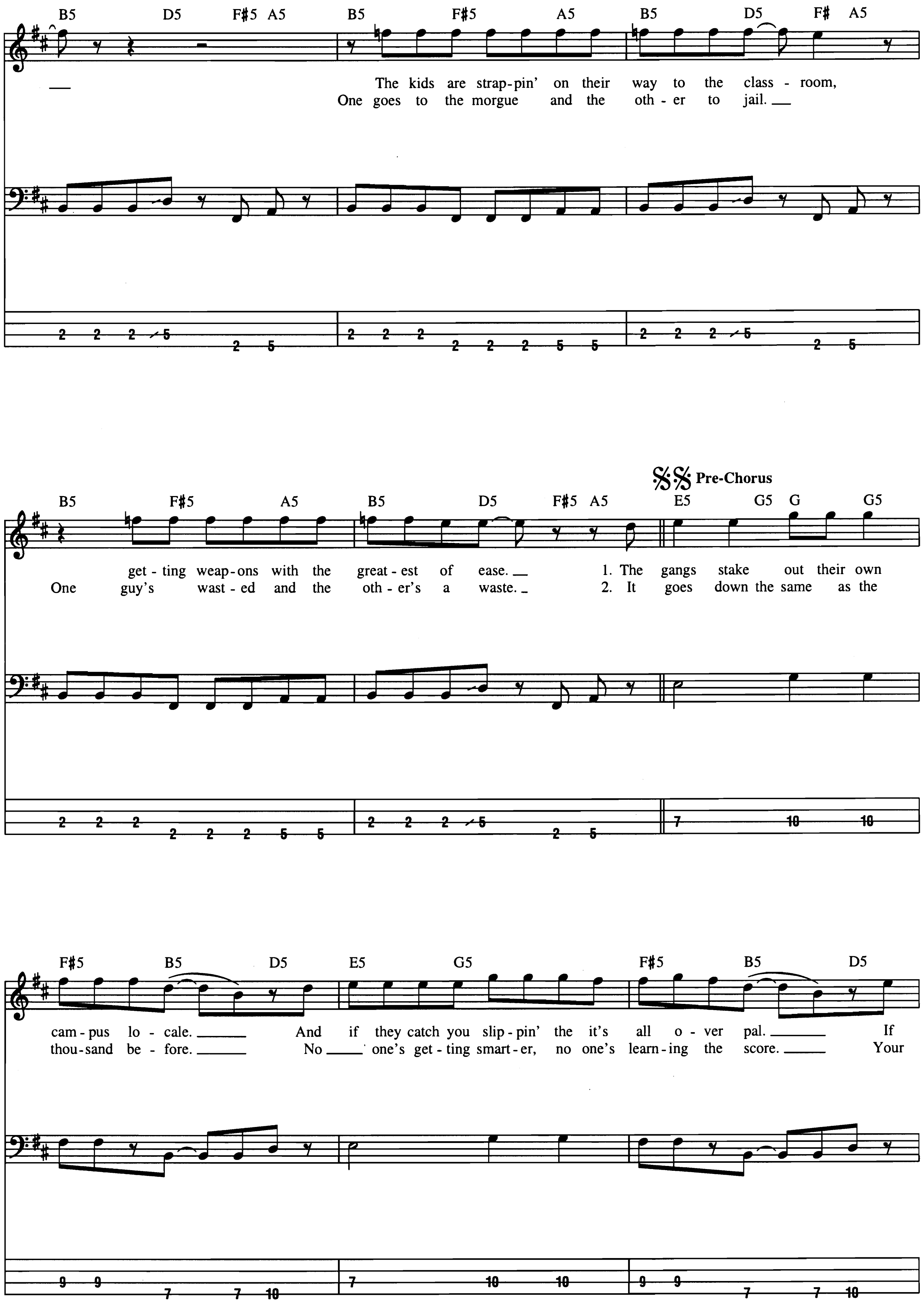
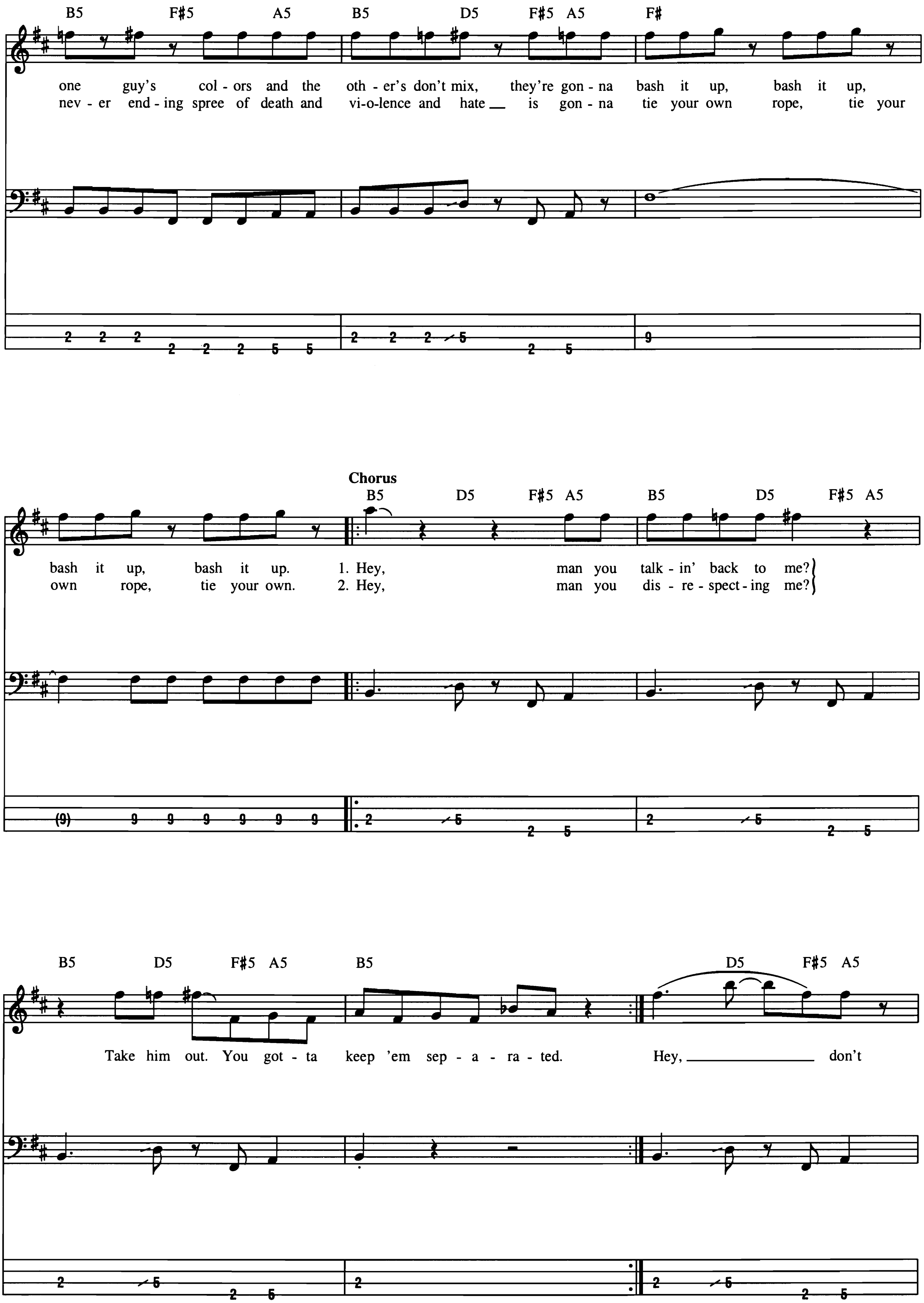
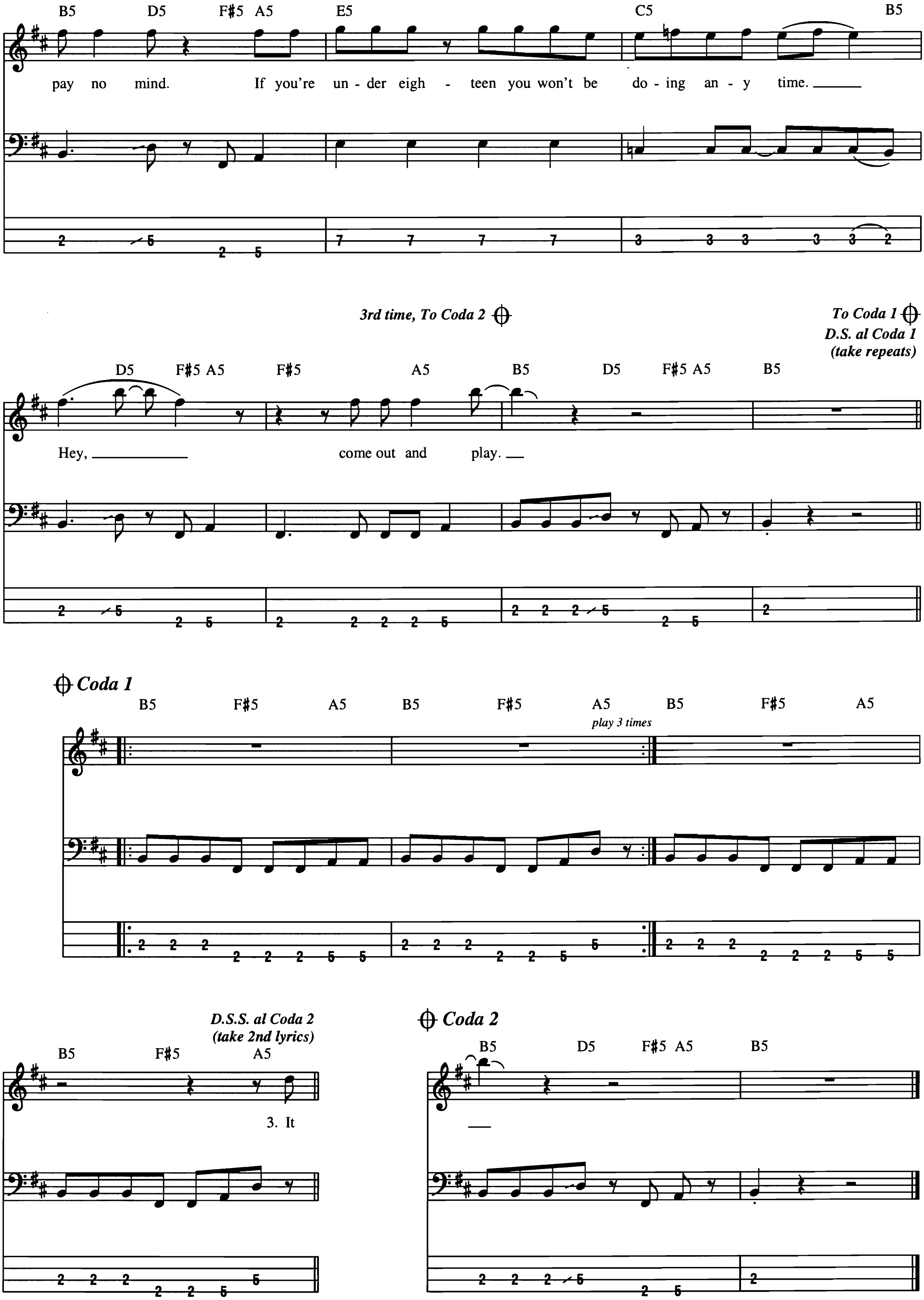
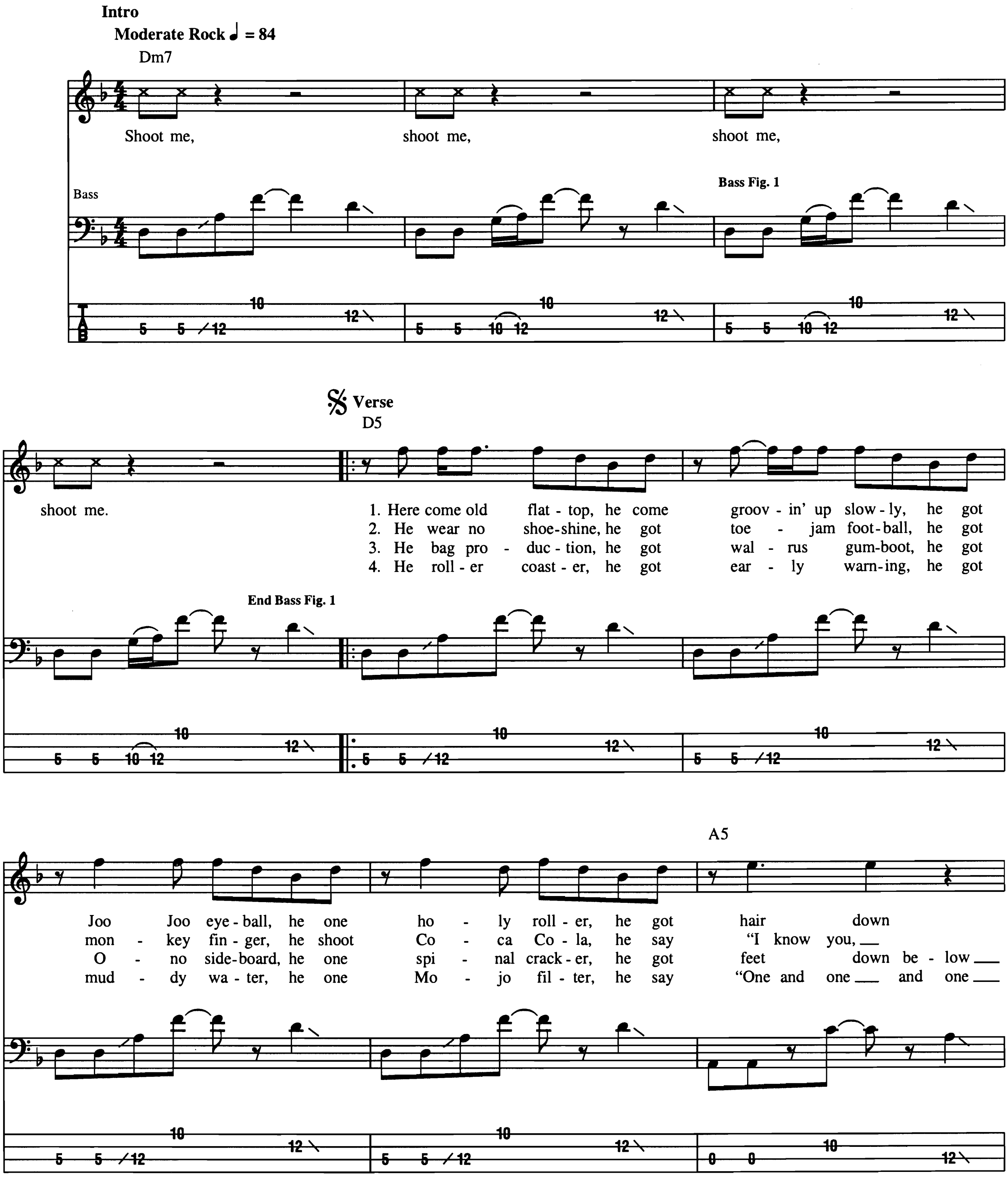

B5 D5 F#5 A5 B5 F#5 A5 B5 D5 F# A5
The kids are strap-pin' on their way to the class - room,
One goes to the morgue and the oth - er to jail.
B5 F#5 A5 B5 D5 F#5 A5
Pre-Chorus
E5 G5 G G5
get - ting weap-ons with the great - est of ease.
One guy's wast - ed and the oth - er's a waste.
1. The gangs stake out their own
2. It goes down the same as the
F#5 B5 D5 E5 G5 F#5 B5 D5
cam - pus lo - cale. And if they catch you slip - pin' the it's all o - ver pal. If
thou - sand be - fore. No one's get - ting smart - er, no one's learn - ing the score. Your


B5 F#5 A5 B5 D5 F#5 A5 F#
one guy's col - ors and the oth - er's don't mix, they're gon - na bash it up, bash it up,
nev - er end - ing spree of death and vi-o-lence and hate is gon - na tie your own rope, tie your
Chorus
B5 D5 F#5 A5 B5 D5 F#5 A5
bash it up, bash it up. 1. Hey, man you talk - in' back to me?
own rope, tie your own. 2. Hey, man you dis - re - spect - ing me?
B5 D5 F#5 A5 B5 D5 F#5 A5
Take him out. You got - ta keep 'em sep - a - ra - ted. Hey, don't


B5 D5 F#5 A5 E5 C5 B5
pay no mind. If you're un - der eigh - teen you won't be do - ing an - y time.
3rd time, To Coda 2
To Coda 1
D.S. al Coda 1
(take repeats)
D5 F#5 A5 F#5 A5 B5 D5 F#5 A5 B5
Hey, come out and play.
Coda 1
B5 F#5 A5 B5 F#5 A5 B5 F#5 A5
play 3 times
D.S.S. al Coda 2
(take 2nd lyrics)
B5 F#5 A5
3. It
Coda 2
B5 D5 F#5 A5 B5

Come Together

Words and Music by John Lennon and Paul McCartney



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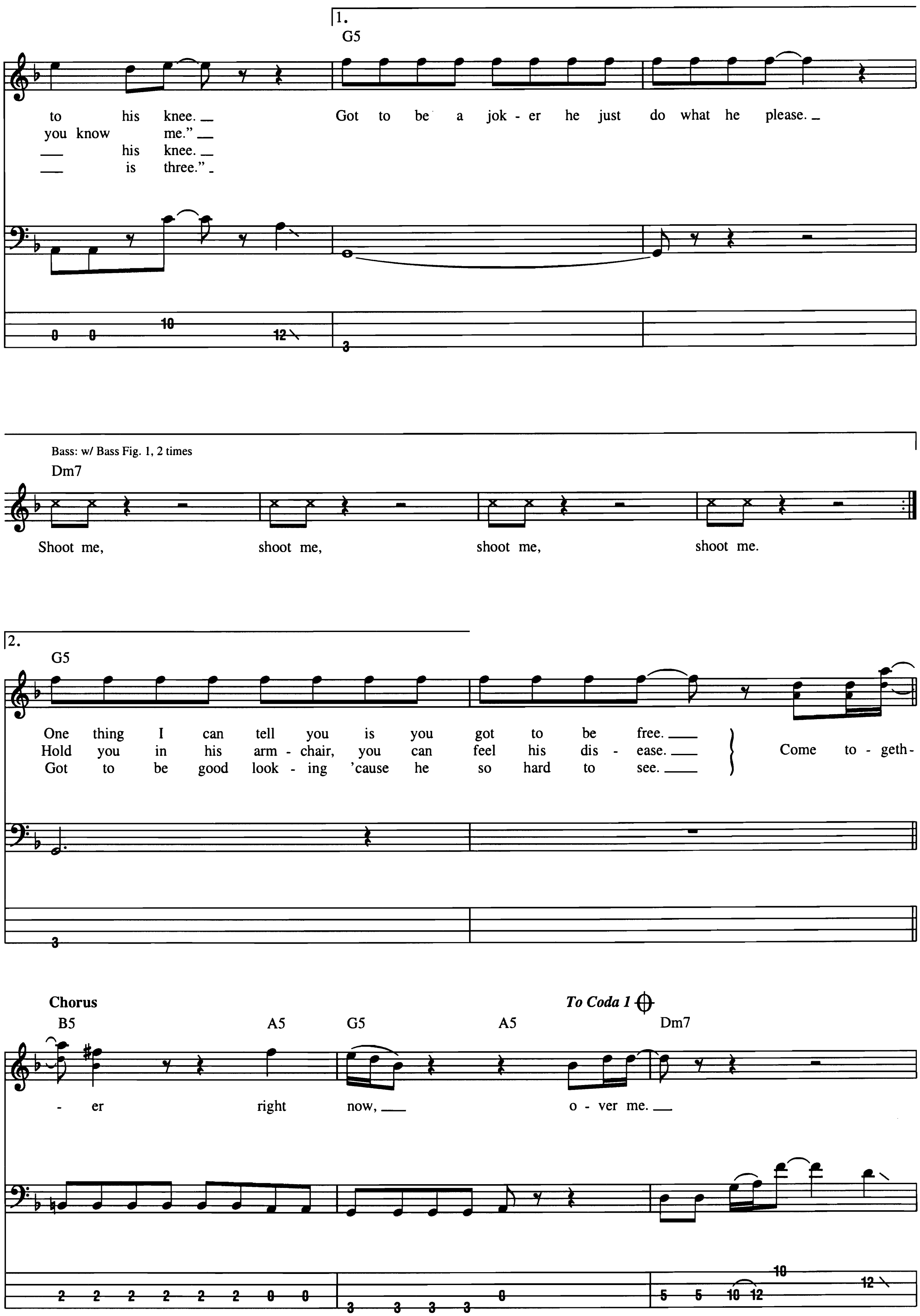
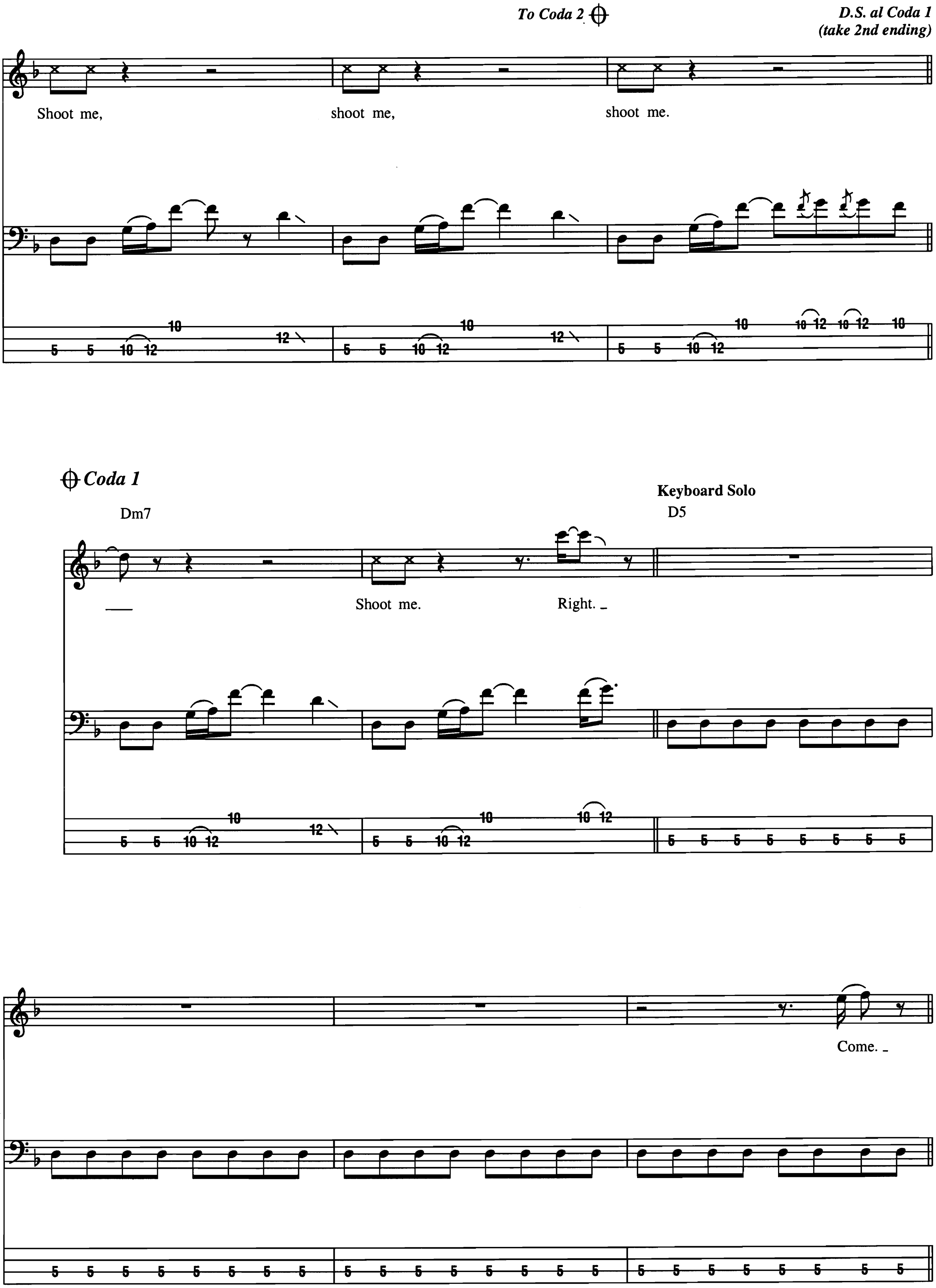
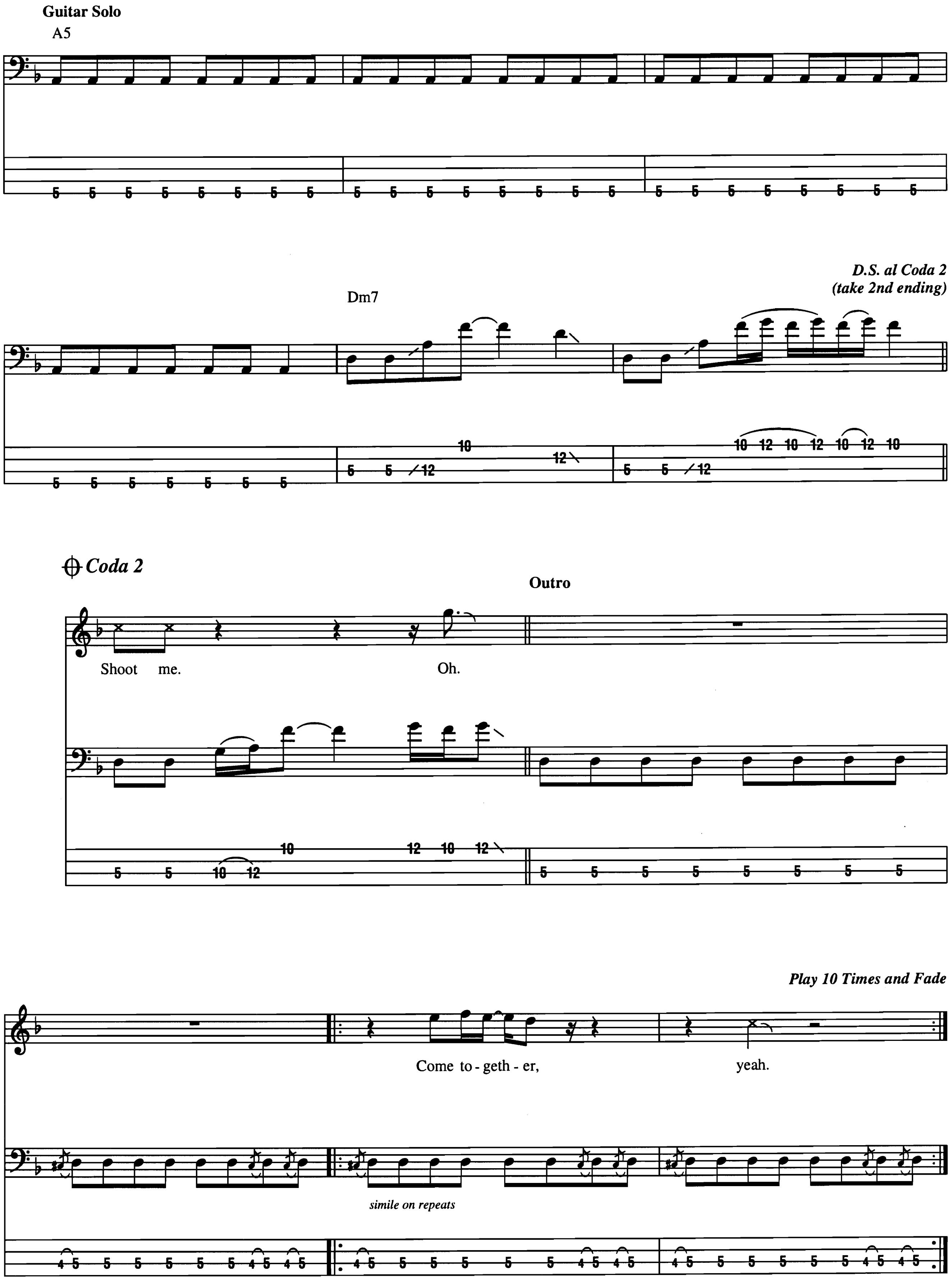
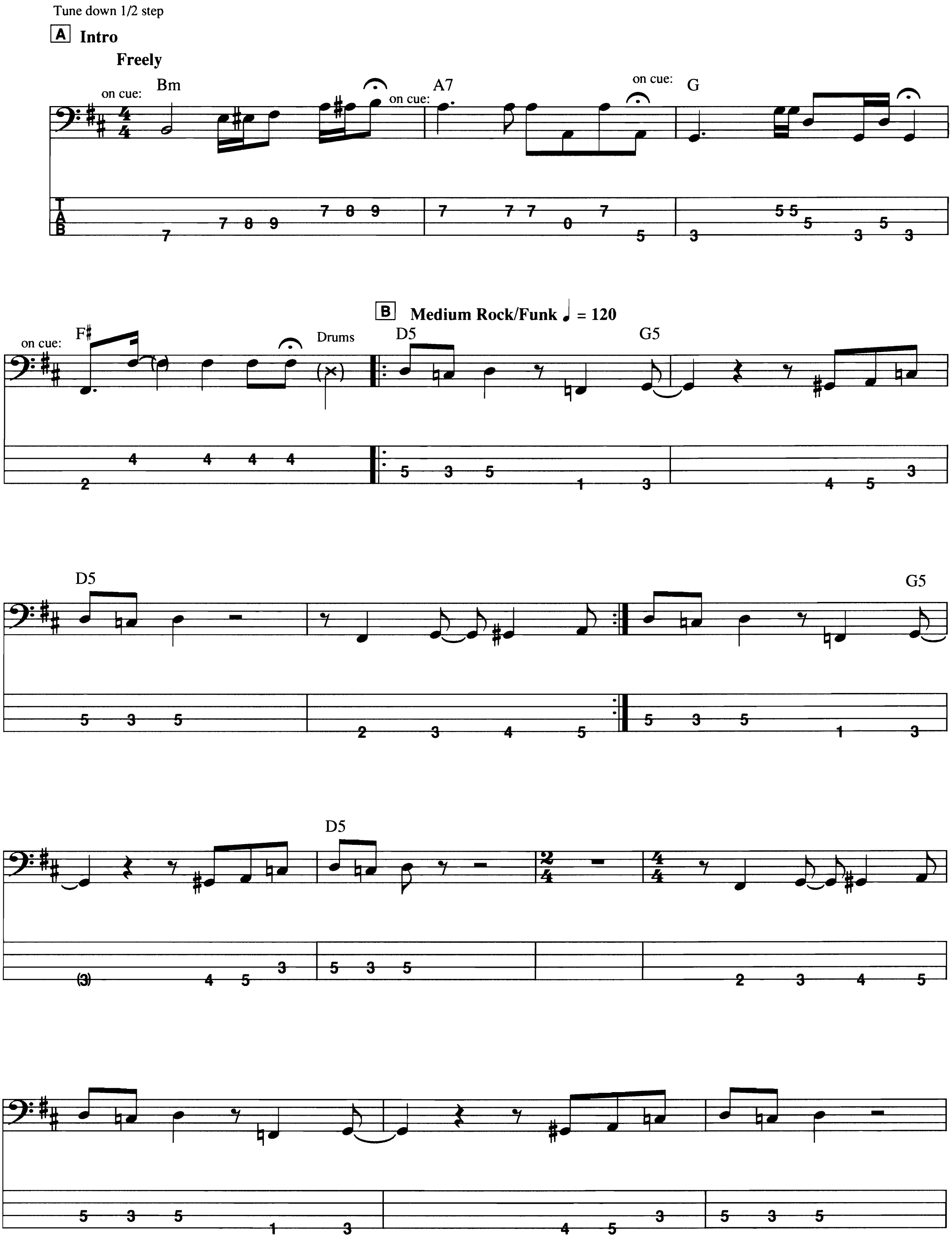

1.
G5
to his knee. Got to be a jok - er he just do what he please.
you know me."
his knee.
is three."
Bass: w/ Bass Fig. 1, 2 times
Dm7
Shoot me, shoot me, shoot me, shoot me.
2.
G5
One thing I can tell you is you got to be free.
Hold you in his arm - chair, you can feel his dis - ease.
Got to be good look - ing 'cause he so hard to see.
Come to - geth - er right now, o - ver me.
Chorus
To Coda 1
B5 A5 G5 A5 Dm7


To Coda 2
D.S. al Coda 1
(take 2nd ending)
Shoot me,
shoot me,
shoot me.
Coda 1
Dm7
Keyboard Solo
D5
Shoot me.
Right.
Come.


Guitar Solo
A5
Dm7
D.S. al Coda 2
(take 2nd ending)
Coda 2
Outro
Shoot me.
Oh.
Play 10 Times and Fade
Come to - geth - er,
yeah.
simile on repeats

Couldn't Stand the Weather

Written by Stevie Ray Vaughan



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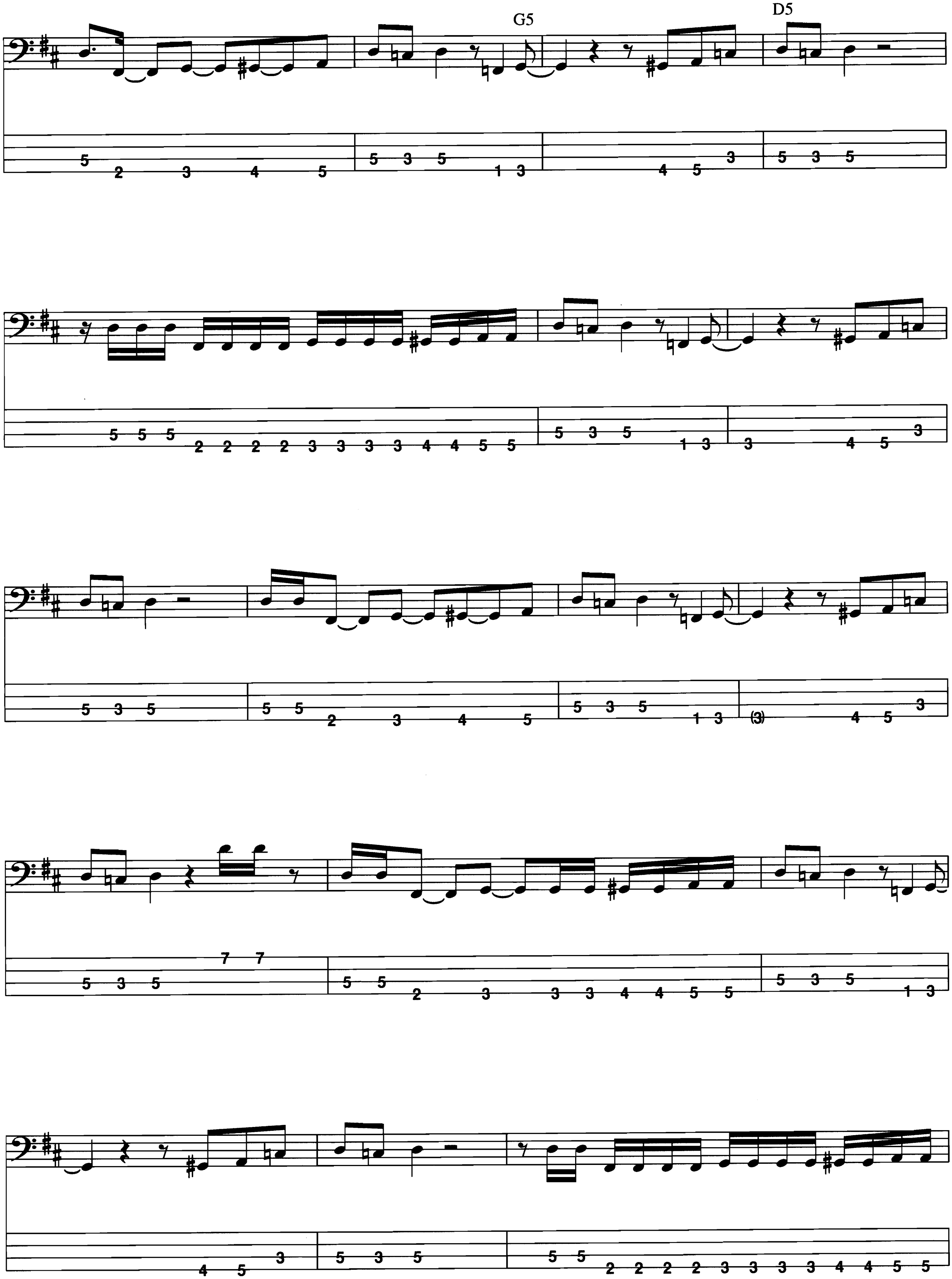
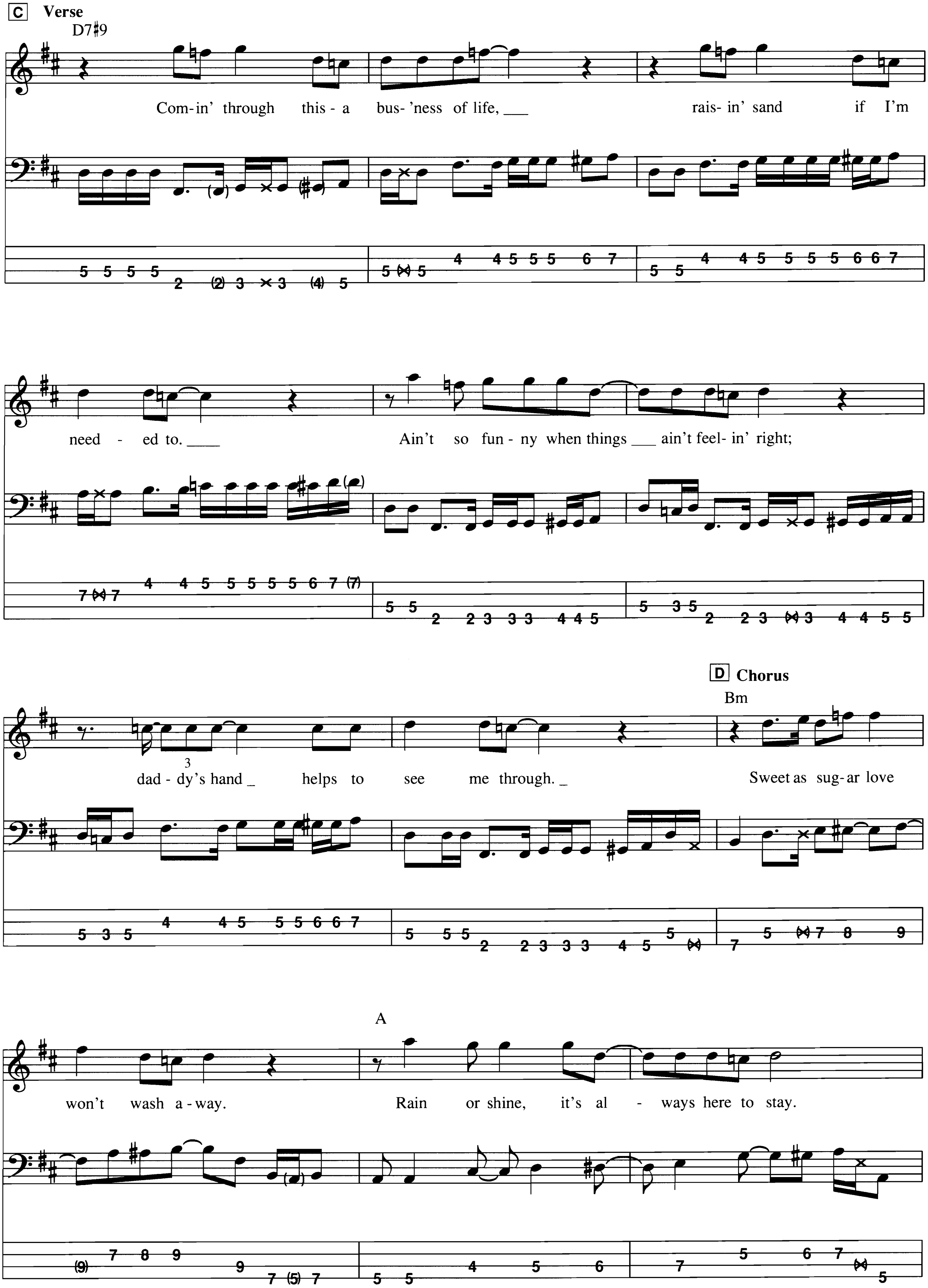
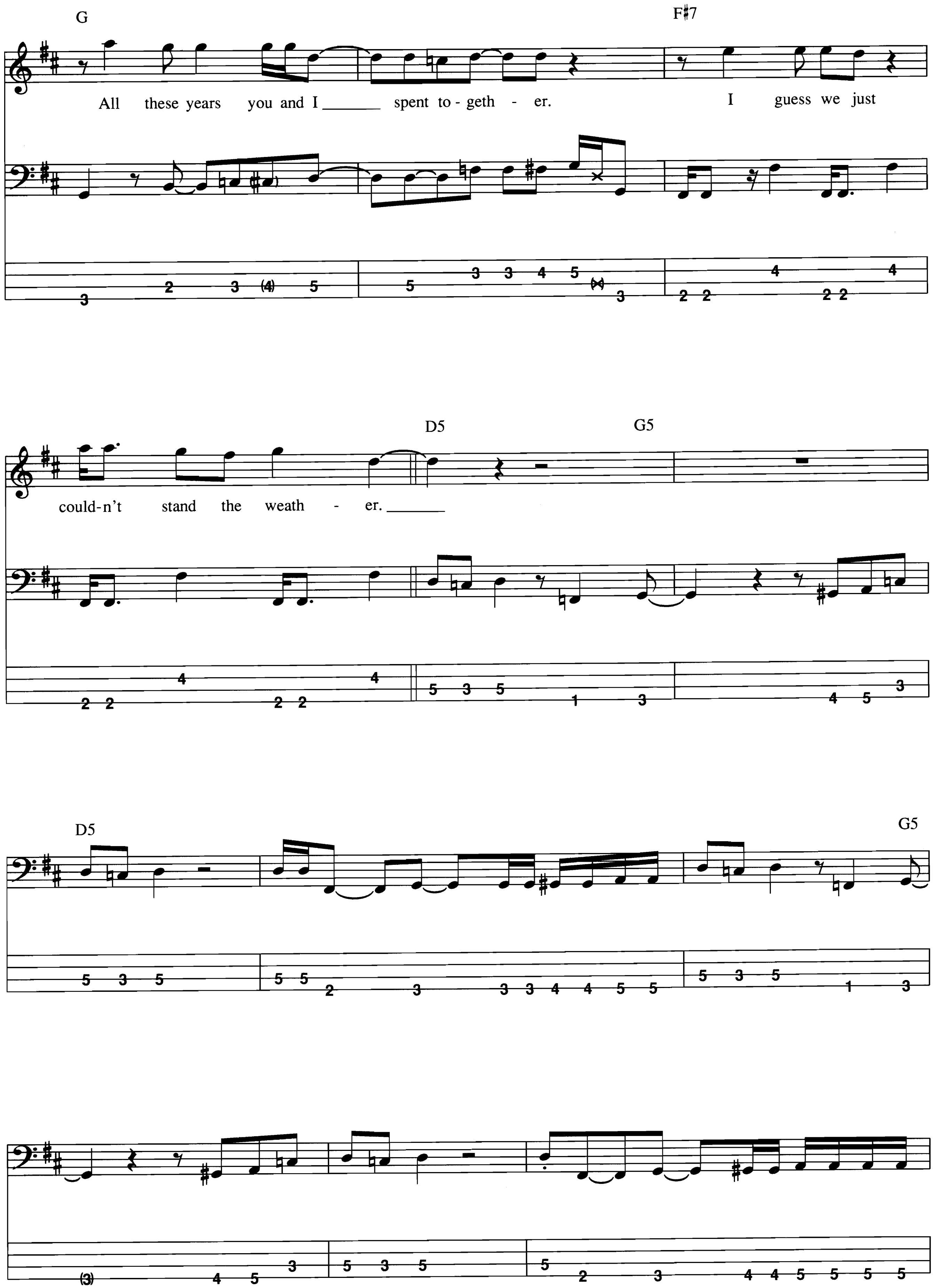
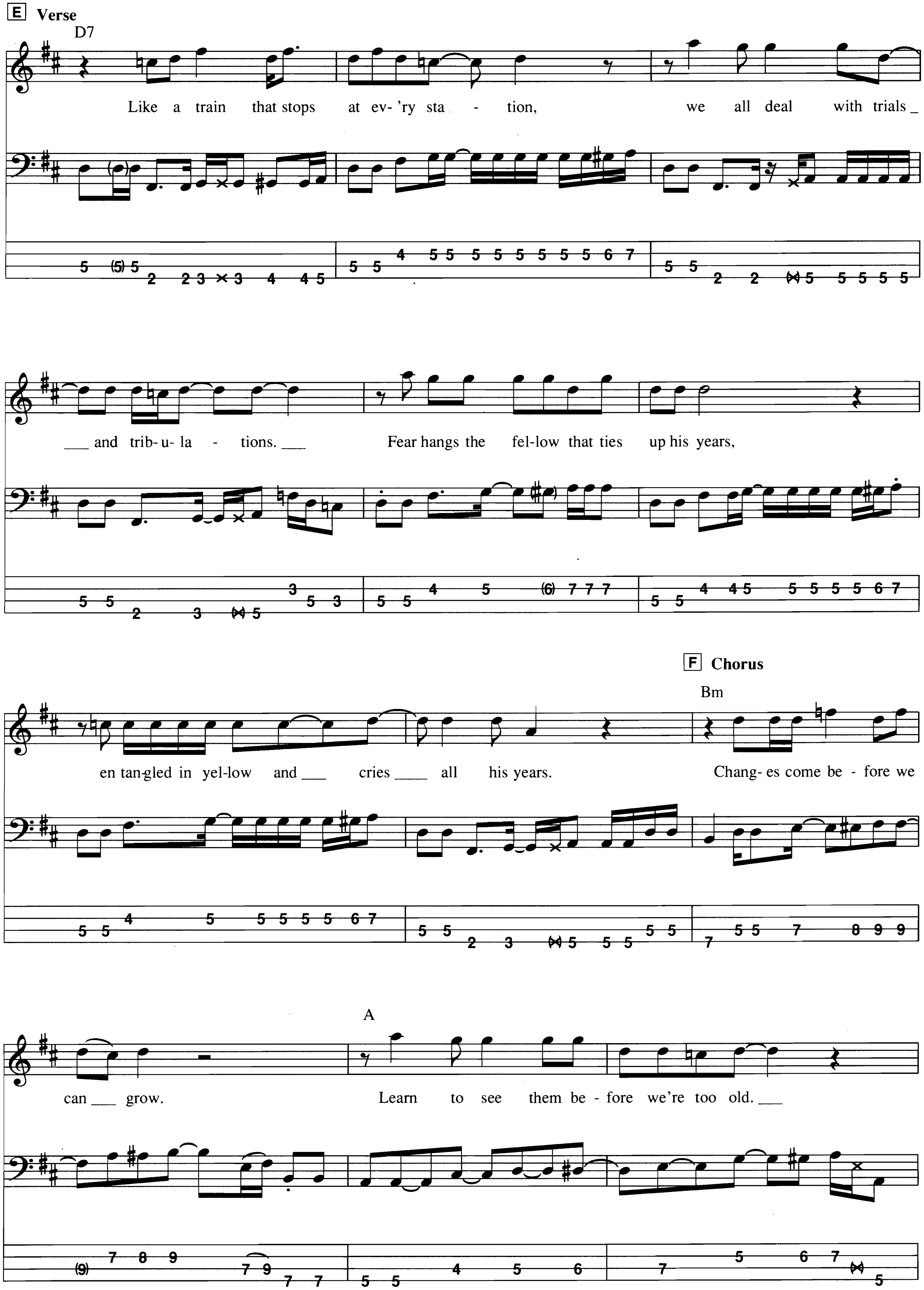
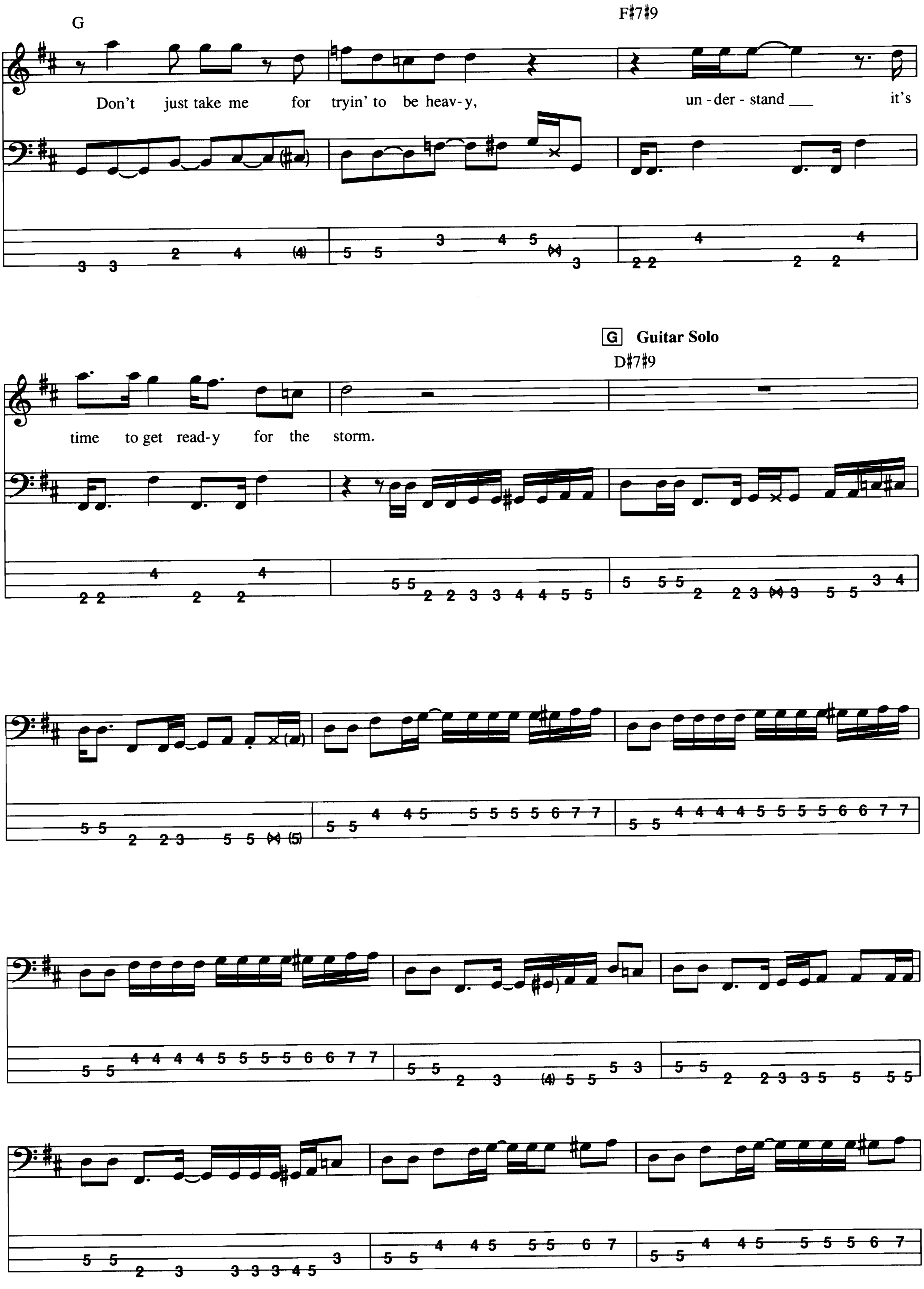
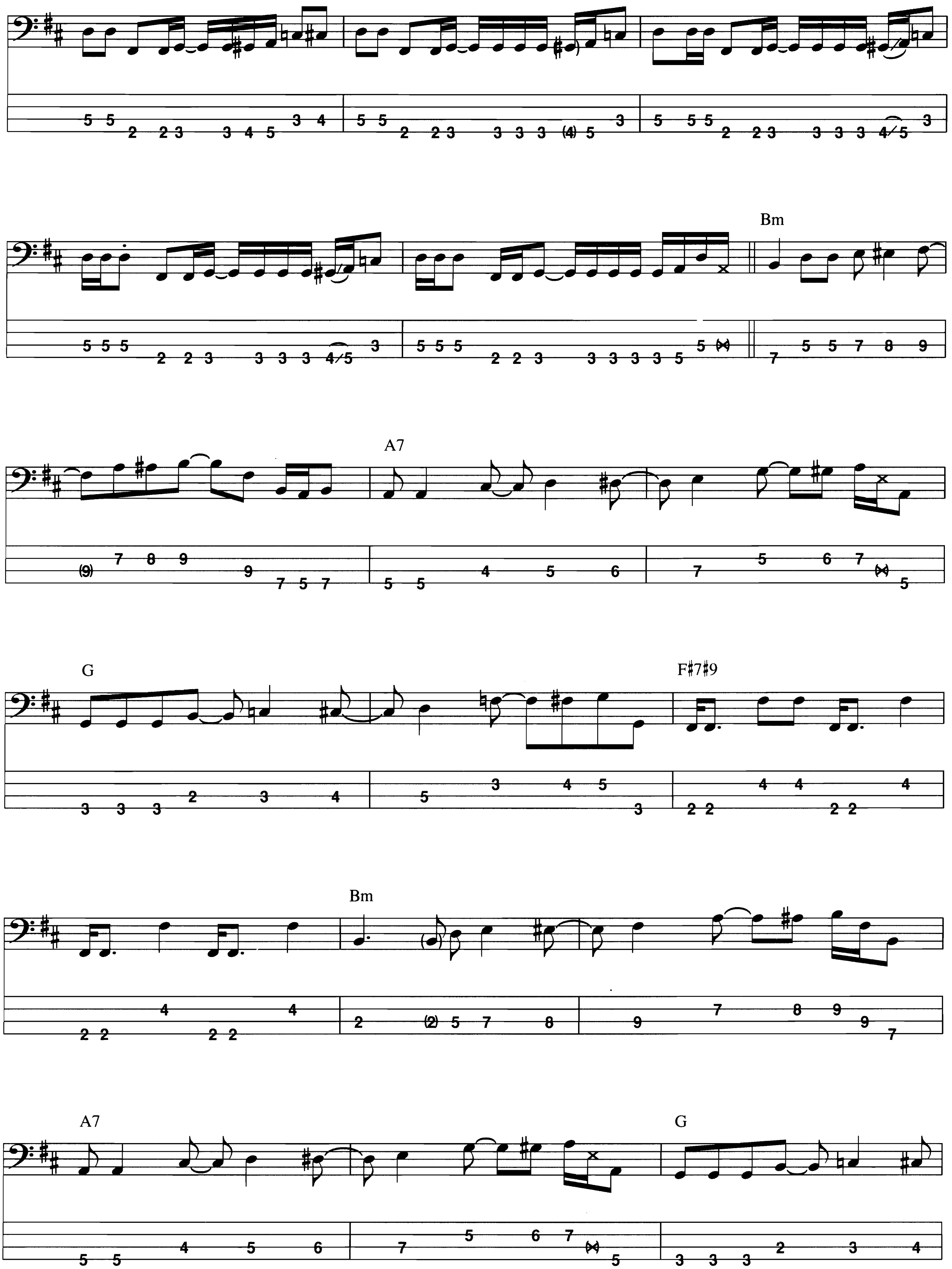

G5
D5

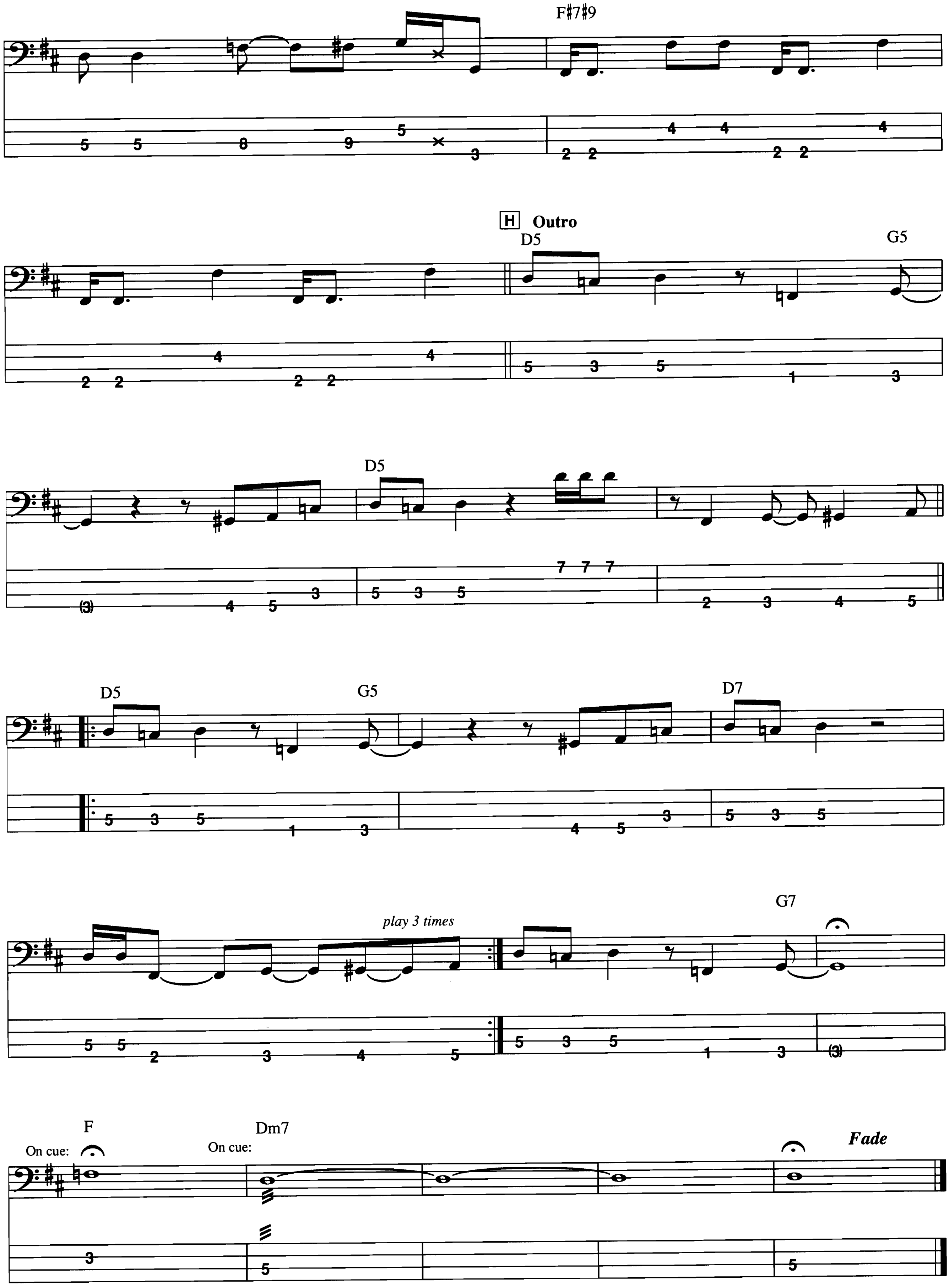

C Verse
D7♯9
Com-in' through this - a bus- 'ness of life, ___ rais- in' sand if I'm
need - ed to. ____ Ain't so fun - ny when things ___ ain't feel- in' right;
D Chorus
Bm
dad - dy's hand _ helps to see me through. _ Sweet as sug- ar love
A
won't wash a - way. Rain or shine, it's al - ways here to stay.


G
F#7
All these years you and I ______ spent to - geth - er.
I guess we just
D5
G5
could-n't stand the weath - er. ______
D5
G5


E Verse
D7
Like a train that stops at ev- 'ry sta - tion, we all deal with trials
and trib- u- la - tions. Fear hangs the fel-low that ties up his years,
en tan-gled in yel-low and cries all his years.
F Chorus
Bm
Chang- es come be - fore we
can grow.
A
Learn to see them be - fore we're too old.

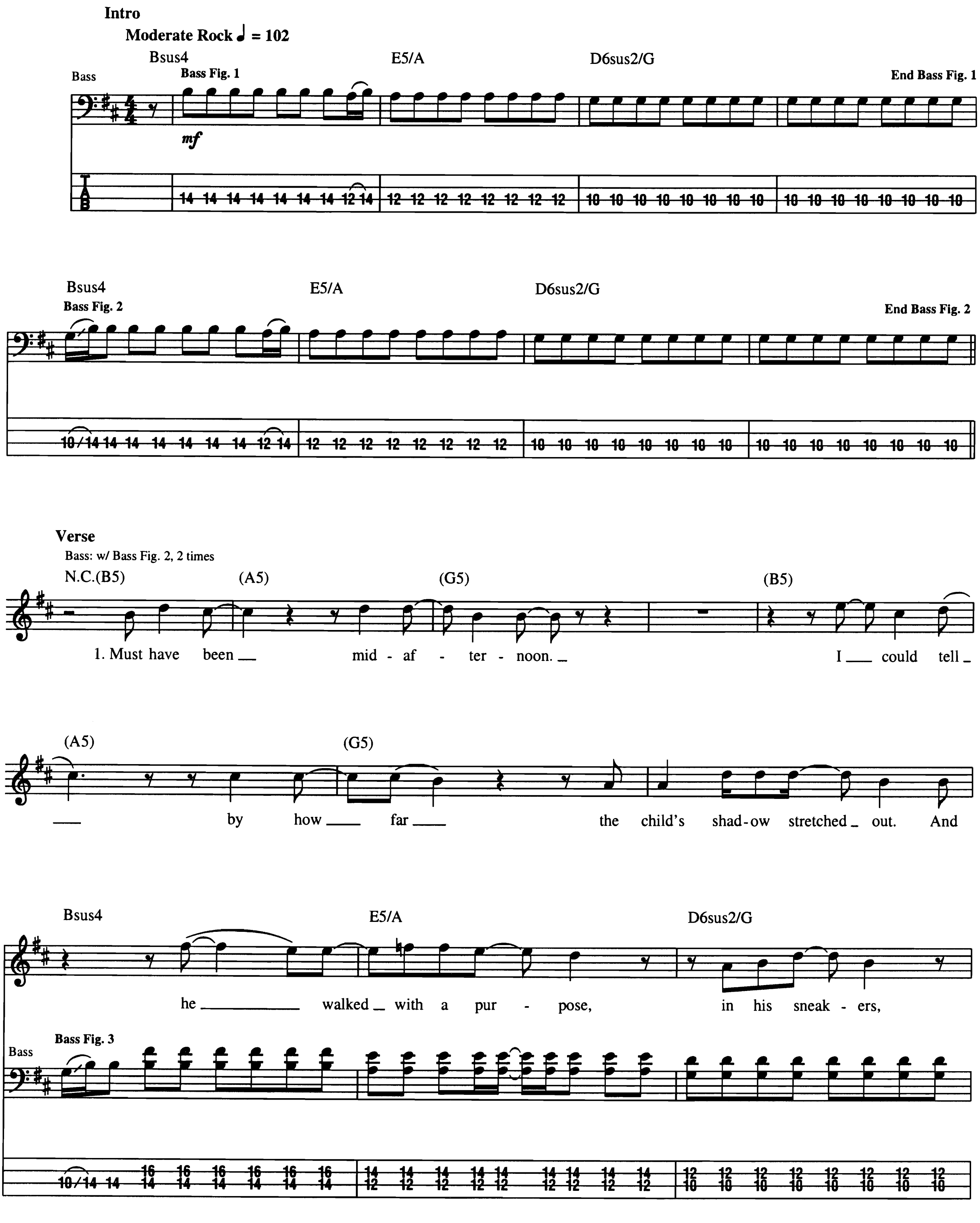

G
F♯7♯9
Don't just take me for tryin' to be heav-y, un-der-stand ___ it's
G Guitar Solo
D♯7♯9
time to get read-y for the storm.


Bm
A7
G
F♯7♯9
Bm
A7
G


F♯7♯9
H Outro
D5
G5
D5
D5
G5
D7
play 3 times
G7
F
On cue:
Dm7
On cue:
Fade

Counting Blue Cars

Words by J.R. Richards
Music by Scot Alexander, George Pendergast, Rodney Browning, J.R. Richards and Gregory Kolanek



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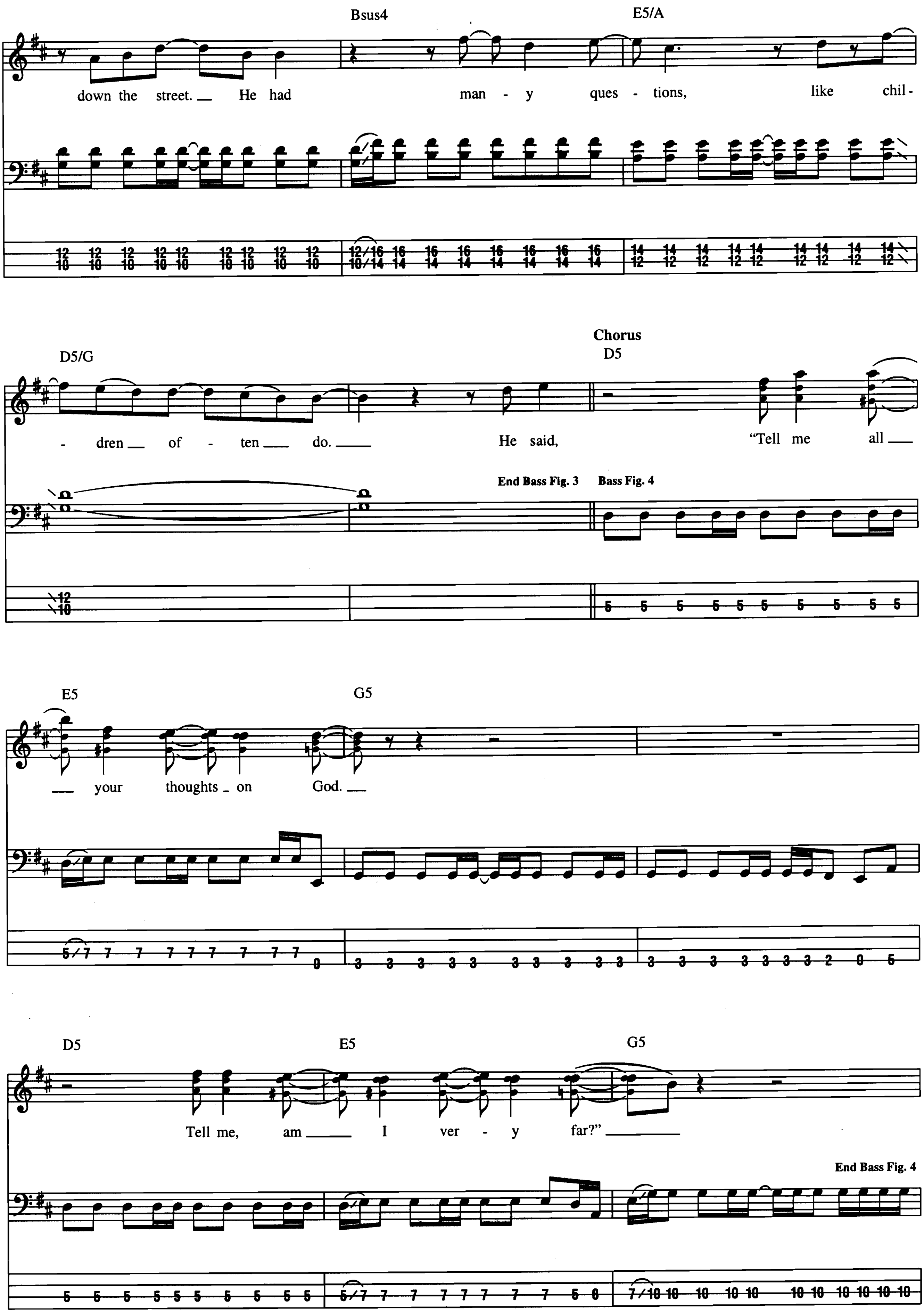
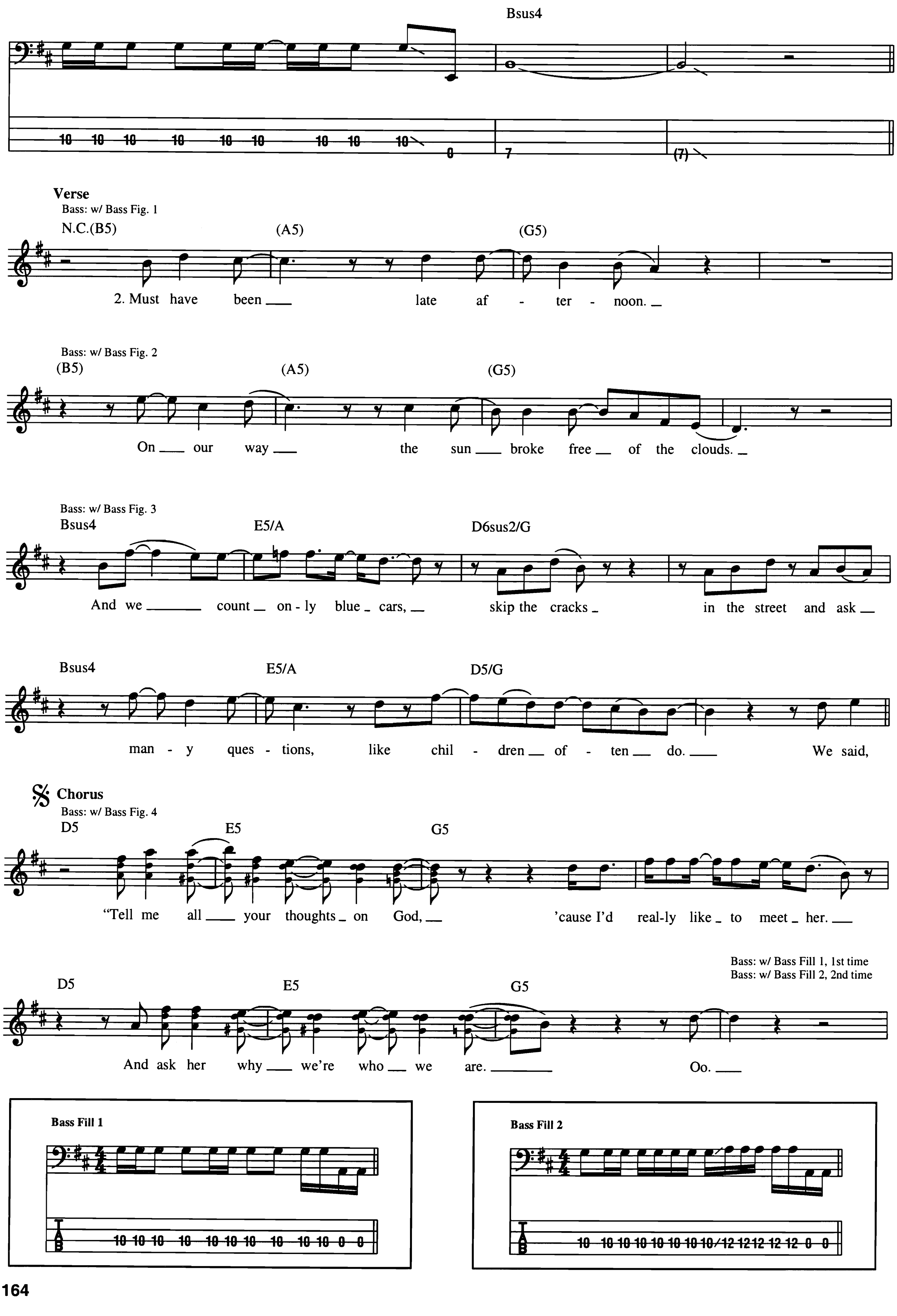
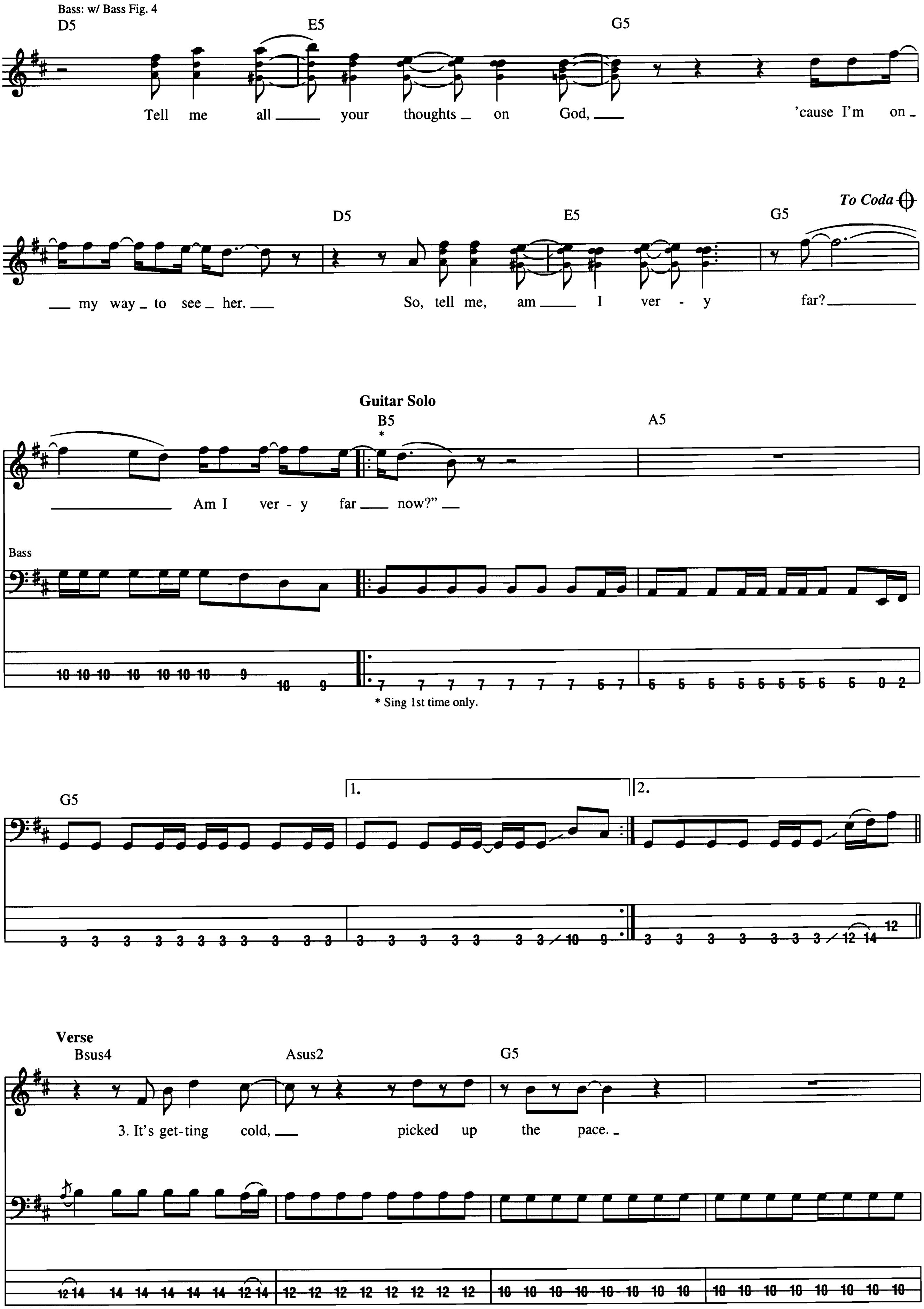
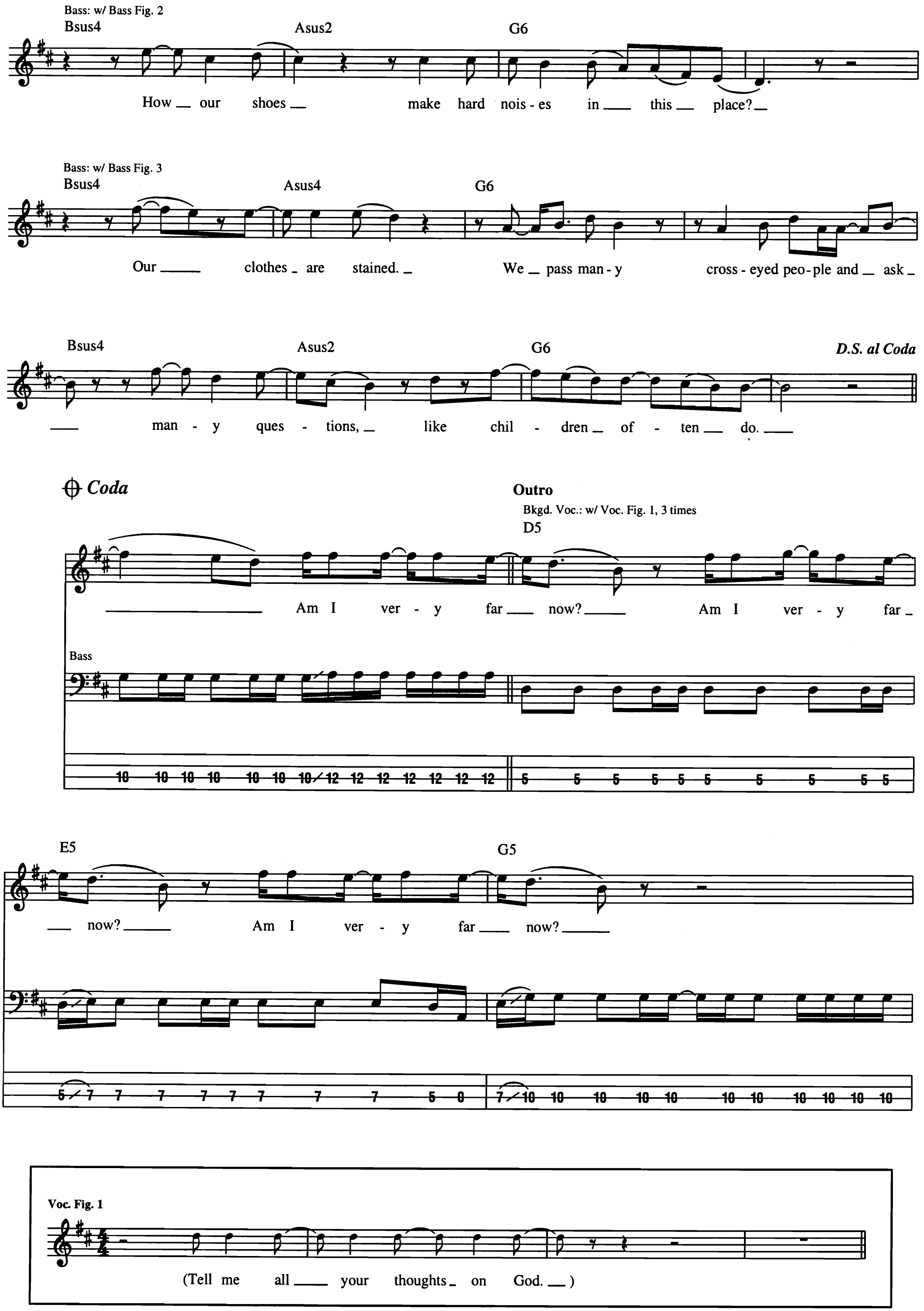

Bsus4
E5/A
down the street. He had many - y ques - tions, like chil -
D5/G
Chorus
D5
- dren of - ten do. He said, "Tell me all
End Bass Fig. 3
Bass Fig. 4
E5
G5
your thoughts on God.
D5
E5
G5
Tell me, am I ver - y far?"
End Bass Fig. 4

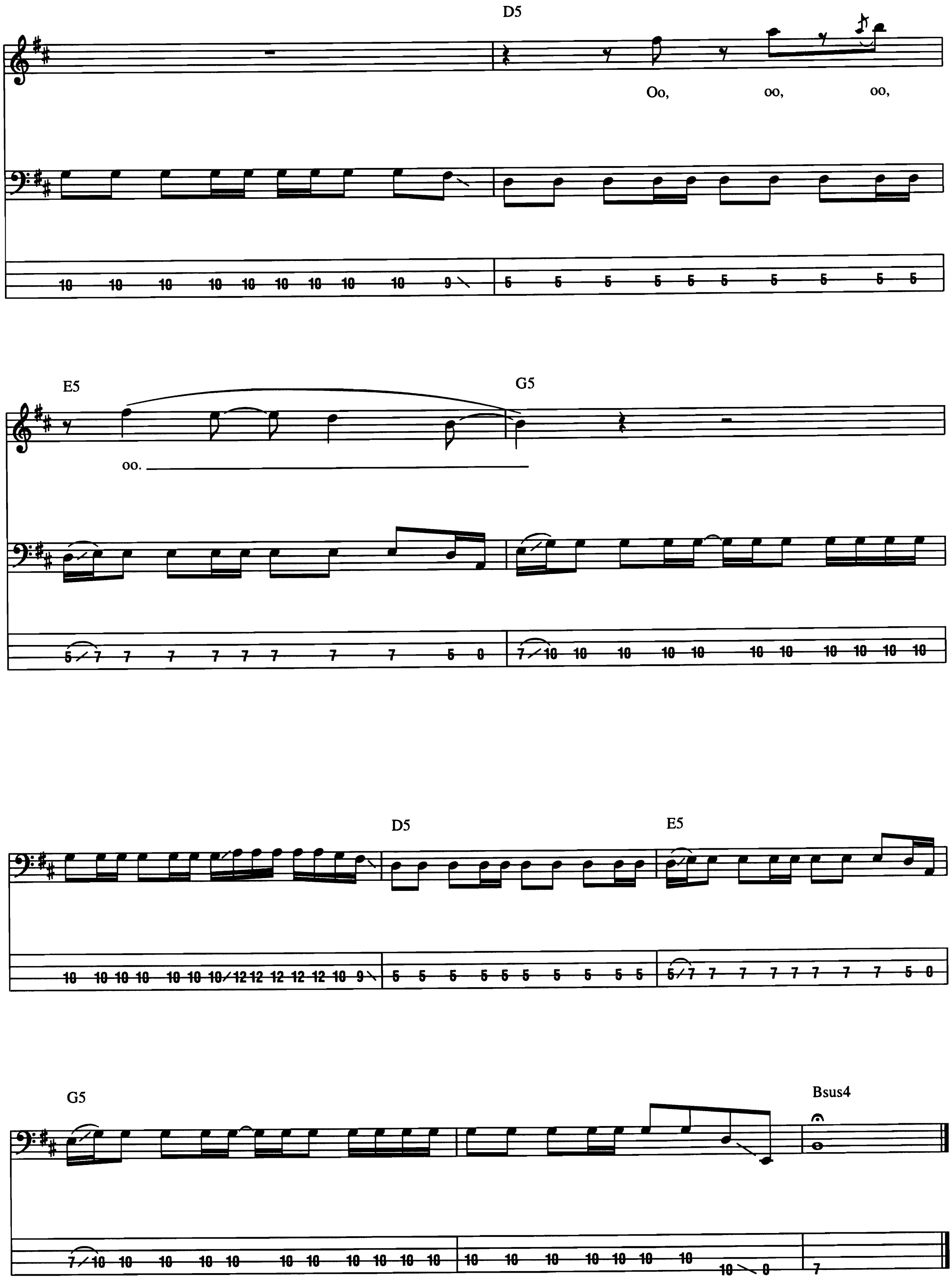


Bsus4
10 10 10 10 10 10 10 10 10 0 7 (7)
Verse
Bass: w/ Bass Fig. 1
N.C.(B5)
(A5)
(G5)
2. Must have been late af - ter - noon.
Bass: w/ Bass Fig. 2
(B5)
(A5)
(G5)
On our way the sun broke free of the clouds.
Bass: w/ Bass Fig. 3
Bsus4
E5/A
D6sus2/G
And we count on - ly blue cars, skip the cracks in the street and ask
Bsus4
E5/A
D5/G
man - y ques - tions, like chil - dren of - ten do. We said,
Chorus
Bass: w/ Bass Fig. 4
D5
E5
G5
"Tell me all your thoughts on God, 'cause I'd real-ly like to meet her.
Bass: w/ Bass Fill 1, 1st time
Bass: w/ Bass Fill 2, 2nd time
D5
E5
G5
And ask her why we're who we are. Oo.
Bass Fill 1
10 10 10 10 10 10 10 10 10 10 0 0
Bass Fill 2
10 10 10 10 10 10 10 10 12 12 12 12 12 0 0



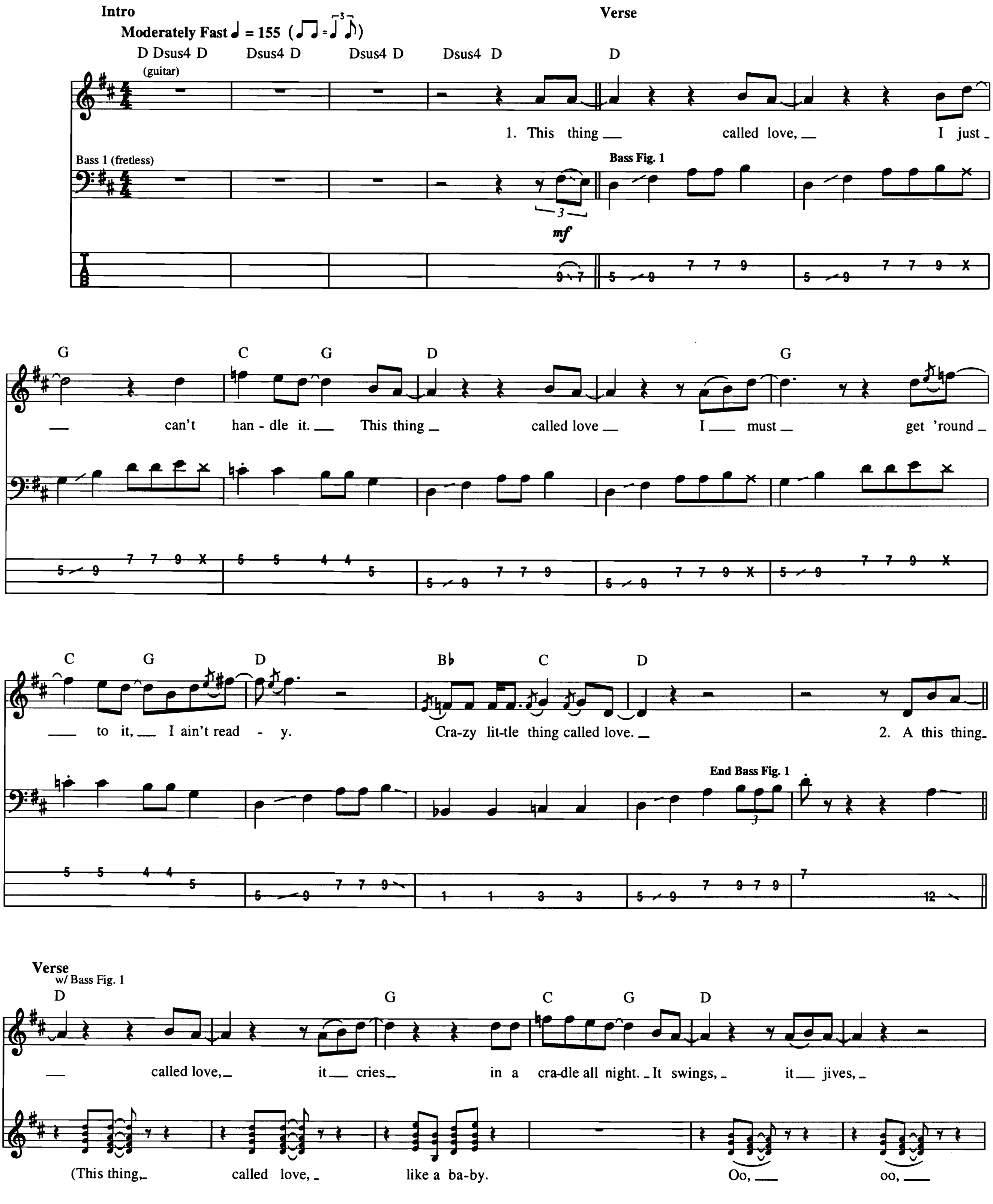
Bass: w/ Bass Fig. 4
D5
E5
G5
Tell me all your thoughts on God, 'cause I'm on
To Coda
D5
E5
G5
my way to see her. So, tell me, am I very far?
Guitar Solo
B5
A5
Am I very far now?"
Bass
* Sing 1st time only.
G5
1.
2.
Verse
Bsus4
Asus2
G5
3. It's getting cold, picked up the pace.


Bass: w/ Bass Fig. 2
Bsus4
Asus2
G6
How our shoes make hard nois - es in this place?
Bass: w/ Bass Fig. 3
Bsus4
Asus4
G6
Our clothes are stained. We pass man - y cross - eyed peo - ple and ask
Bsus4
Asus2
G6
D.S. al Coda
many questions, like chil - dren of - ten do.
Coda
Outro
Bkgd. Voc.: w/ Voc. Fig. 1, 3 times
D5
Am I ver - y far now? Am I ver - y far
Bass
E5
G5
now? Am I ver - y far now?
Voc. Fig. 1
(Tell me all your thoughts on God.)


D5
Oo,
oo,
oo,
E5
G5
oo.
D5
E5
G5
Bsus4

Crazy Little Thing Called Love

Words and Music by Freddie Mercury



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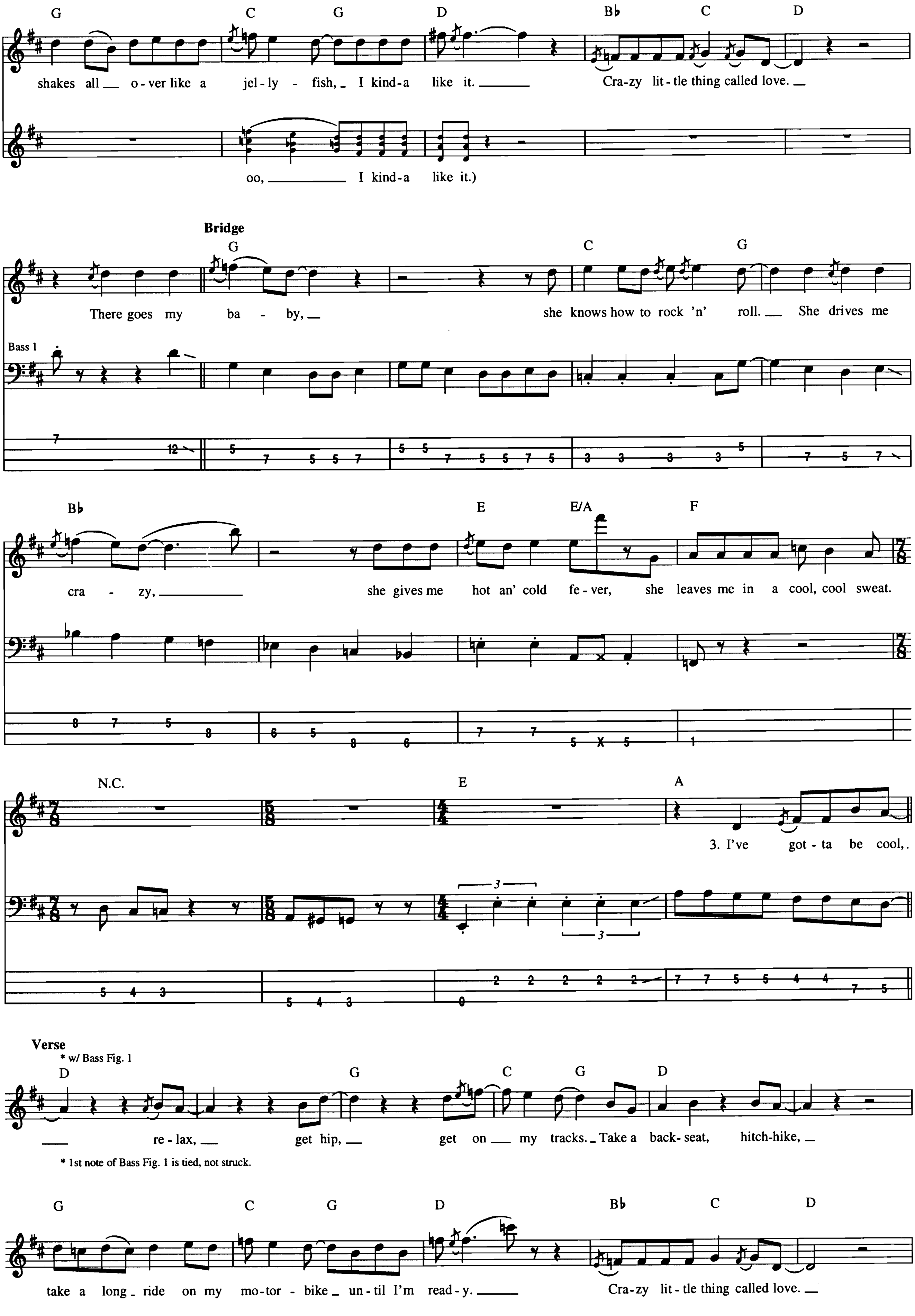
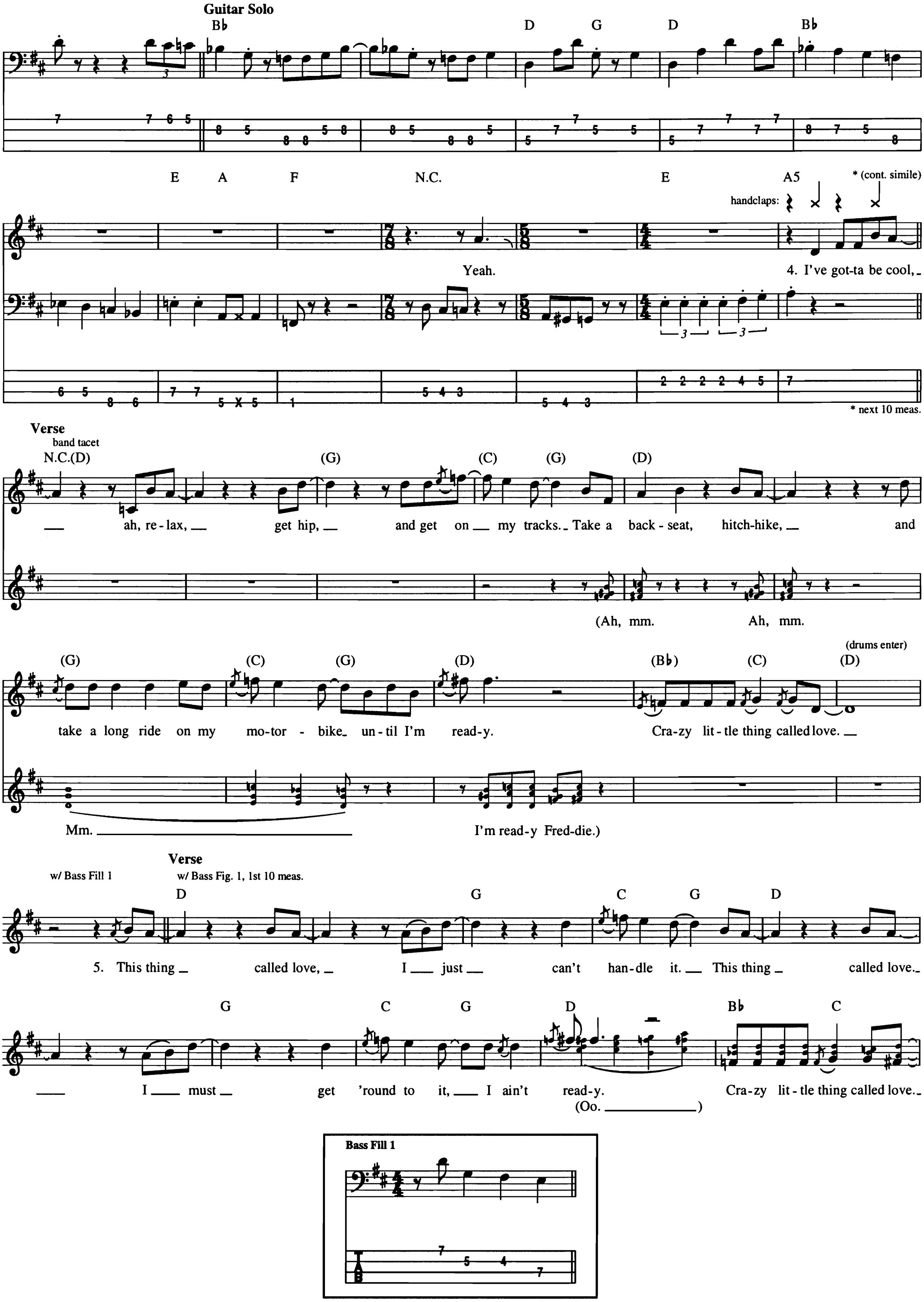
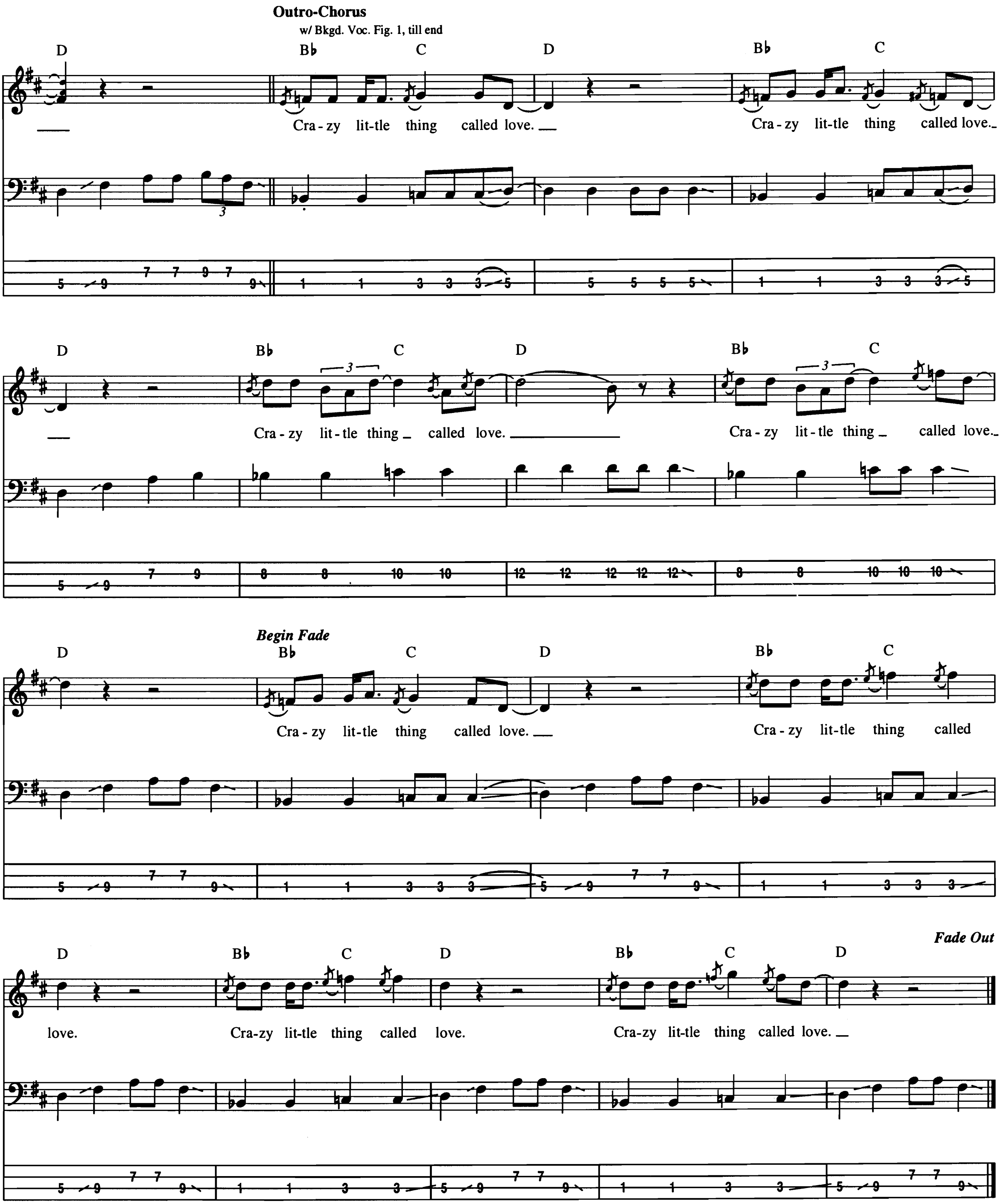
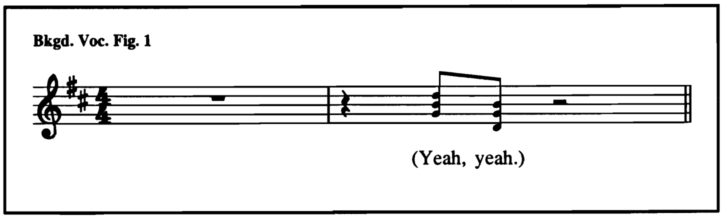

G C G D Bb C D
shakes all __ o-ver like a jel-ly - fish, _ I kind-a like it. ______ Cra-zy lit-tle thing called love. __
oo, ______ I kind-a like it.)
Bridge
G C G
There goes my ba - by, __ she knows how to rock 'n' roll. __ She drives me
Bass 1
Bb E E/A F
cra - zy, ______ she gives me hot an' cold fe-ver, she leaves me in a cool, cool sweat.
N.C. E A
3. I've got - ta be cool,.
Verse
* w/ Bass Fig. 1
D G C G D
__ re - lax, __ get hip, __ get on __ my tracks. _ Take a back- seat, hitch-hike, __
* 1st note of Bass Fig. 1 is tied, not struck.
G C G D Bb C D
take a long _ ride on my mo-tor - bike _ un-til I'm read-y. _____ Cra-zy lit-tle thing called love. __

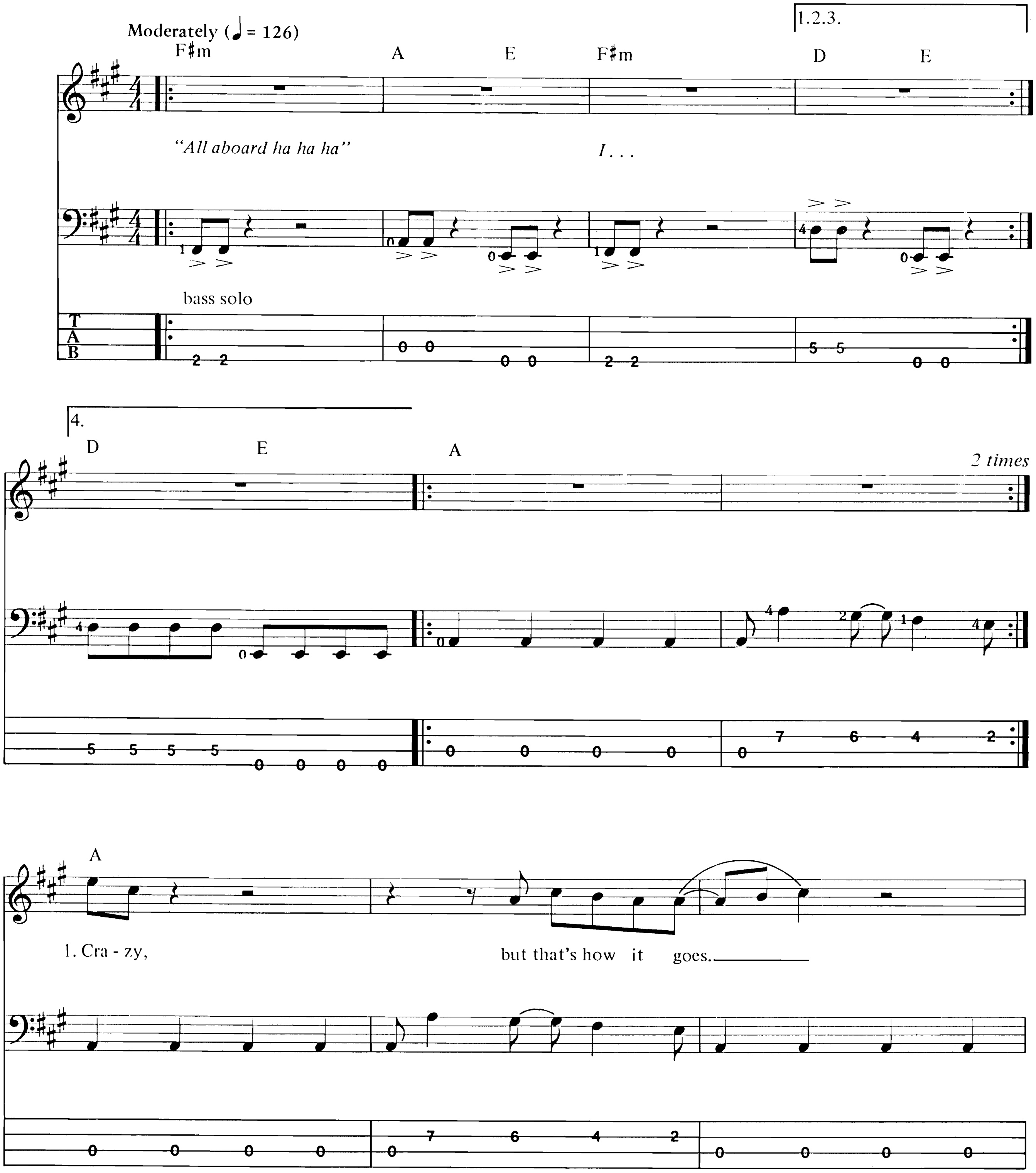

Guitar Solo
B♭
D G D B♭
E A F N.C. E A5
* (cont. simile)
handclaps:
Yeah.
4. I've got-ta be cool,
* next 10 meas.
Verse
band tacet
N.C.(D) (G) (C) (G) (D)
ah, re-lax, get hip, and get on my tracks. Take a back-seat, hitch-hike, and
(Ah, mm. Ah, mm.
(drums enter)
(G) (C) (G) (D) (B♭) (C) (D)
take a long ride on my mo-tor-bike until I'm read-y. Cra-zy lit-tle thing called love.
Mm. I'm read-y Fred-die.)
Verse
w/ Bass Fill 1
w/ Bass Fig. 1, 1st 10 meas.
D G C G D
5. This thing called love, I just can't han-dle it. This thing called love.
G C G D B♭ C
I must get 'round to it, I ain't read-y. Cra-zy lit-tle thing called love.
(Oo.)
Bass Fill 1


Outro-Chorus
w/ Bkgd. Voc. Fig. 1, till end
D Bb C D Bb C
Cra - zy lit - tle thing called love.
Cra - zy lit - tle thing called love.
D Bb C D Bb C
Cra - zy lit - tle thing called love.
Cra - zy lit - tle thing called love.
Begin Fade
D Bb C D Bb C
Cra - zy lit - tle thing called love.
Cra - zy lit - tle thing called
Fade Out
D Bb C D Bb C D
love.
Cra-zy lit-tle thing called love.
Cra-zy lit-tle thing called love.


Bkgd. Voc. Fig. 1
(Yeah, yeah.)

Crazy Train

Words and Music by Ozzy Osbourne, Randy Rhoads and Bob Daisley



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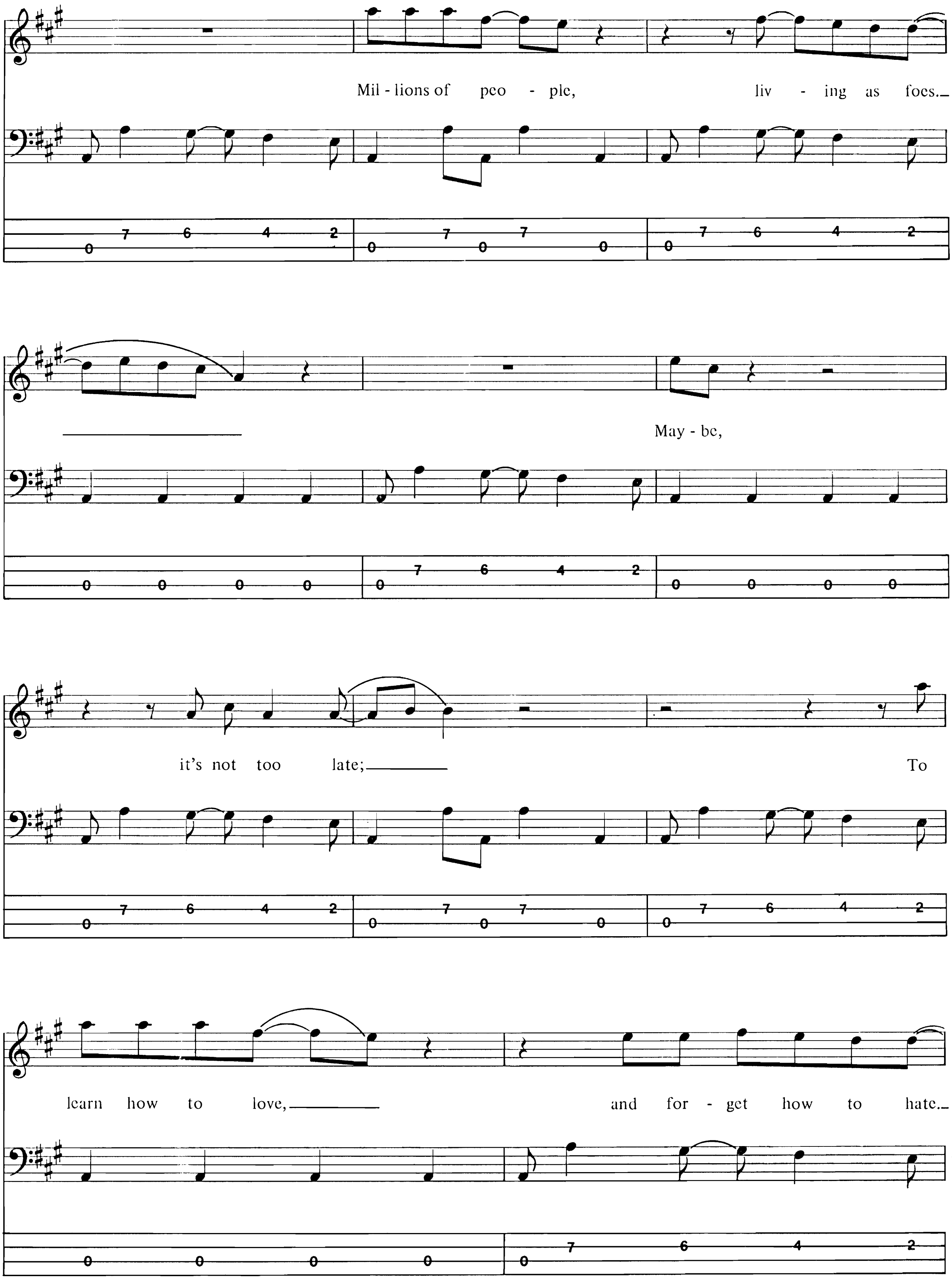
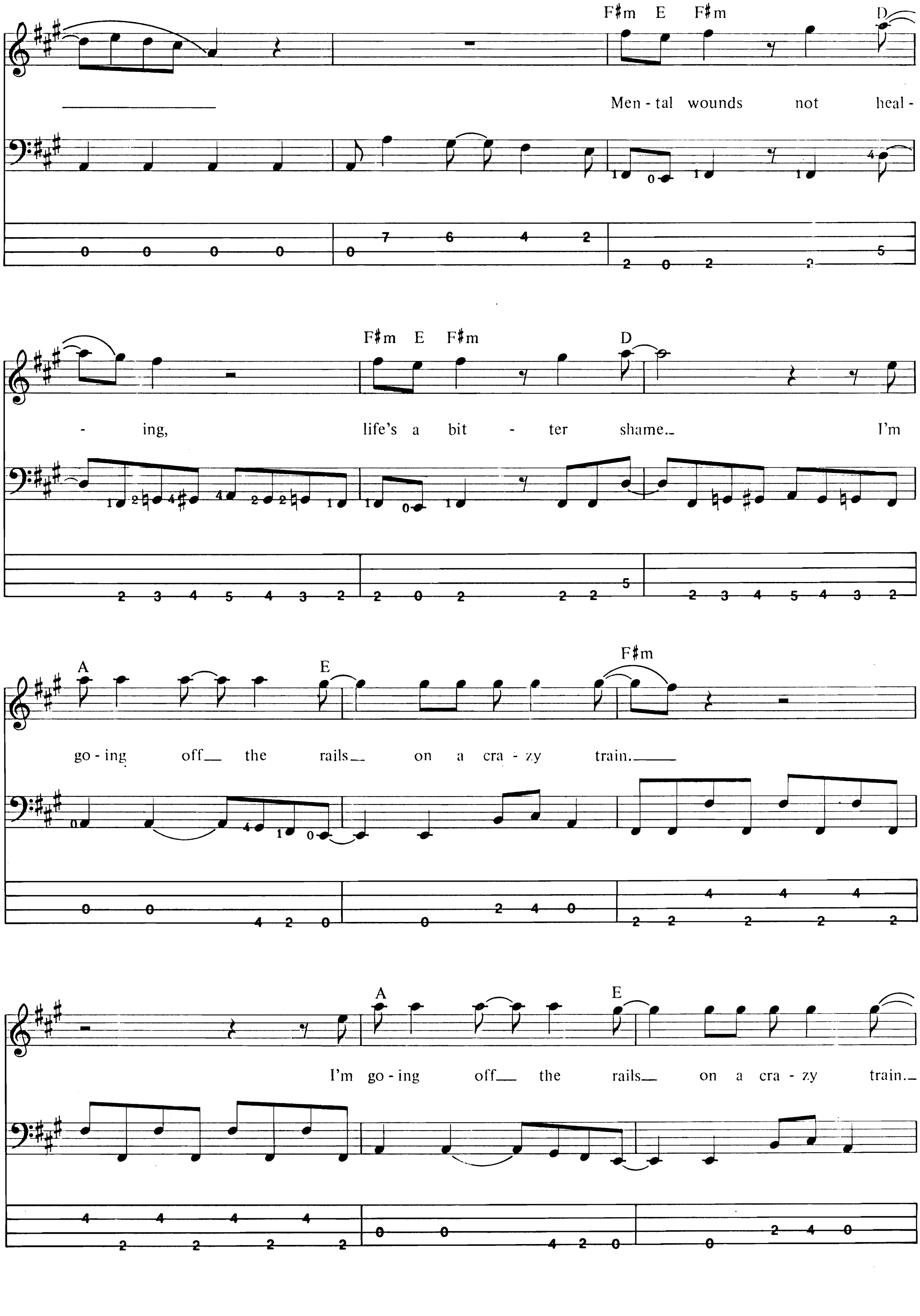
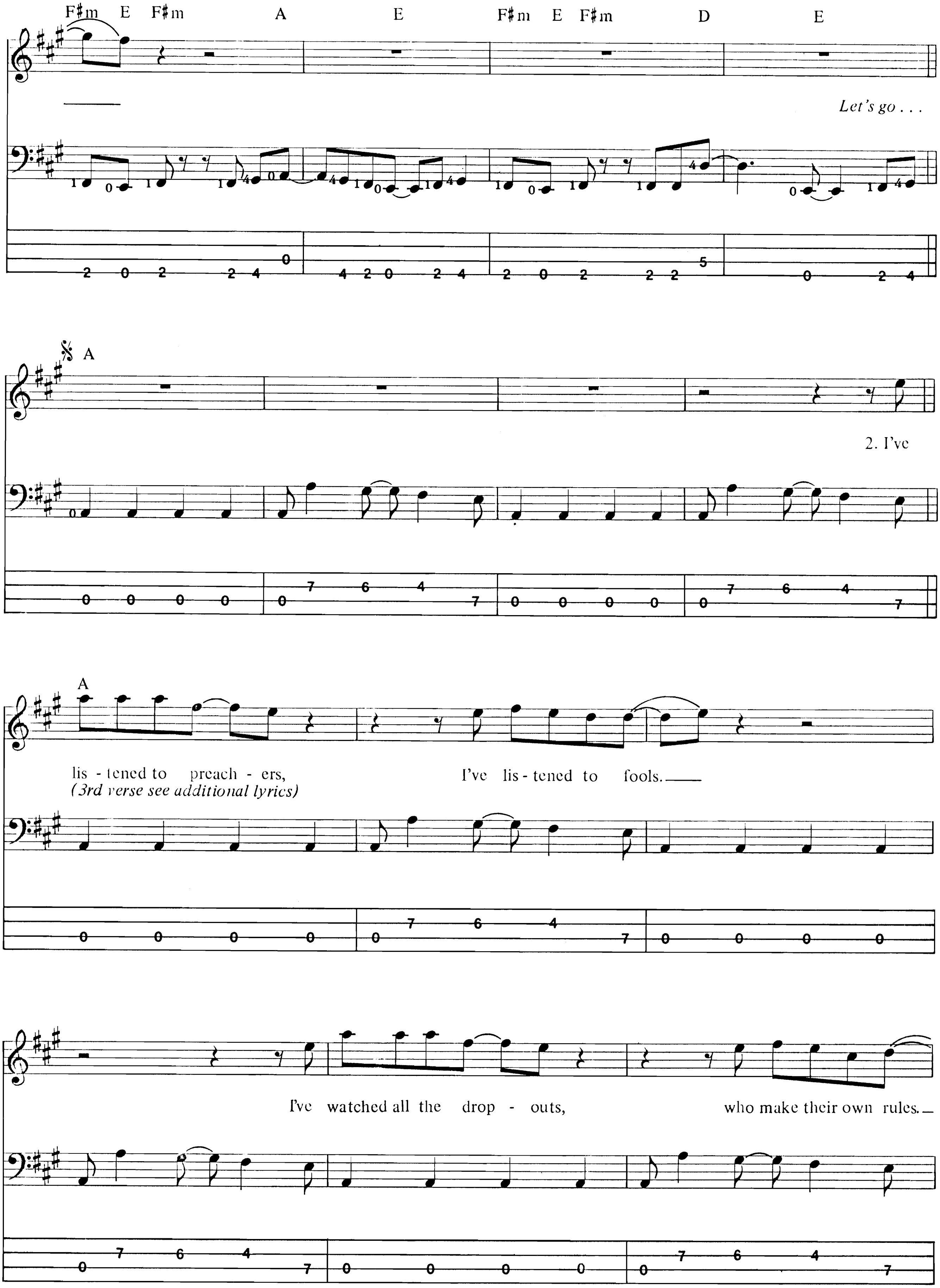
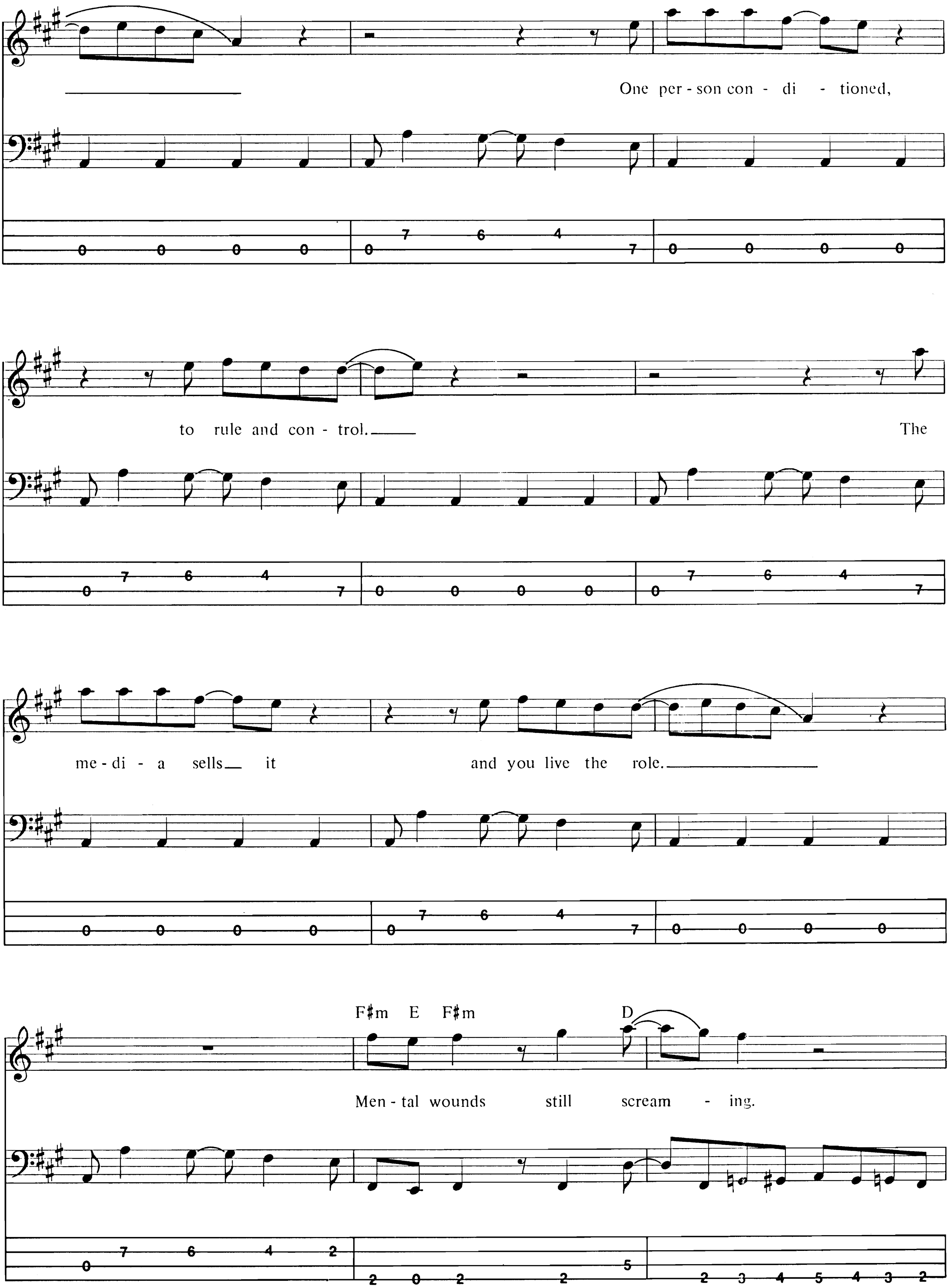
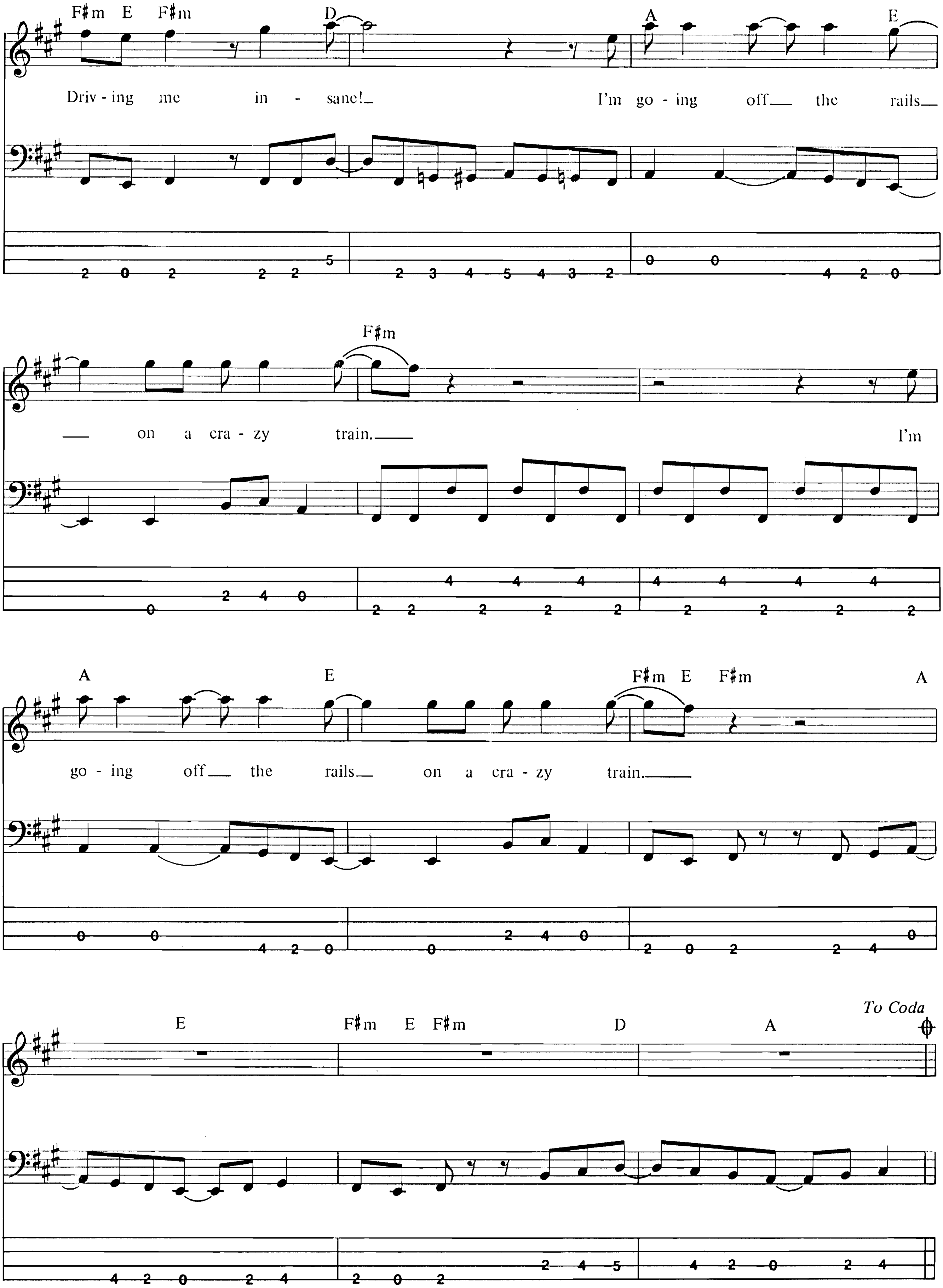
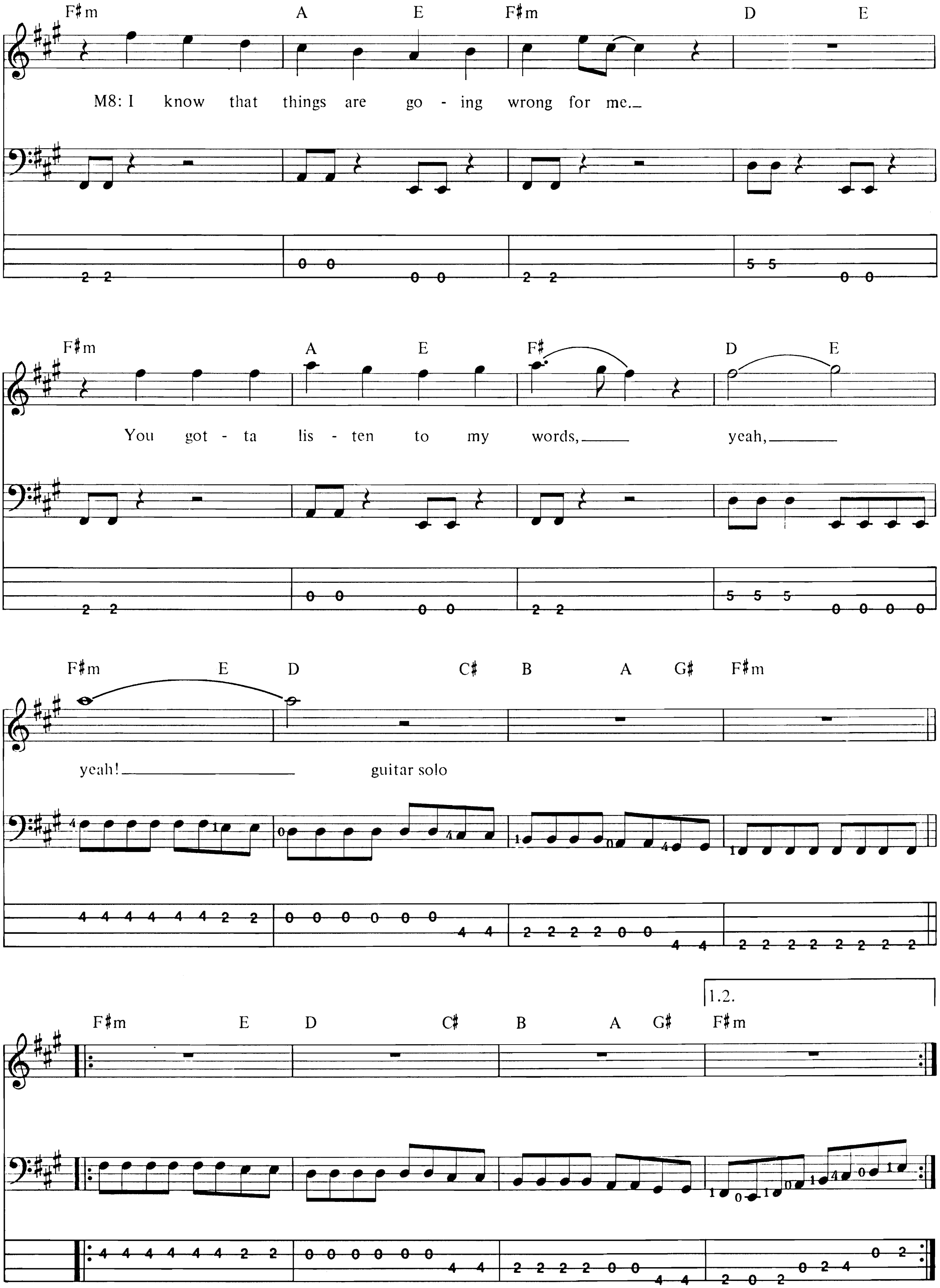

Mil - lions of peo - ple, liv - ing as foes.
May - be,
it's not too late;
To
learn how to love,
and for - get how to hate.


F♯m E F♯m D
Men - tal wounds not heal -
F♯m E F♯m D
- ing, life's a bit - ter shame.
I'm
A E F♯m
go - ing off the rails on a cra - zy train.
A E
I'm go - ing off the rails on a cra - zy train.


F♯m E F♯m A E F♯m E F♯m D E
Let's go . . .
A
2. I've
A
lis - tened to preach - ers, I've lis - tened to fools.
(3rd verse see additional lyrics)
I've watched all the drop - outs, who make their own rules.


One per - son con - di - tioned,
to rule and con - trol.
The
me - di - a sells it
and you live the role.
F♯m E F♯m D
Men - tal wounds still scream - ing.


F♯m E F♯m D A E
Driv - ing me in - sane! I'm go - ing off the rails
F♯m
on a cra - zy train. I'm
A E F♯m E F♯m A
go - ing off the rails on a cra - zy train.
To Coda
E F♯m E F♯m D A


F♯m A E F♯m D E
M8: I know that things are go - ing wrong for me.
F♯m A E F♯ D E
You got - ta lis - ten to my words, yeah,
F♯m E D C♯ B A G♯ F♯m
yeah!
guitar solo
1.2.
F♯m E D C♯ B A G♯ F♯m

Heirs of a cold war
That's what we've become
Inheriting troubles I'm mentally numb
Crazy, I just cannot bear
I'm living with something that just isn't fair

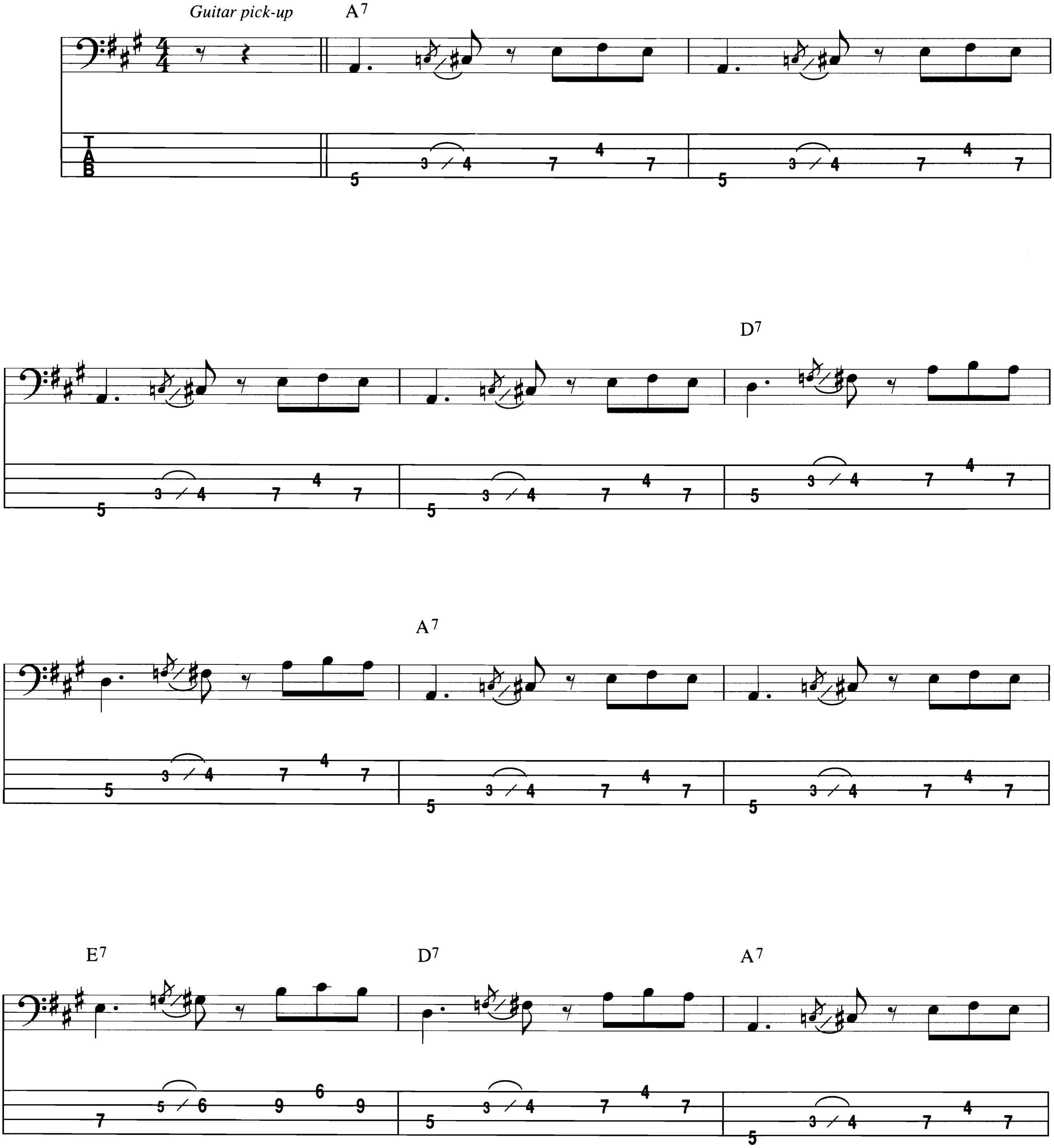
Mental wounds not healing
Who and what's to blame
I'm going off the rails on a crazy train

Crosscut Saw

Words and Music by R.G. Ford

Memphis Blues (♩ = 130)

Introduction



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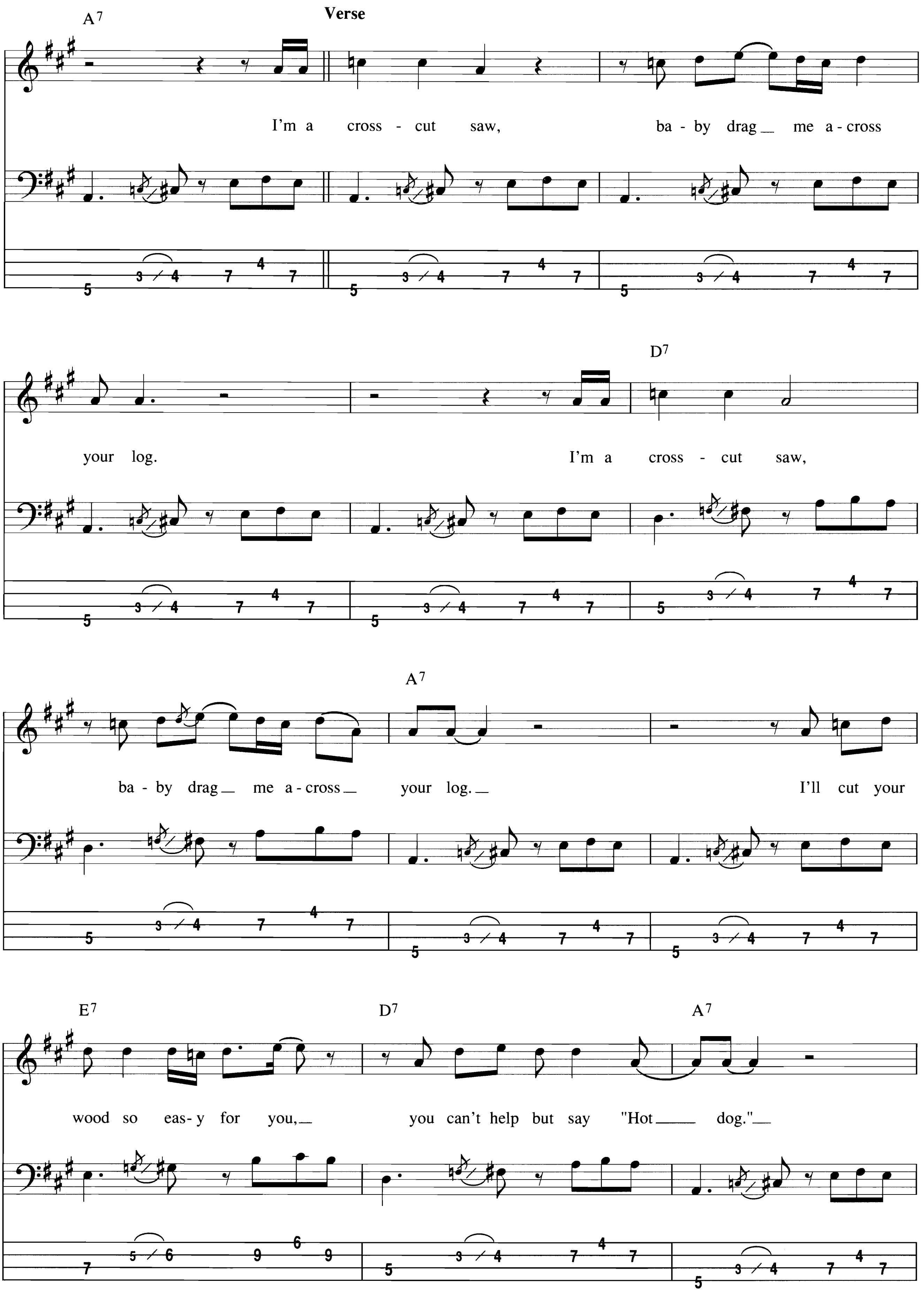
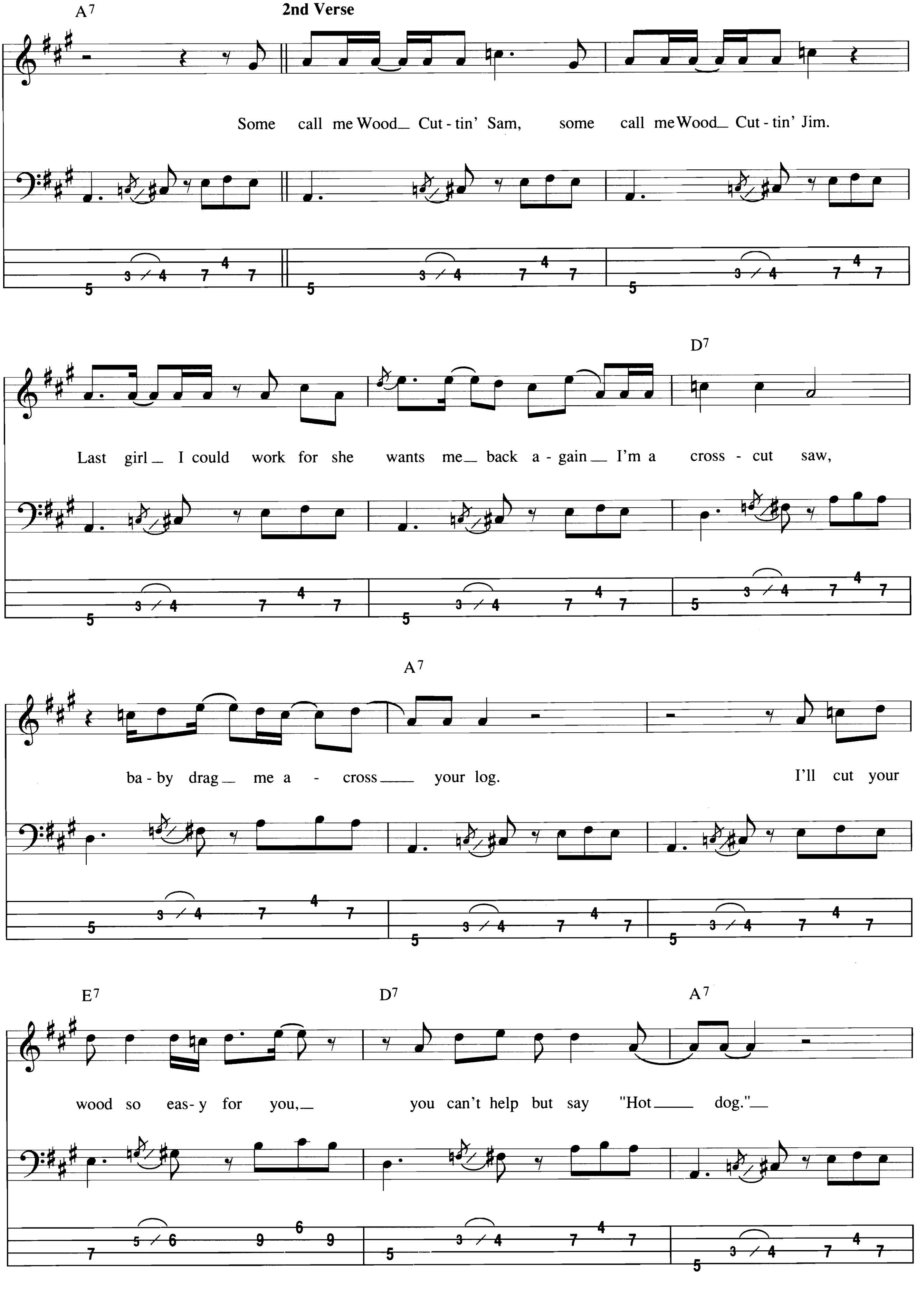
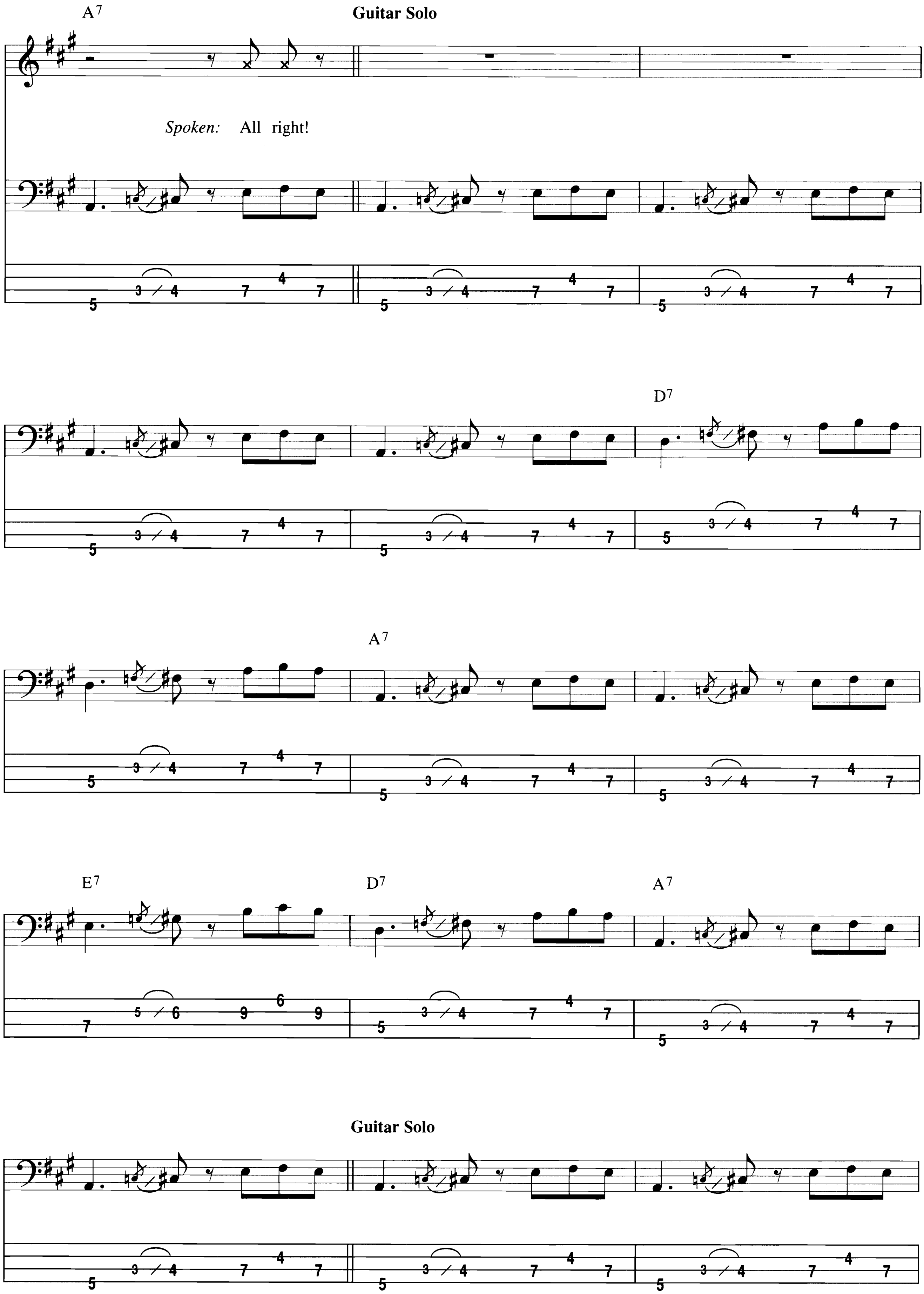
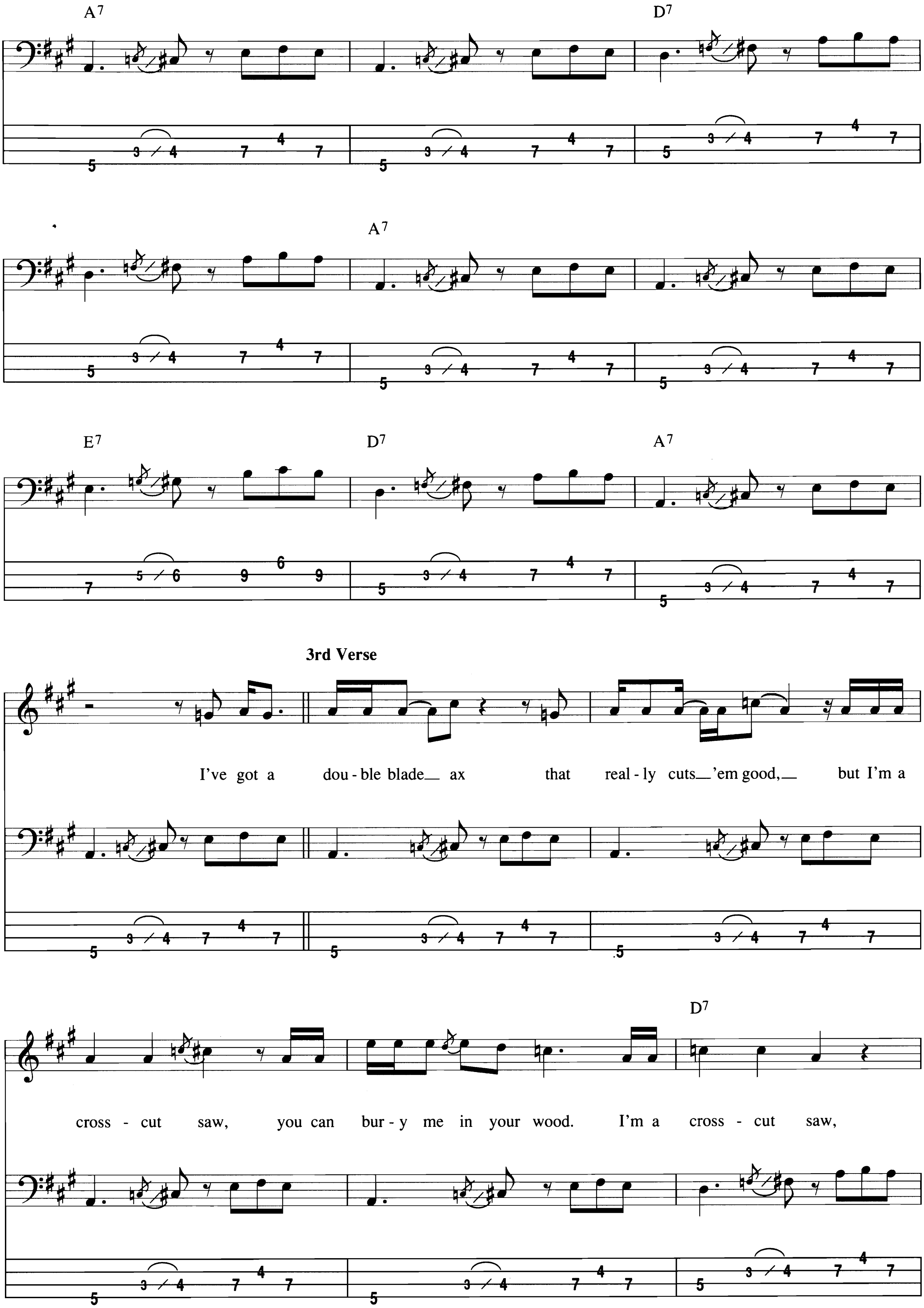
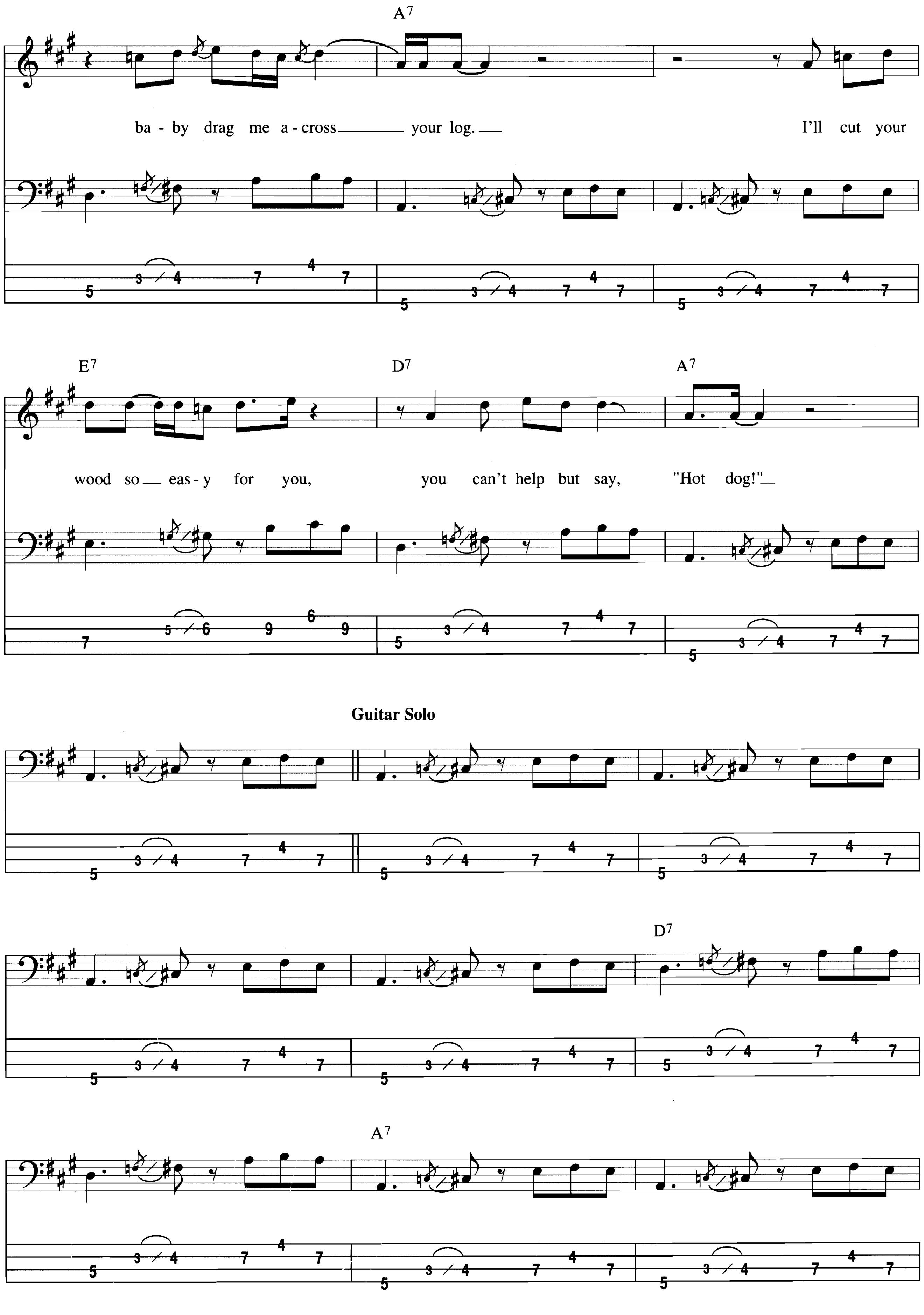
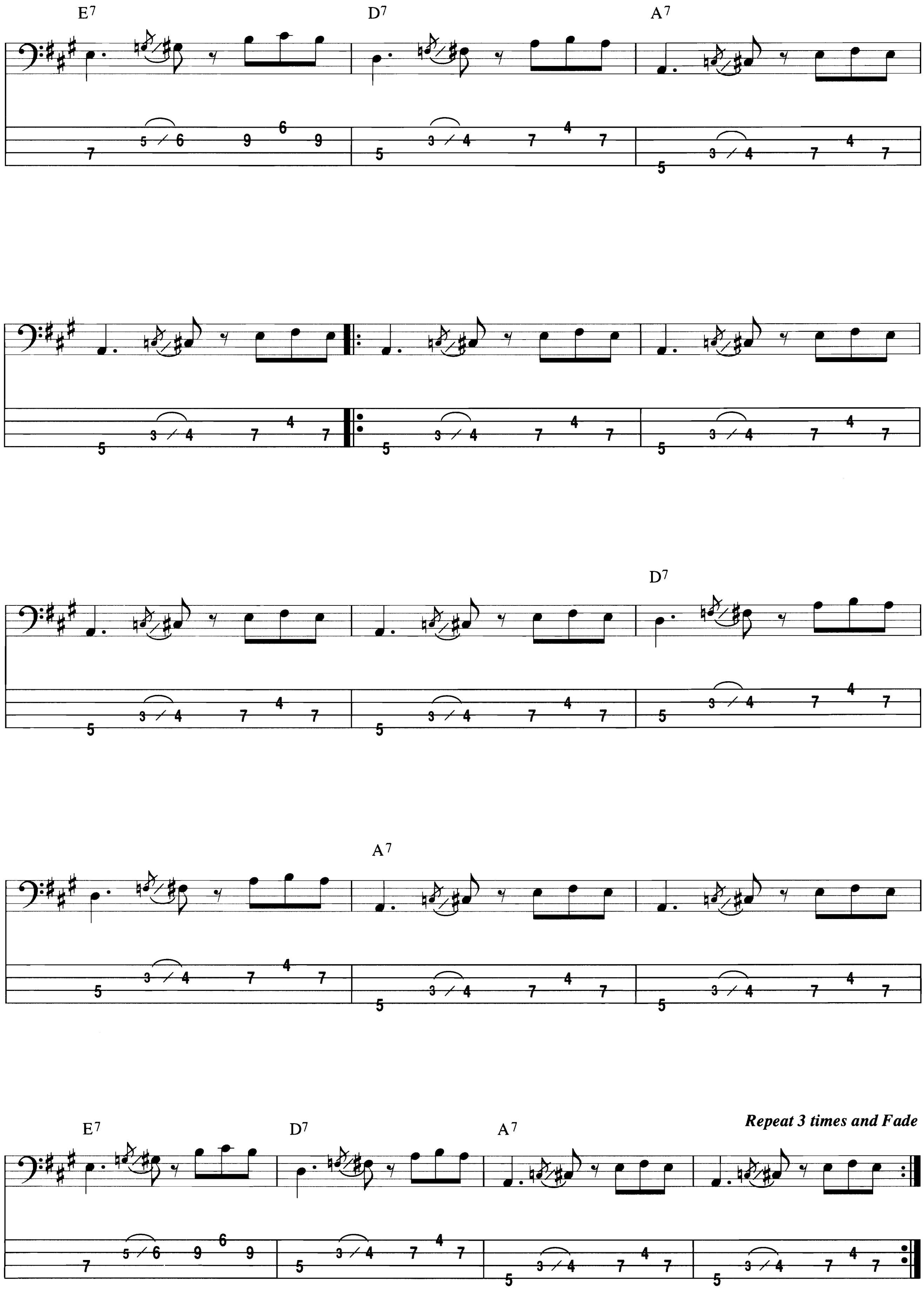

A7
Verse
I'm a cross - cut saw, ba - by drag _ me a - cross
your log. I'm a cross - cut saw,
D7
ba - by drag _ me a - cross _ your log. _ I'll cut your
A7
E7
D7
A7
wood so eas - y for you, _ you can't help but say "Hot _ dog." _


A7
2nd Verse
Some call me Wood_ Cut-tin' Sam, some call me Wood_ Cut-tin' Jim.
D7
Last girl_ I could work for she wants me_ back a-gain_ I'm a cross-cut saw,
A7
ba-by drag_ me a-cross___ your log. I'll cut your
E7
D7
A7
wood so eas-y for you,_ you can't help but say "Hot___ dog."_


A7
Guitar Solo
Spoken: All right!
D7
A7
E7
D7
A7
Guitar Solo


A7
D7
A7
E7
D7
A7
3rd Verse
I've got a dou - ble blade__ ax that real - ly cuts__'em good,__ but I'm a
D7
cross - cut saw, you can bur - y me in your wood. I'm a cross - cut saw,

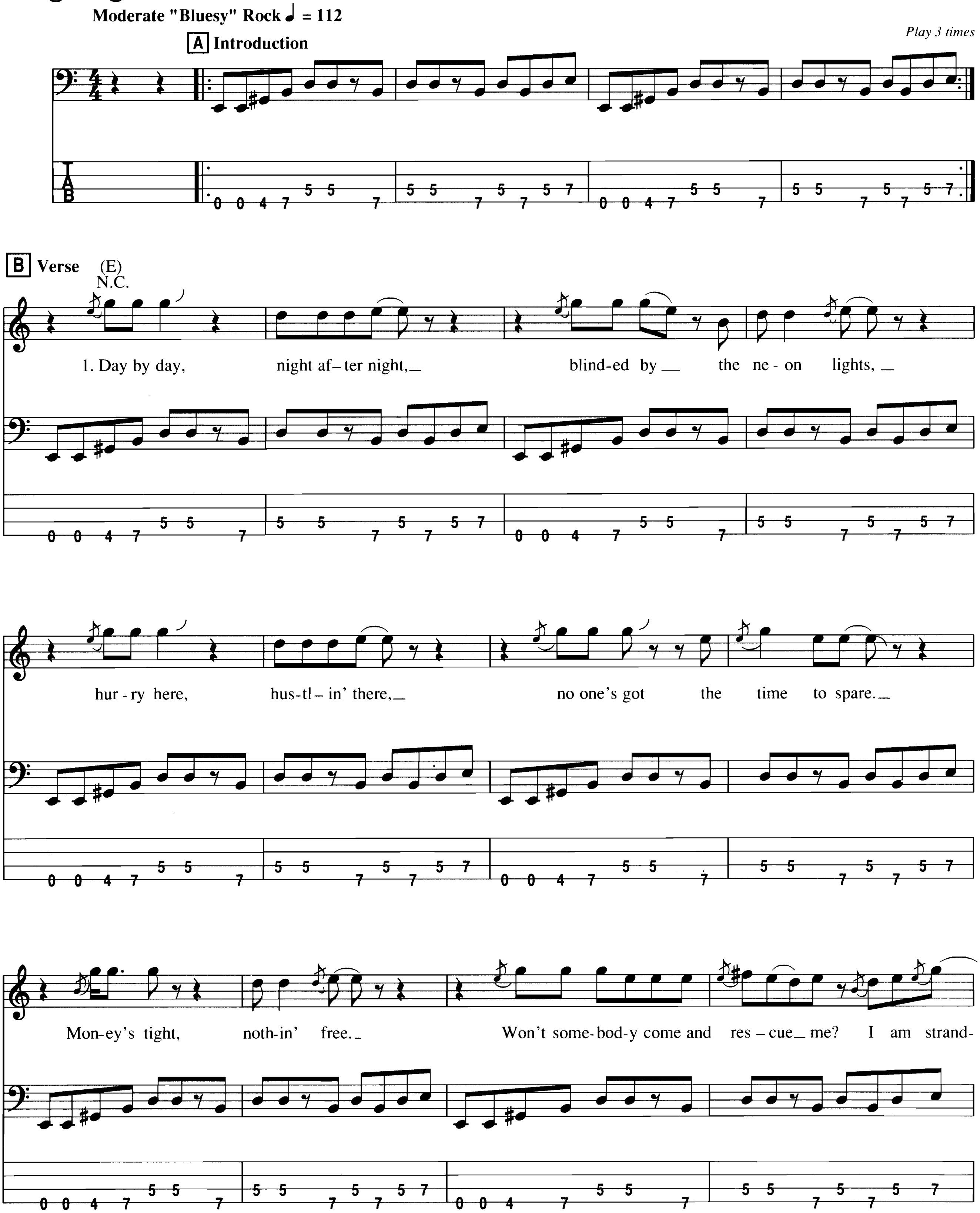

A7
ba - by drag me a - cross your log.
I'll cut your
E7
D7
A7
wood so eas - y for you,
you can't help but say,
"Hot dog!"
Guitar Solo
D7
A7


E7
D7
A7
D7
A7
E7
D7
A7
Repeat 3 times and Fade

Crossfire

Written by Bill Carter, Ruth Ellsworth, Reese Wynans, Tommy Shannon and Chris Layton

Tune Down 1/2 Step
①=G♭ ②=D♭
③=A♭ ④=E♭



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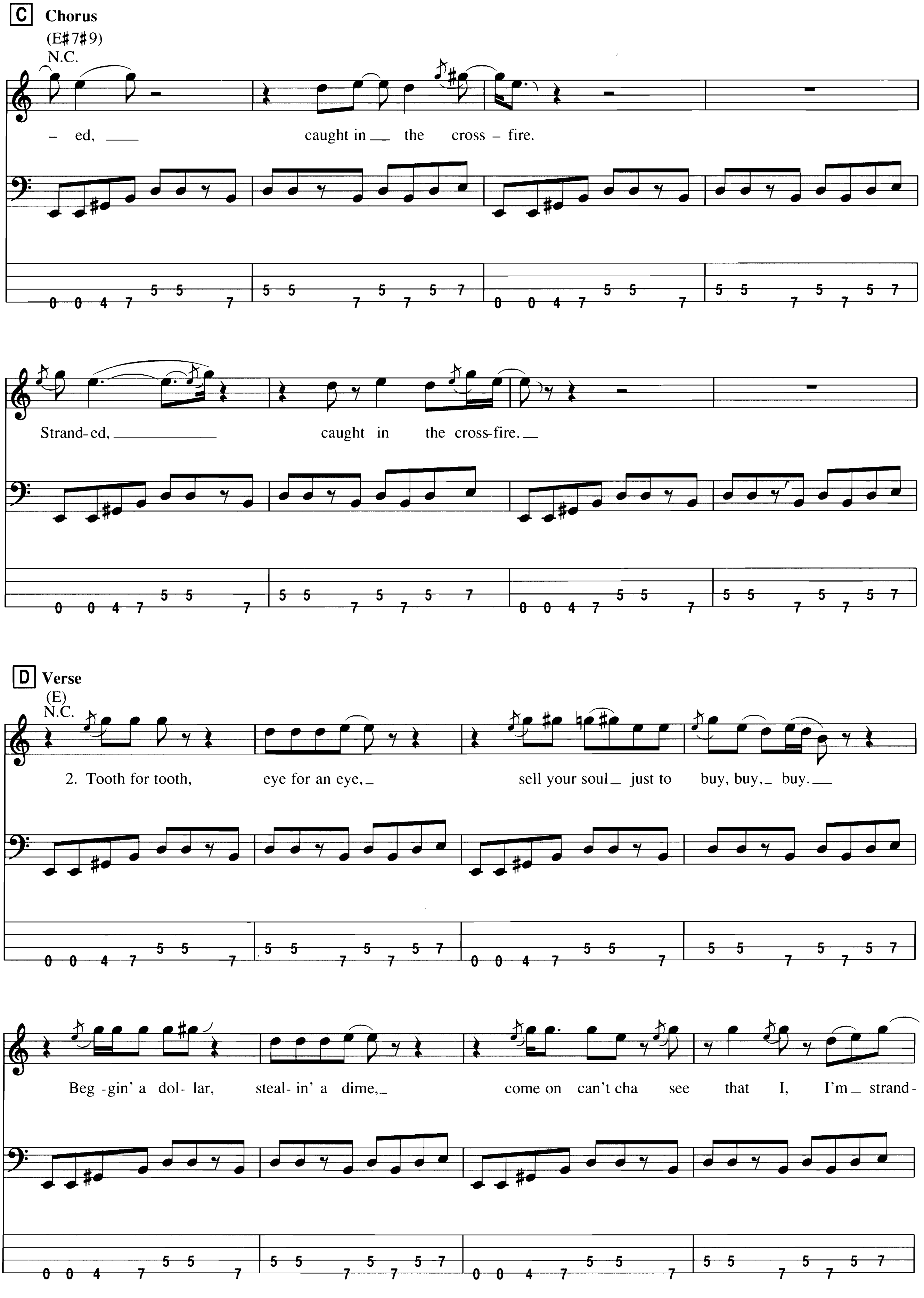
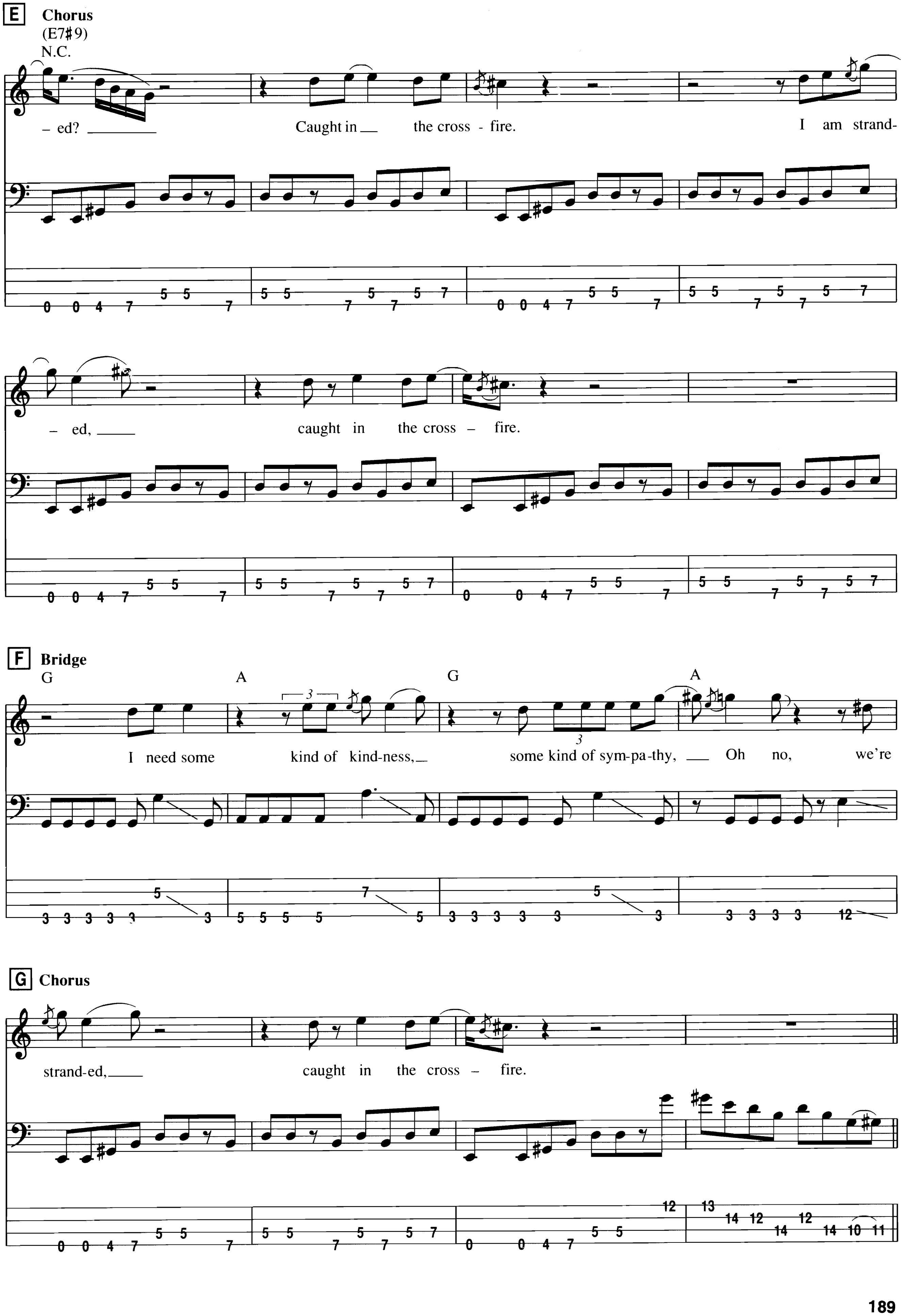
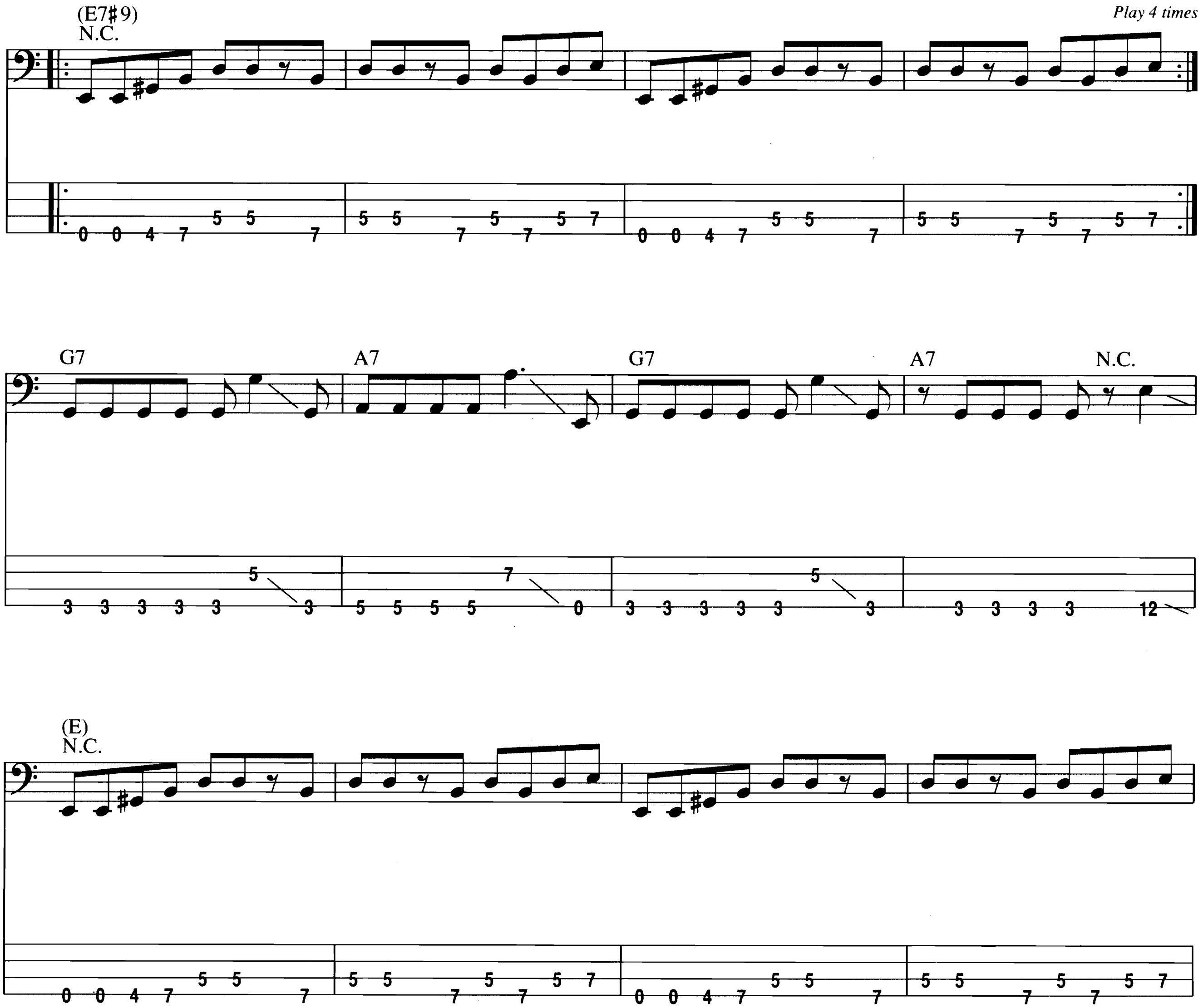
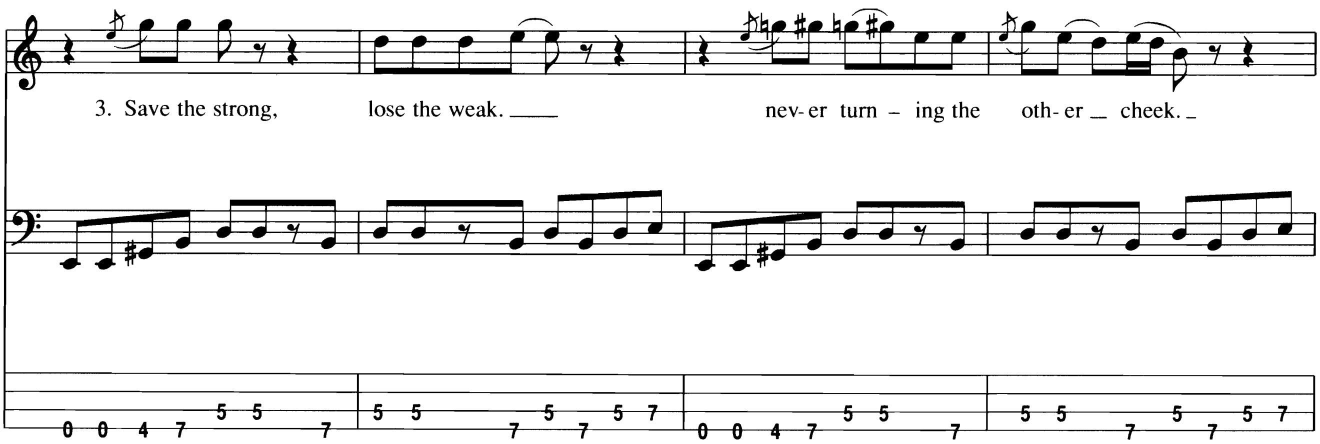

C Chorus
(E#7#9)
N.C.
– ed, caught in the cross – fire.
Strand-ed, caught in the cross-fire.
D Verse
(E)
N.C.
2. Tooth for tooth, eye for an eye, sell your soul just to buy, buy, buy.
Beg -gin' a dol- lar, steal- in' a dime, come on can't cha see that I, I'm strand-

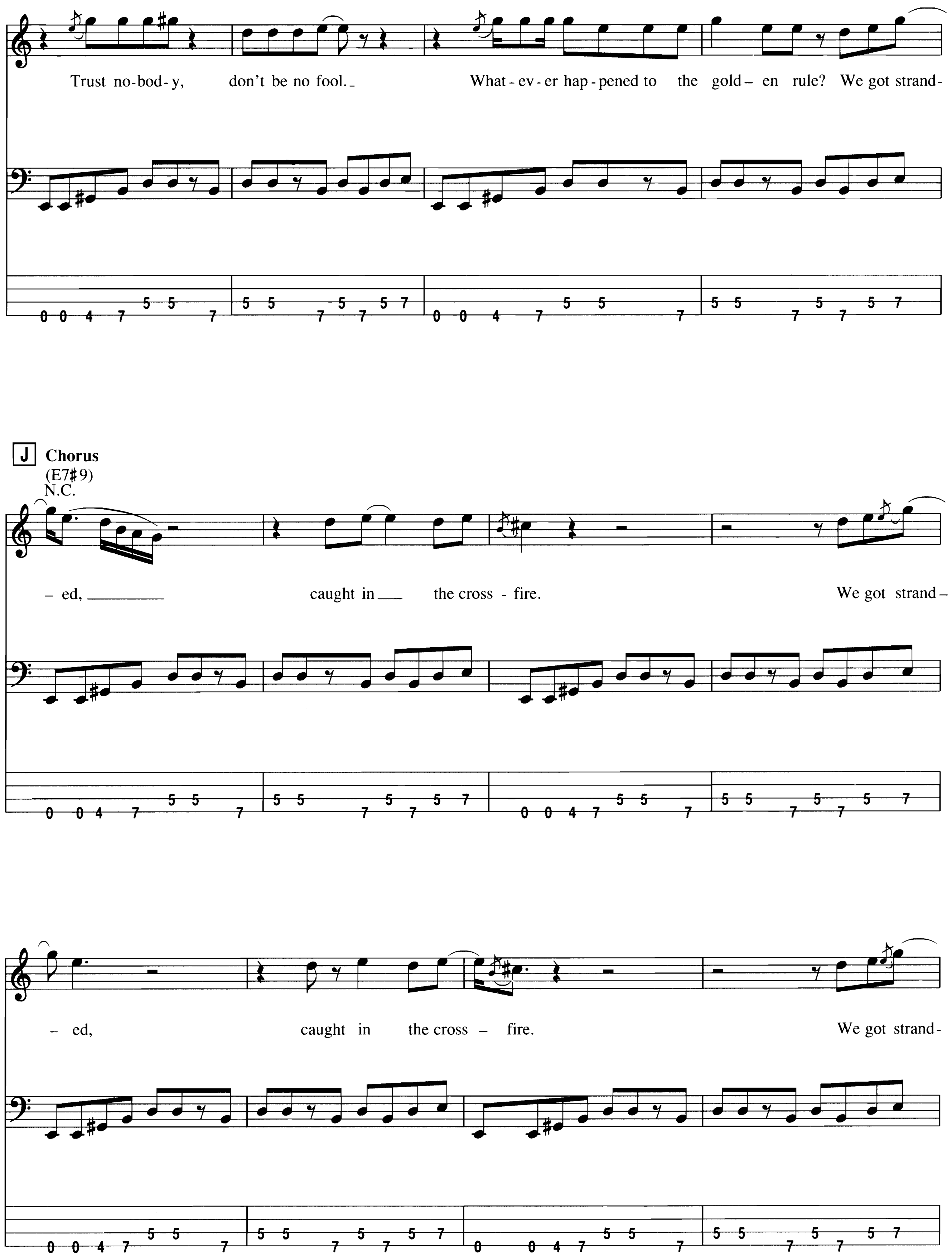

E Chorus
(E7♯9)
N.C.
– ed? Caught in the cross - fire. I am strand-
– ed, caught in the cross – fire.
F Bridge
G
A
G
A
I need some kind of kind-ness, some kind of sym-pa-thy, Oh no, we're
G Chorus
strand-ed, caught in the cross – fire.

H Guitar Solo

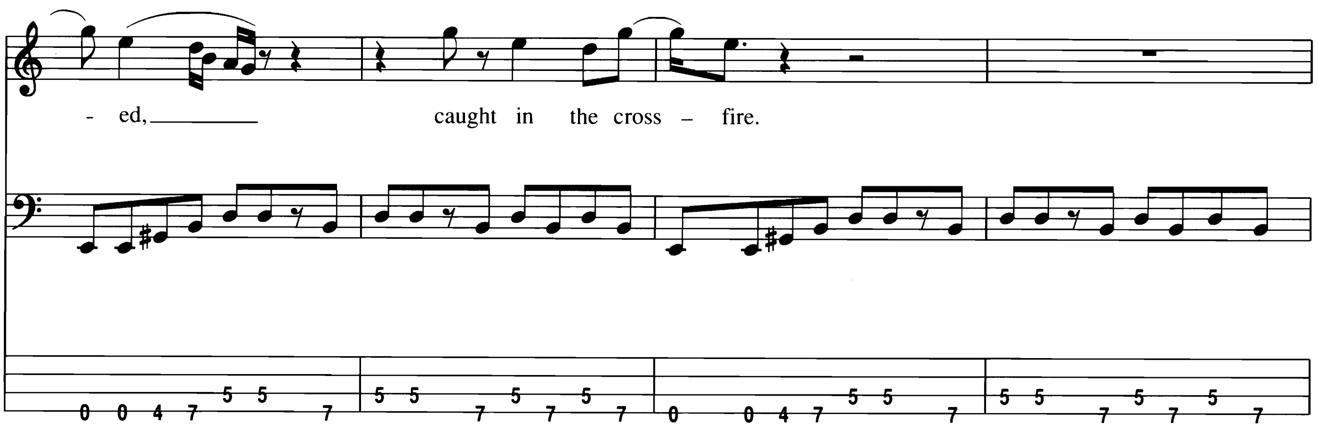


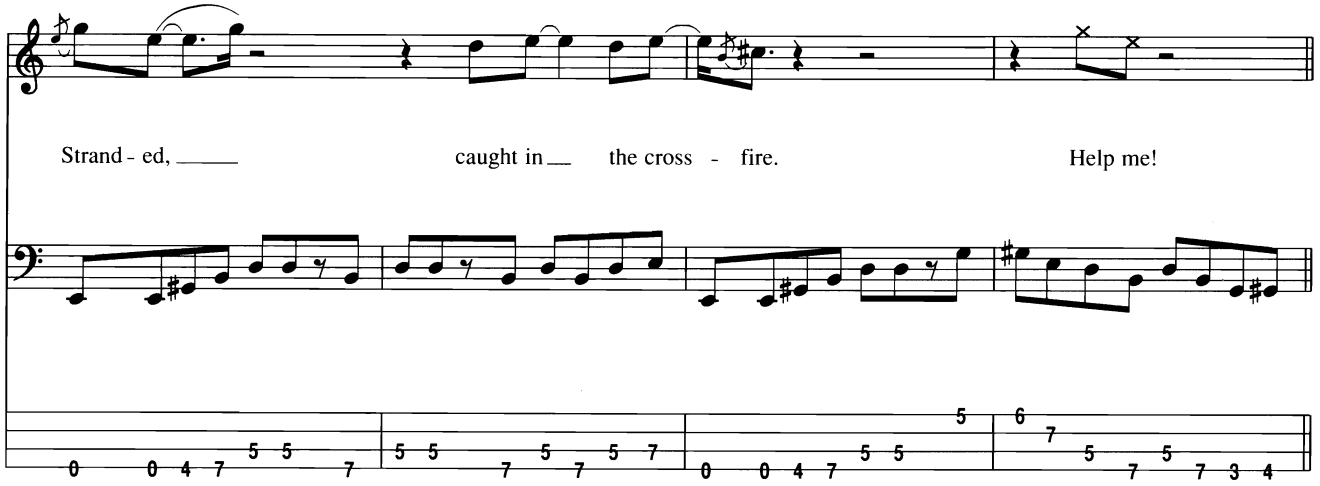
I Verse



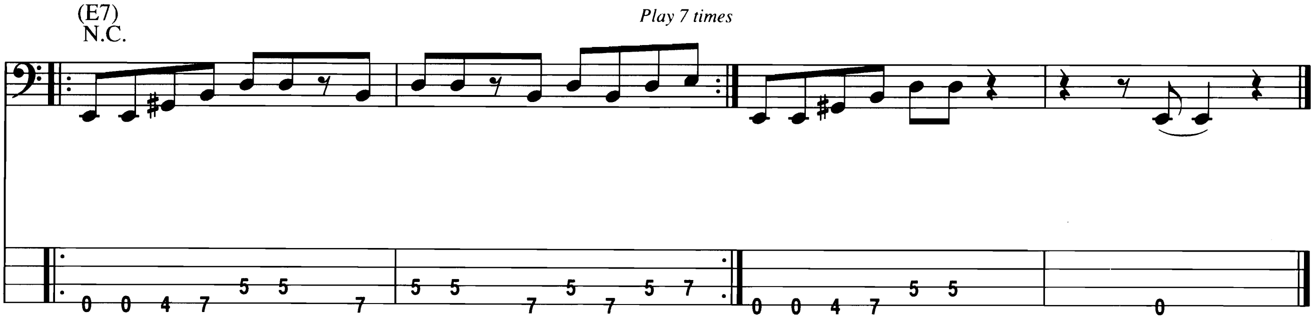

Trust no-bod-y, don't be no fool._ What-ev-er hap-pened to the gold– en rule? We got strand-
J Chorus
(E7#9)
N.C.
– ed, ________ caught in ___ the cross - fire. We got strand–
– ed, caught in the cross – fire. We got strand-

K **Chorus**





L **Guitar Solo**

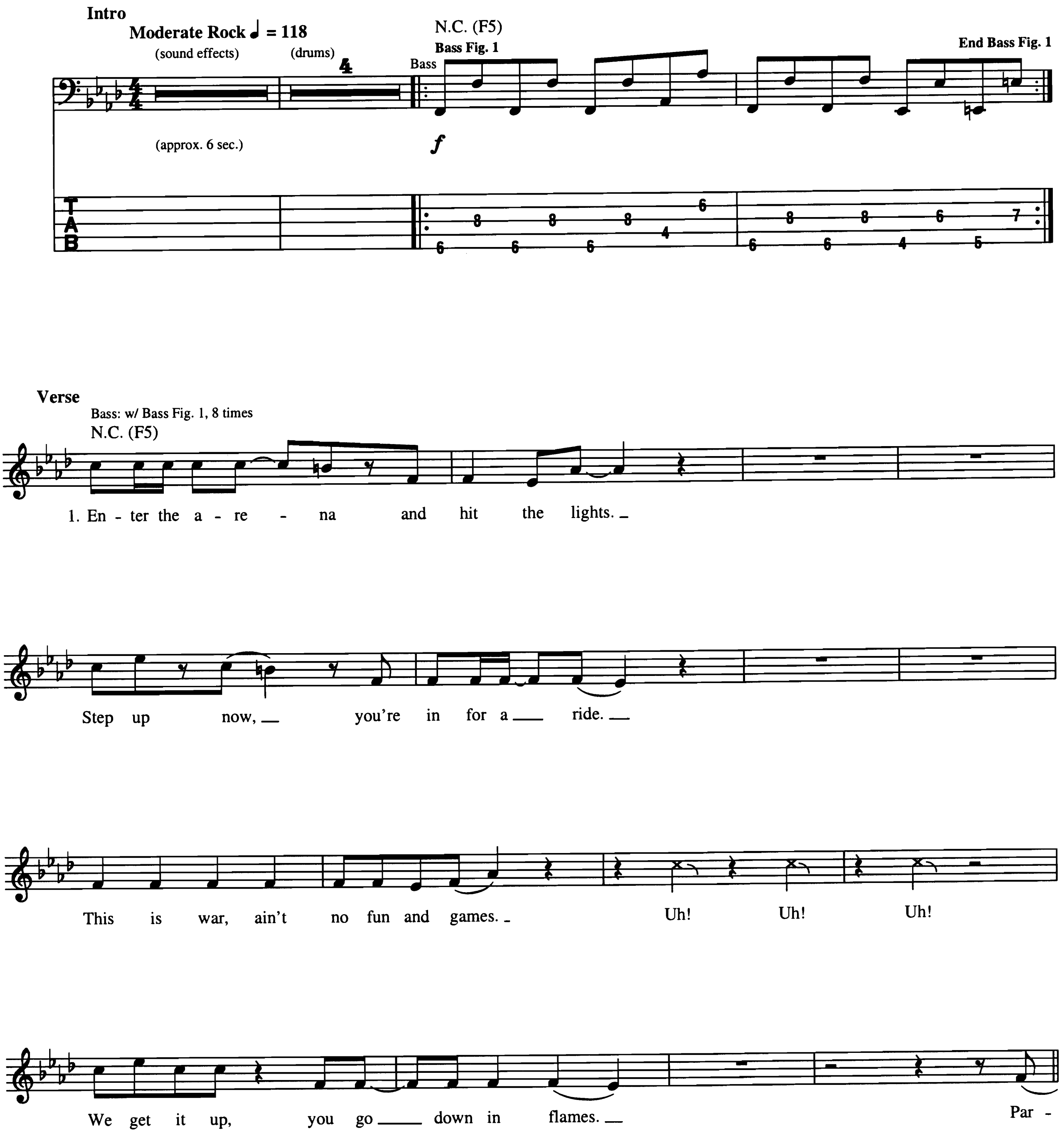


Crush 'Em

Words and Music by Dave Mustaine, Marty Friedman and Bud Prager

5-String Bass:

① = G ④ = E
② = D ⑤ = B
③ = A



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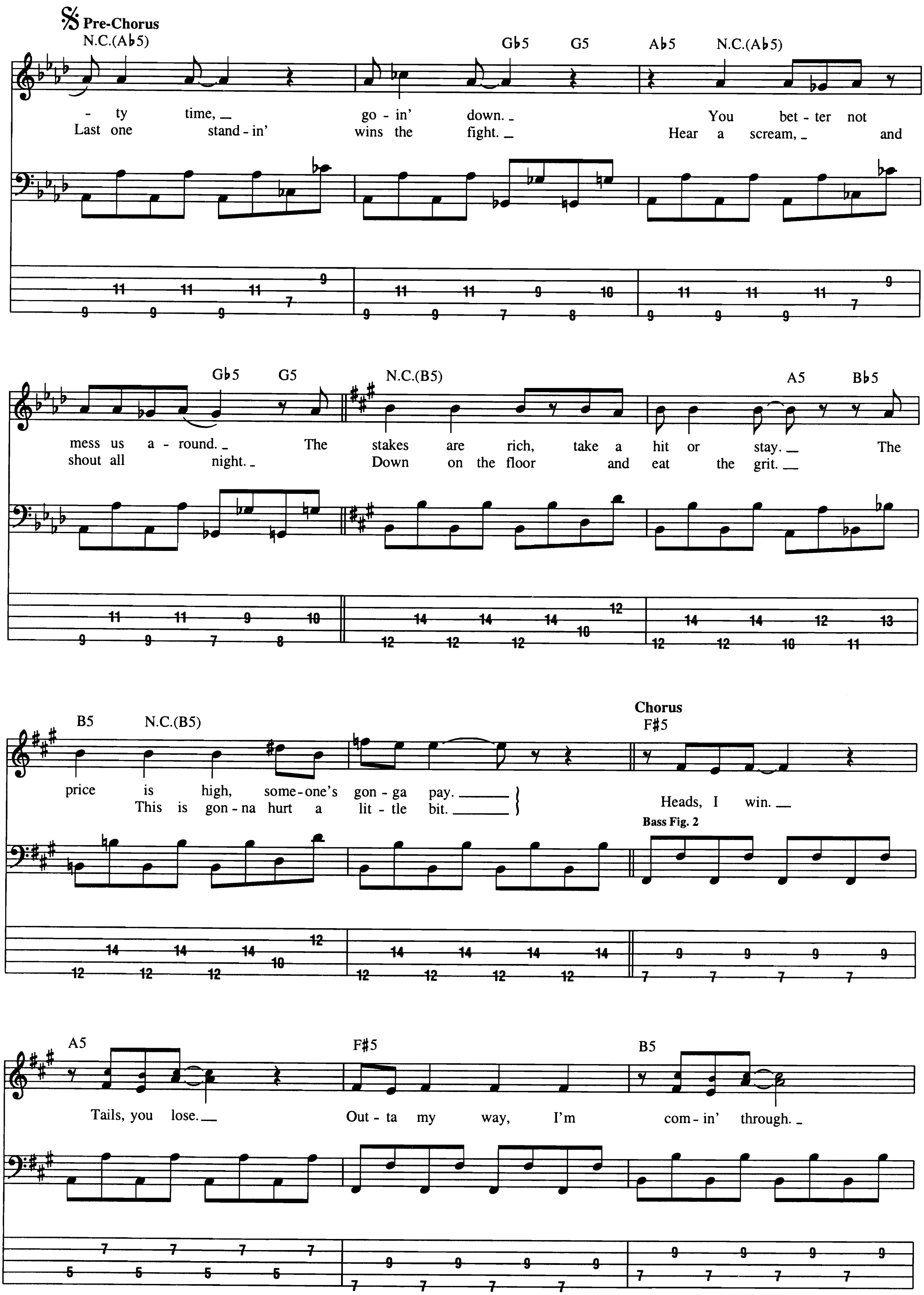
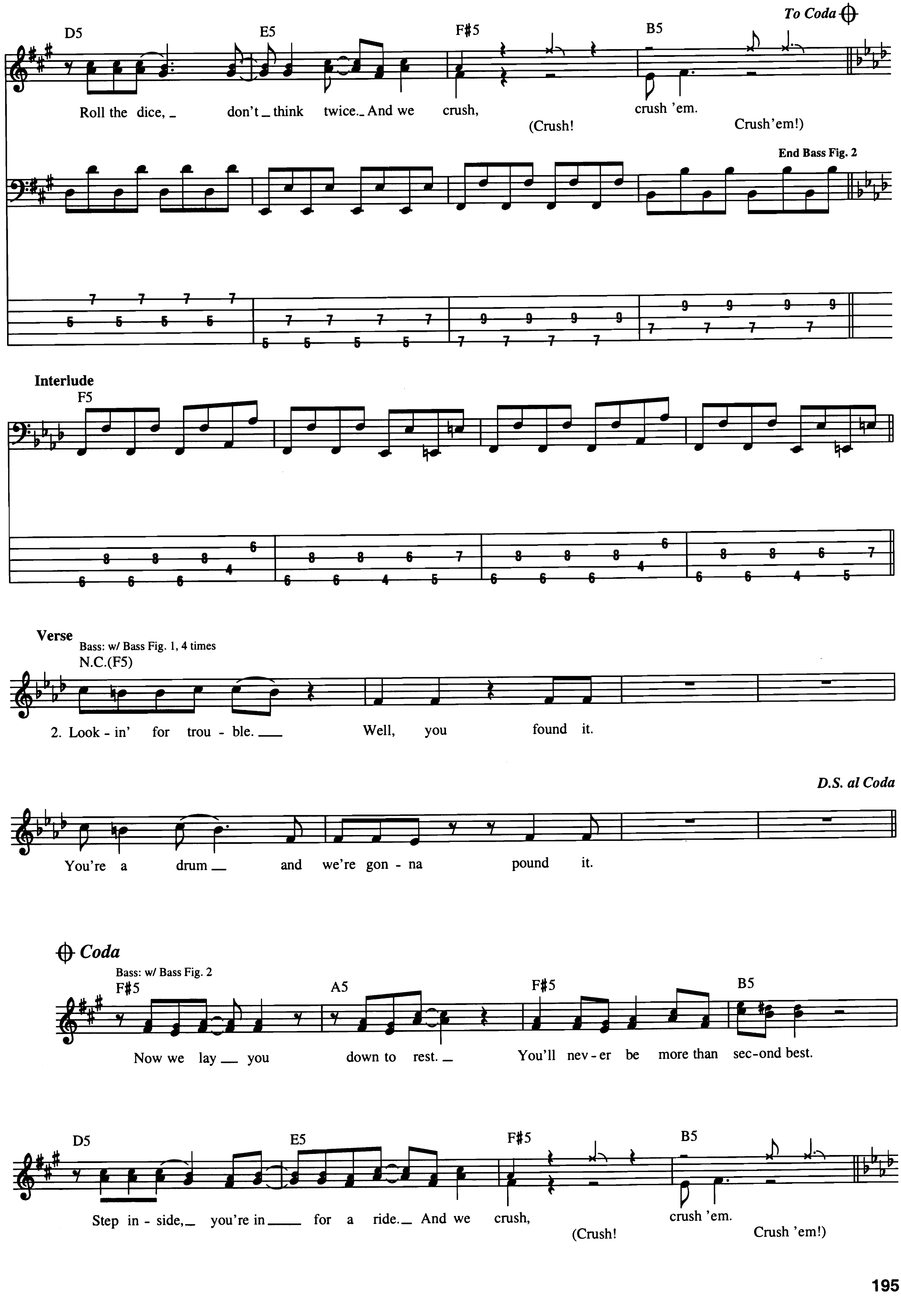
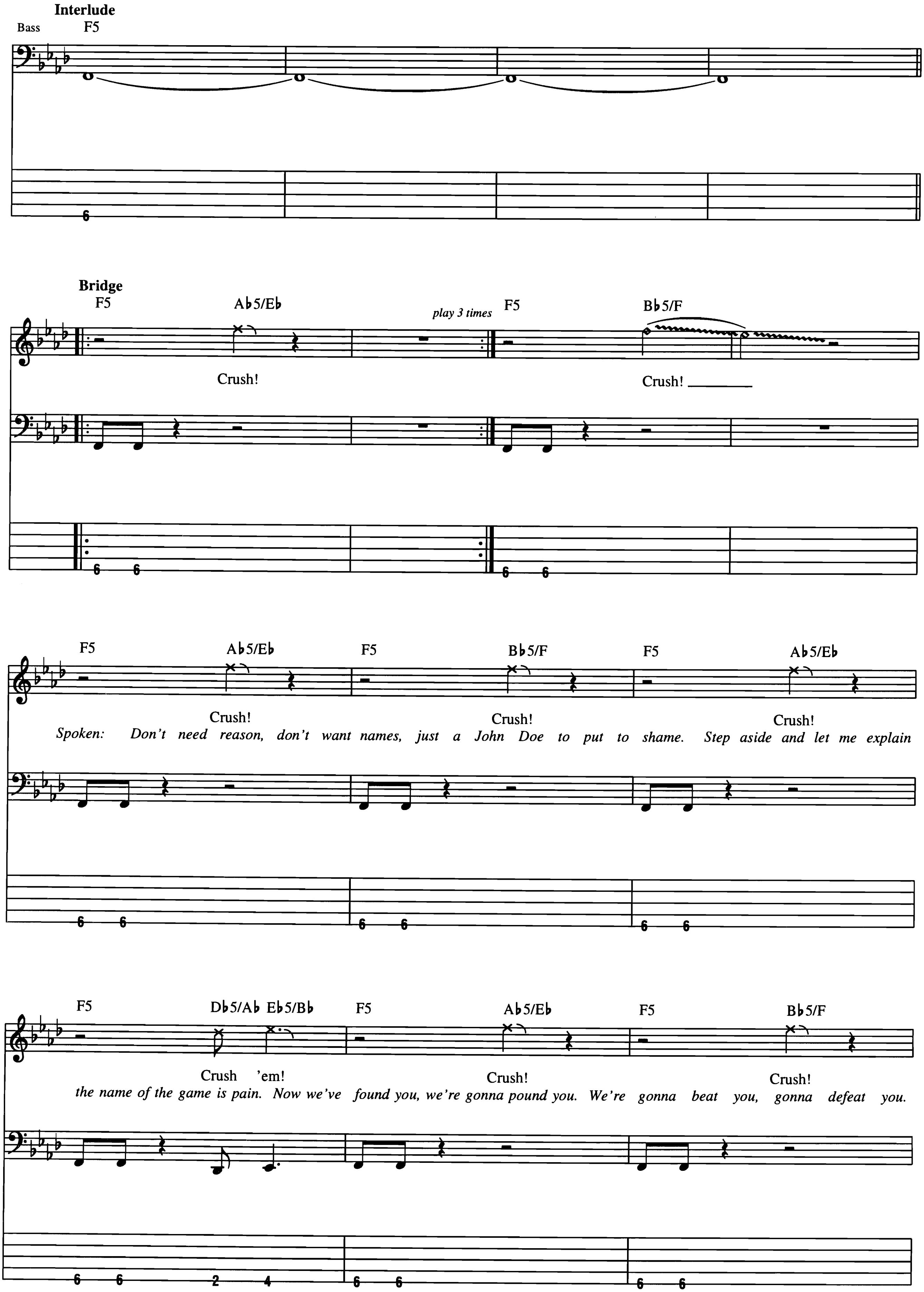
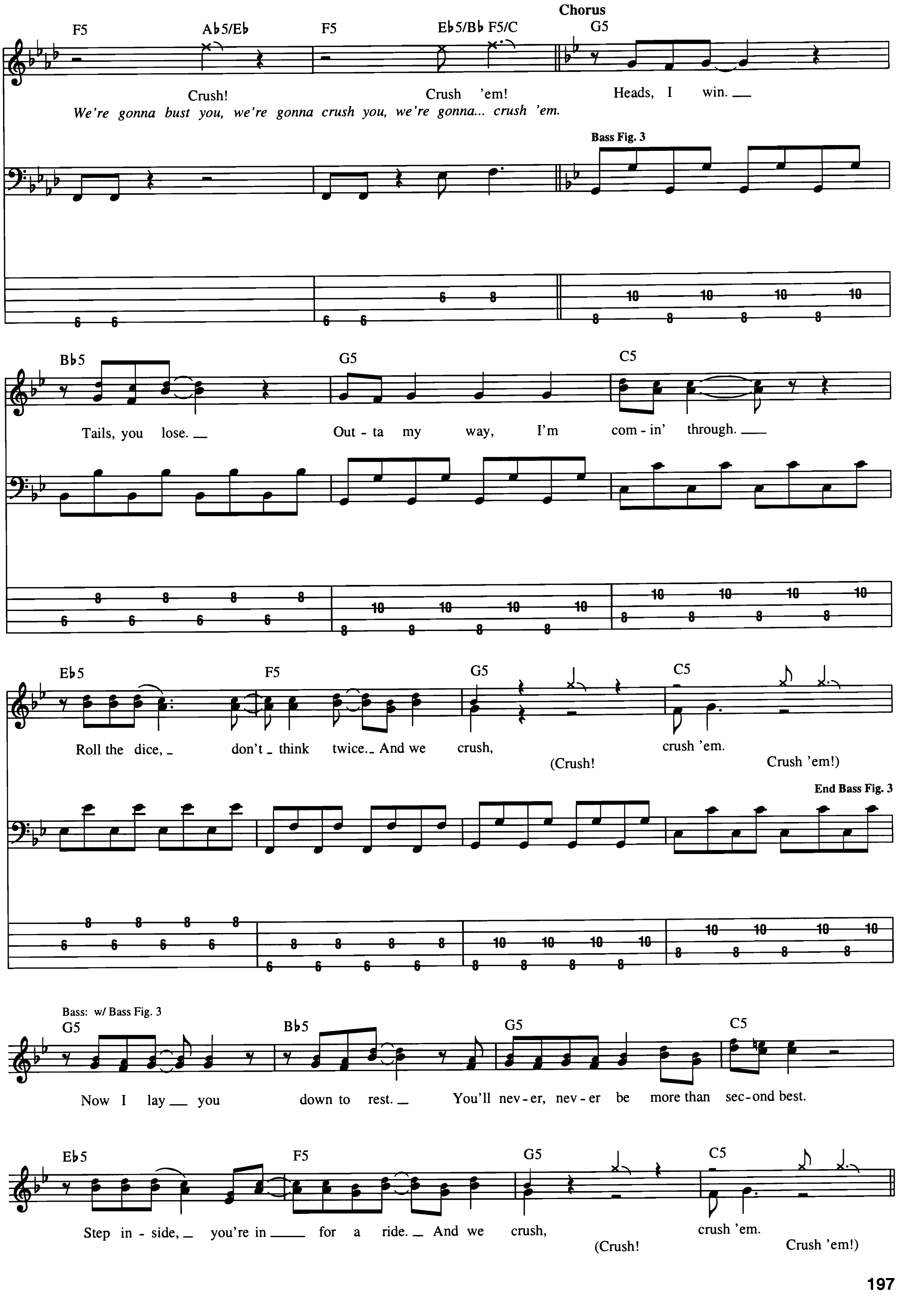
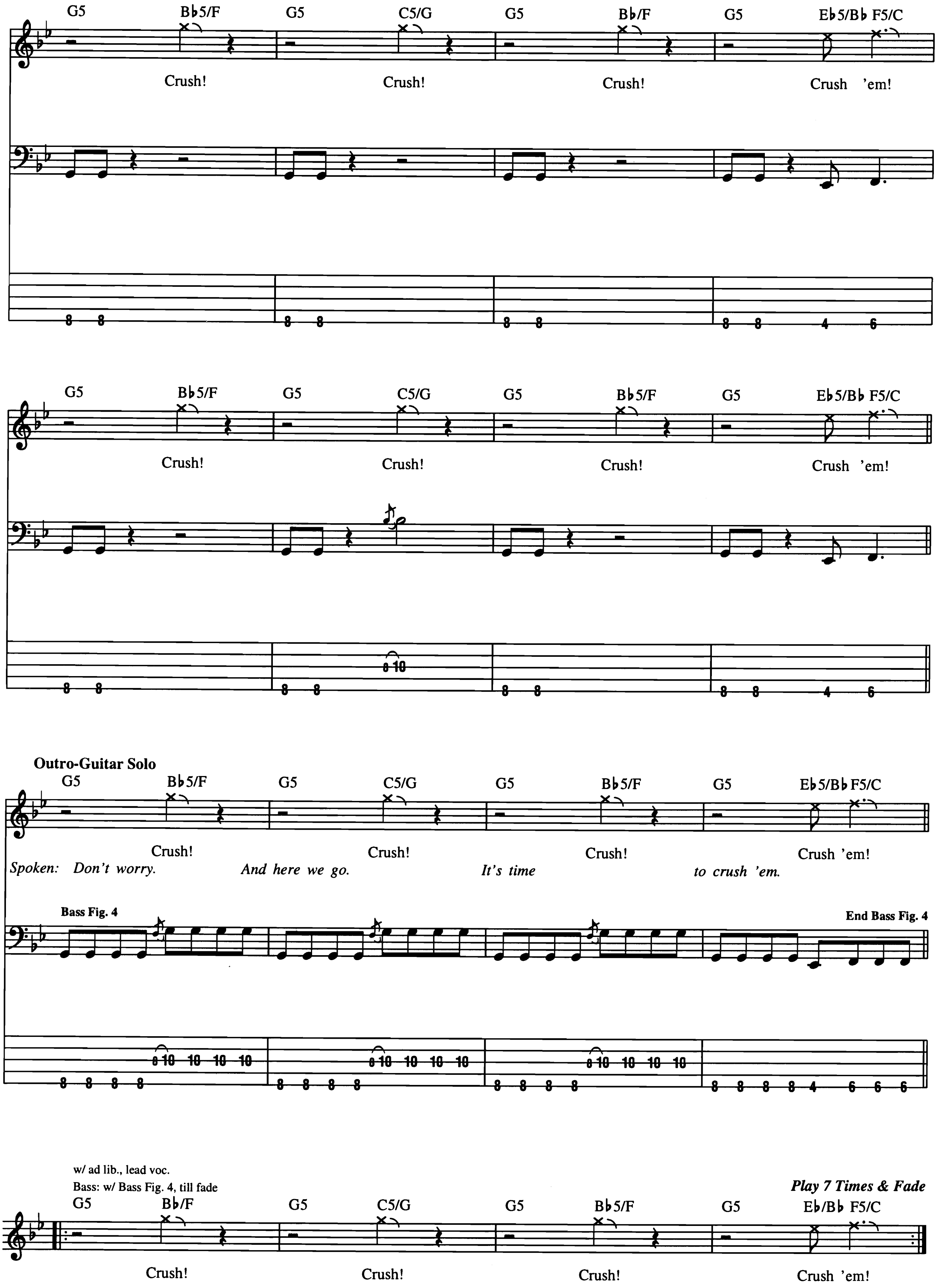

Pre-Chorus
N.C.(A♭5)
G♭5 G5 A♭5 N.C.(A♭5)
- ty time, go - in' down. You bet - ter not
Last one stand - in' wins the fight. Hear a scream, and
G♭5 G5 N.C.(B5) A5 B♭5
mess us a - round. The stakes are rich, take a hit or stay. The
shout all night. Down on the floor and eat the grit.
B5 N.C.(B5)
price is high, some - one's gon - ga pay.
This is gon - na hurt a lit - tle bit.
Chorus
F♯5
Heads, I win.
Bass Fig. 2
A5 F♯5 B5
Tails, you lose. Out - ta my way, I'm com - in' through.


To Coda
D5
E5
F#5
B5
Roll the dice, don't think twice. And we crush, crush 'em.
(Crush! Crush'em!)
End Bass Fig. 2
Interlude
F5
Verse
Bass: w/ Bass Fig. 1, 4 times
N.C.(F5)
2. Lookin' for trouble. Well, you found it.
D.S. al Coda
You're a drum and we're gonna pound it.
Coda
Bass: w/ Bass Fig. 2
F#5
A5
F#5
B5
Now we lay you down to rest. You'll never be more than second best.
D5
E5
F#5
B5
Step inside, you're in for a ride. And we crush, crush 'em.
(Crush! Crush 'em!)

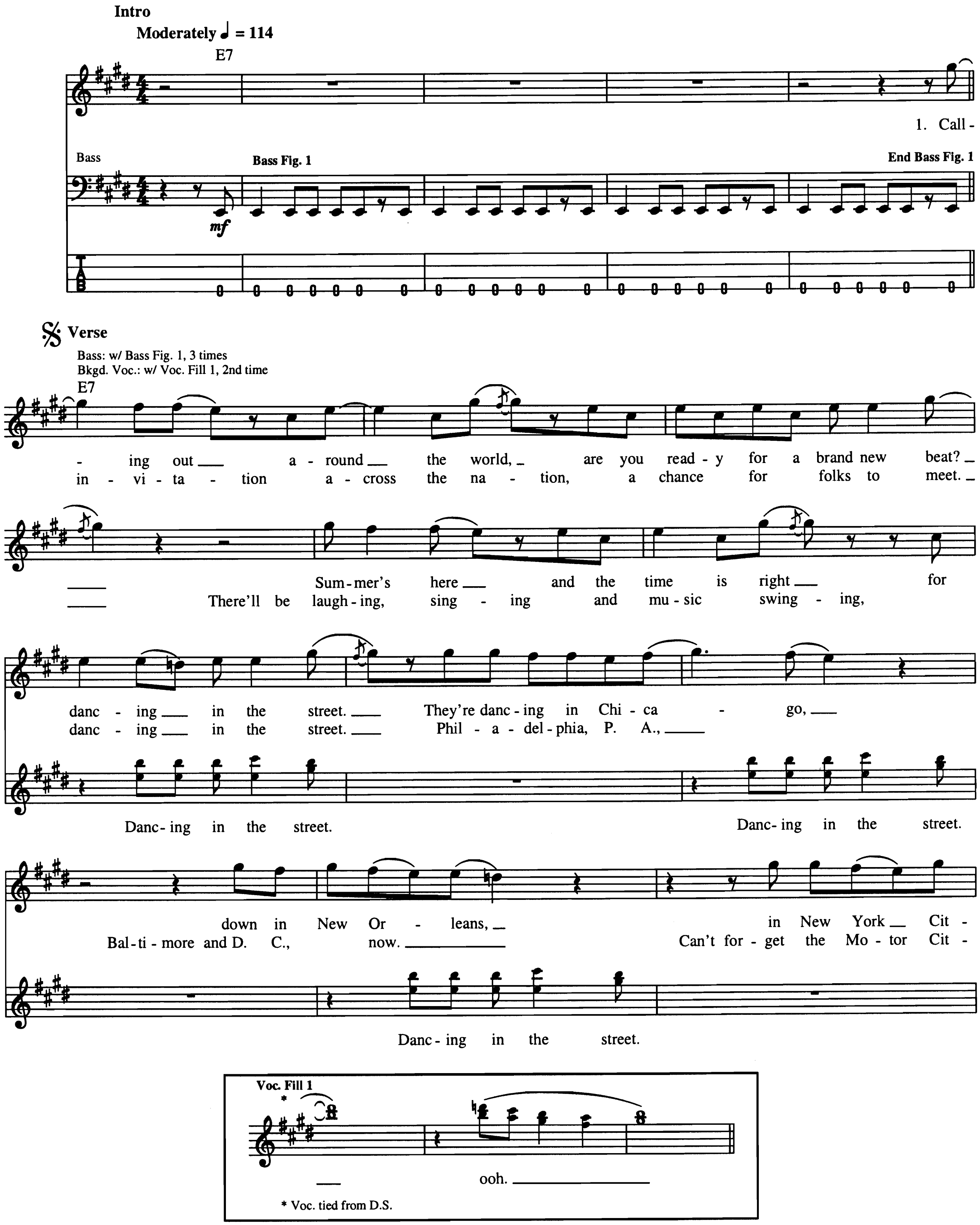

Interlude
Bass
F5
Bridge
F5
Ab5/Eb
play 3 times
F5
Bb5/F
Crush!
Crush!
F5
Ab5/Eb
F5
Bb5/F
F5
Ab5/Eb
Crush!
Crush!
Crush!
Spoken: Don't need reason, don't want names, just a John Doe to put to shame. Step aside and let me explain
F5
Db5/Ab Eb5/Bb
F5
Ab5/Eb
F5
Bb5/F
Crush 'em!
Crush!
Crush!
the name of the game is pain. Now we've found you, we're gonna pound you. We're gonna beat you, gonna defeat you.


Chorus
F5 Ab5/Eb F5 Eb5/Bb F5/C G5
Crush! Crush 'em! Heads, I win.
We're gonna bust you, we're gonna crush you, we're gonna... crush 'em.
Bass Fig. 3
Bb5 G5 C5
Tails, you lose. Out - ta my way, I'm com - in' through.
Eb5 F5 G5 C5
Roll the dice, don't think twice. And we crush, crush 'em.
(Crush! Crush 'em!)
End Bass Fig. 3
Bass: w/ Bass Fig. 3
G5 Bb5 G5 C5
Now I lay you down to rest. You'll nev - er, nev - er be more than sec - ond best.
Eb5 F5 G5 C5
Step in - side, you're in for a ride. And we crush, crush 'em.
(Crush! Crush 'em!)


G5 Bb5/F G5 C5/G G5 Bb/F G5 Eb5/Bb F5/C
Crush! Crush! Crush! Crush 'em!
G5 Bb5/F G5 C5/G G5 Bb5/F G5 Eb5/Bb F5/C
Crush! Crush! Crush! Crush 'em!
Outro-Guitar Solo
G5 Bb5/F G5 C5/G G5 Bb5/F G5 Eb5/Bb F5/C
Crush! Crush! Crush! Crush 'em!
Spoken: Don't worry. And here we go. It's time to crush 'em.
Bass Fig. 4
End Bass Fig. 4
w/ ad lib., lead voc.
Bass: w/ Bass Fig. 4, till fade
Play 7 Times & Fade
G5 Bb/F G5 C5/G G5 Bb5/F G5 Eb/Bb F5/C
Crush! Crush! Crush! Crush 'em!

Dancing in the Street

Words and Music by Marvin Gaye, Ivy Hunter and William Stevenson



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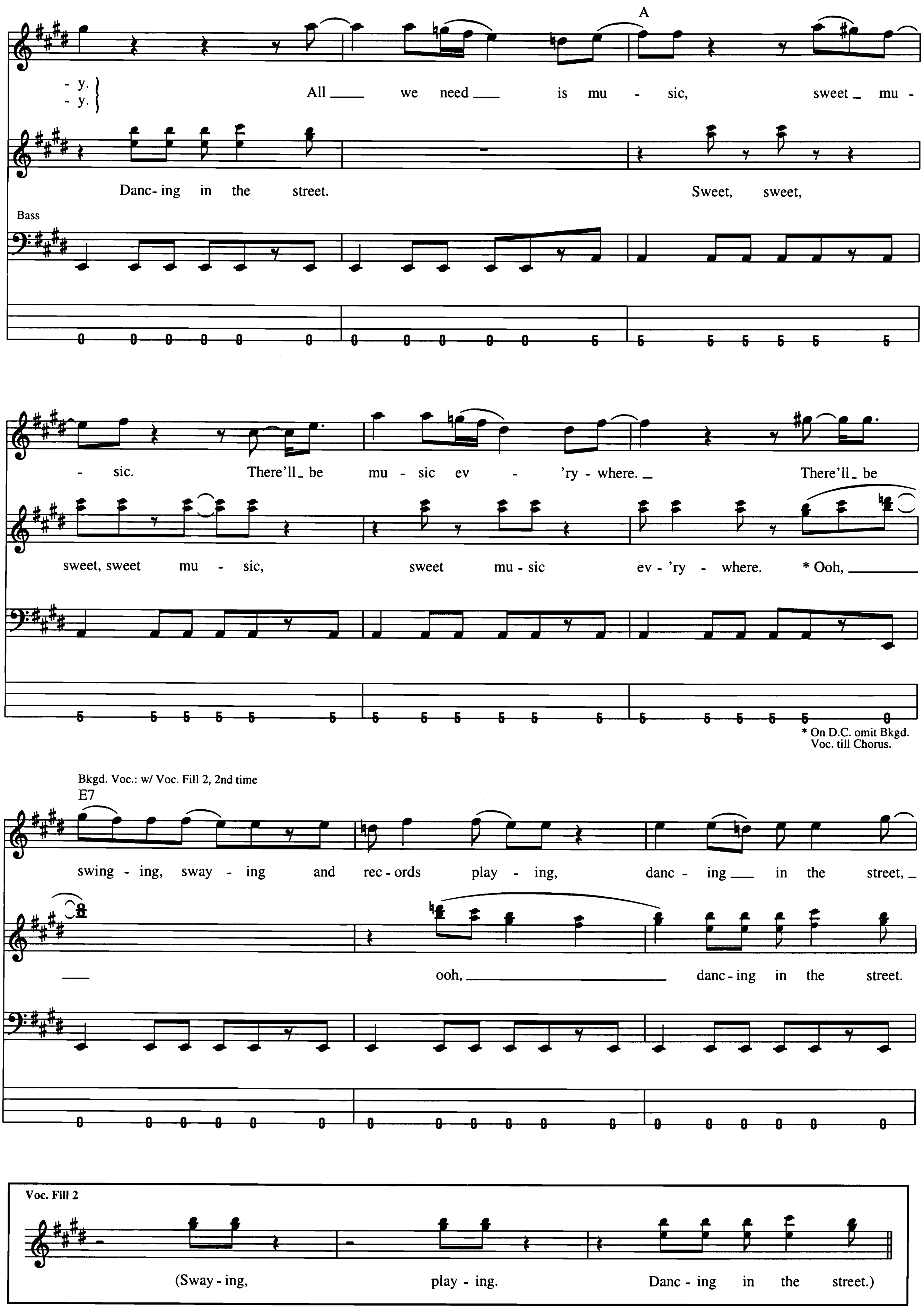
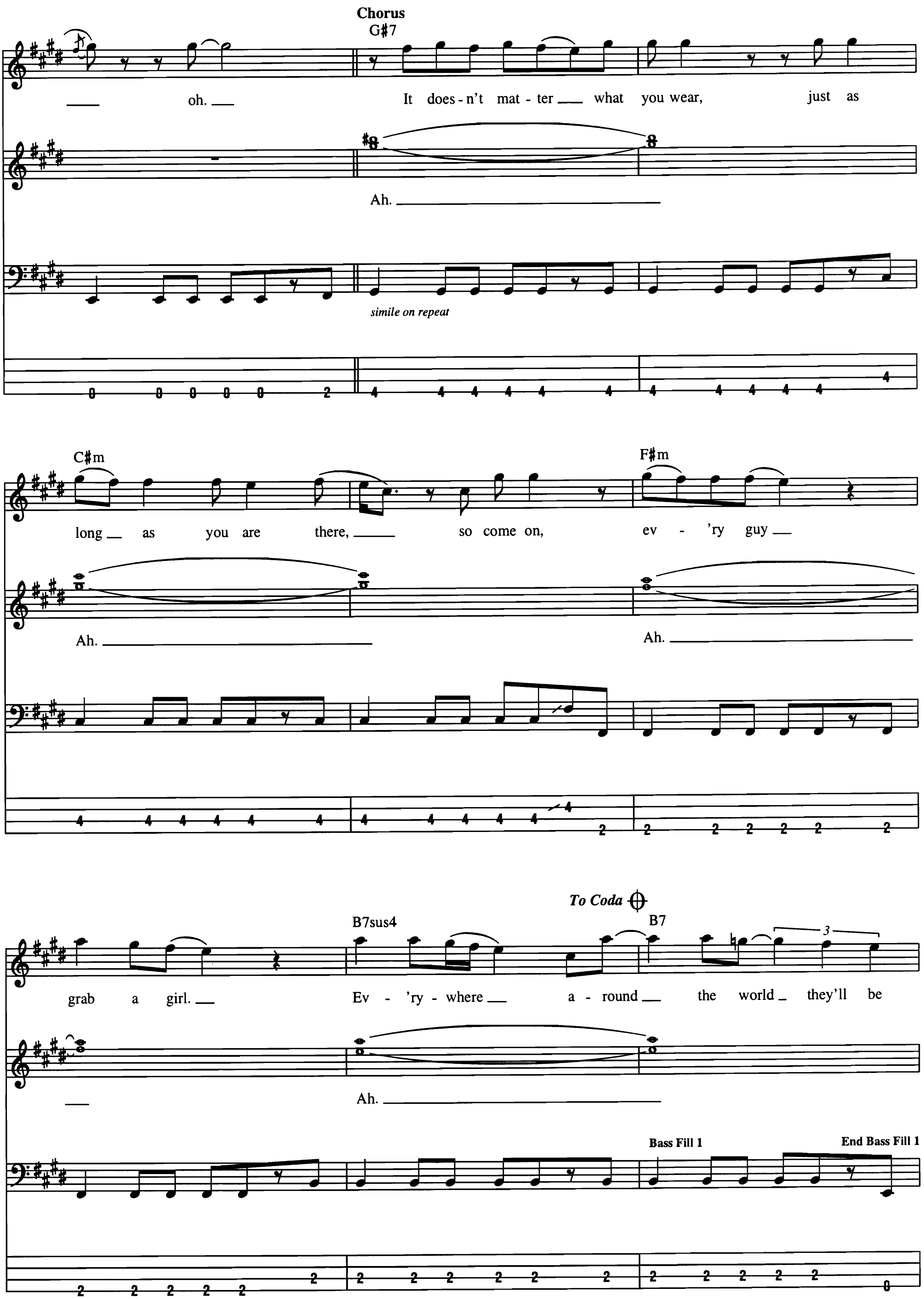
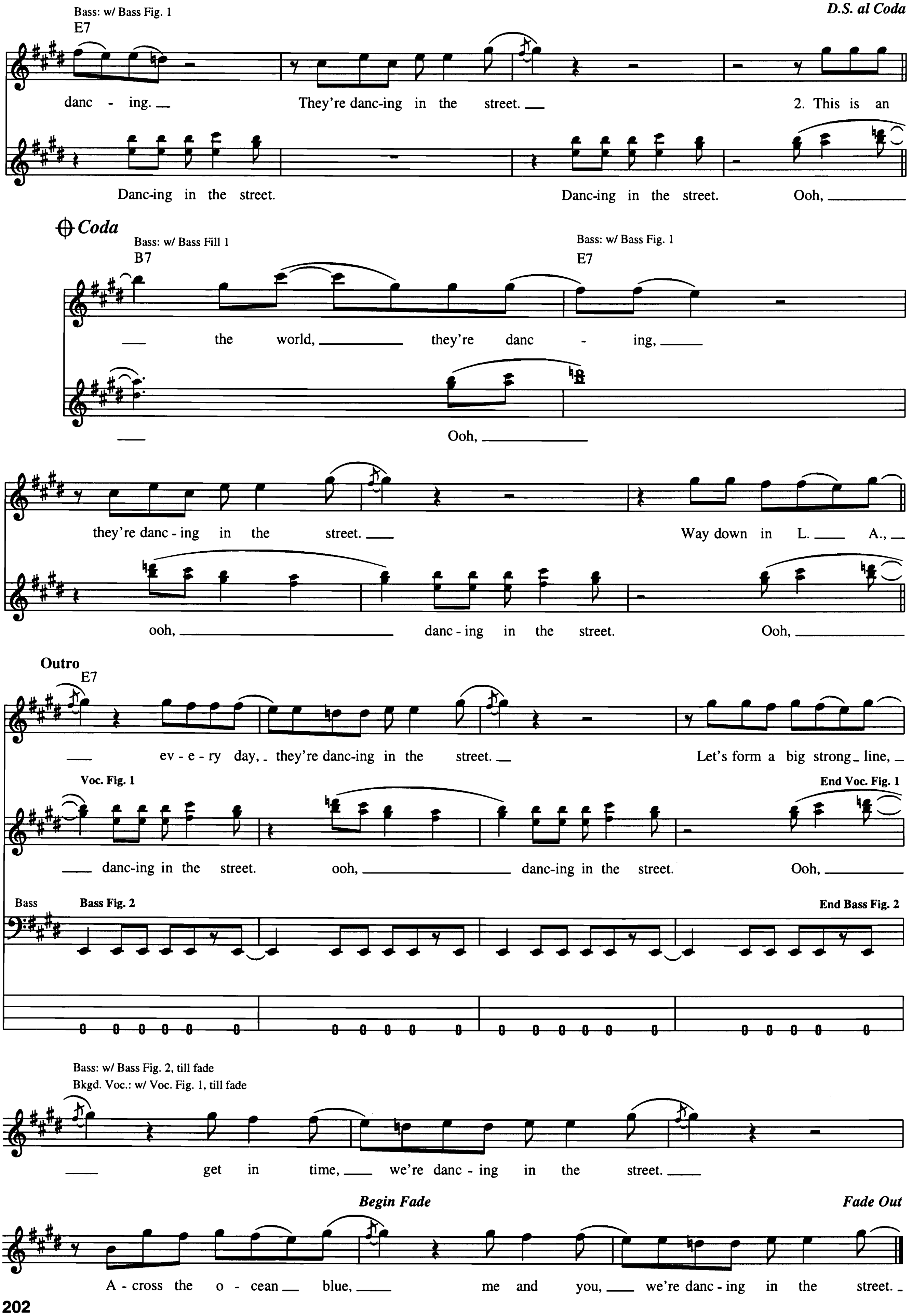

A
- y.
- y.
All we need is mu - sic, sweet mu -
Danc-ing in the street.
Sweet, sweet,
Bass
- sic. There'll be mu - sic ev - 'ry - where. There'll be
sweet, sweet mu - sic, sweet mu - sic ev - 'ry - where. * Ooh,
* On D.C. omit Bkgd. Voc. till Chorus.
Bkgd. Voc.: w/ Voc. Fill 2, 2nd time
E7
swing - ing, sway - ing and rec - ords play - ing, danc - ing in the street,
ooh, danc - ing in the street.
Voc. Fill 2
(Sway - ing, play - ing. Danc - ing in the street.)


Chorus
G#7
oh.
It does-n't mat-ter what you wear, just as
Ah.
simile on repeat
C#m
F#m
long as you are there, so come on, ev-'ry guy
Ah.
Ah.
To Coda
B7sus4
B7
grab a girl. Ev-'ry-where a-round the world they'll be
Ah.
Bass Fill 1
End Bass Fill 1

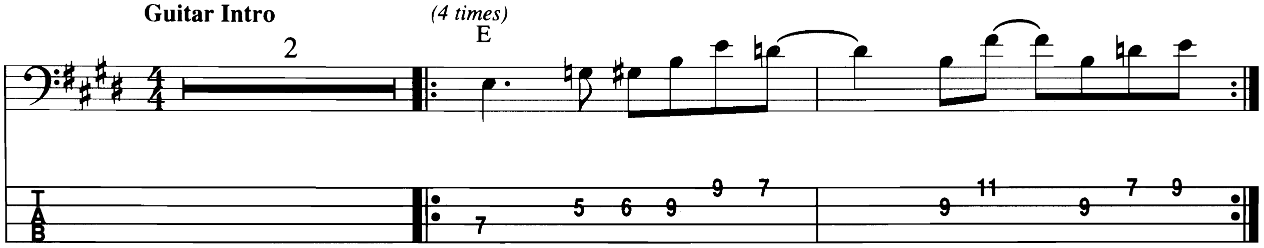


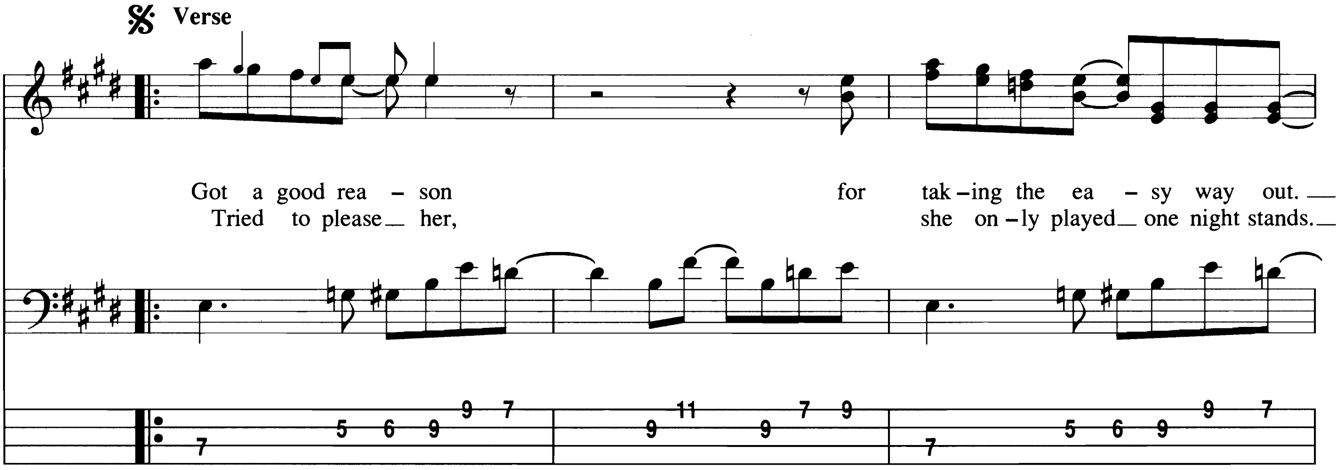
Bass: w/ Bass Fig. 1
E7
D.S. al Coda
danc - ing. They're danc-ing in the street. 2. This is an
Danc-ing in the street. Danc-ing in the street. Ooh,
Coda
Bass: w/ Bass Fill 1
B7
Bass: w/ Bass Fig. 1
E7
the world, they're danc - ing,
Ooh,
they're danc - ing in the street. Way down in L. A.,
ooh, danc - ing in the street. Ooh,
Outro
E7
ev - e - ry day, they're danc-ing in the street. Let's form a big strong line,
Voc. Fig. 1
End Voc. Fig. 1
danc-ing in the street. ooh, danc-ing in the street. Ooh,
Bass
Bass Fig. 2
End Bass Fig. 2
Bass: w/ Bass Fig. 2, till fade
Bkgd. Voc.: w/ Voc. Fig. 1, till fade
get in time, we're danc - ing in the street.
Begin Fade
Fade Out
A - cross the o - cean blue, me and you, we're danc - ing in the street.

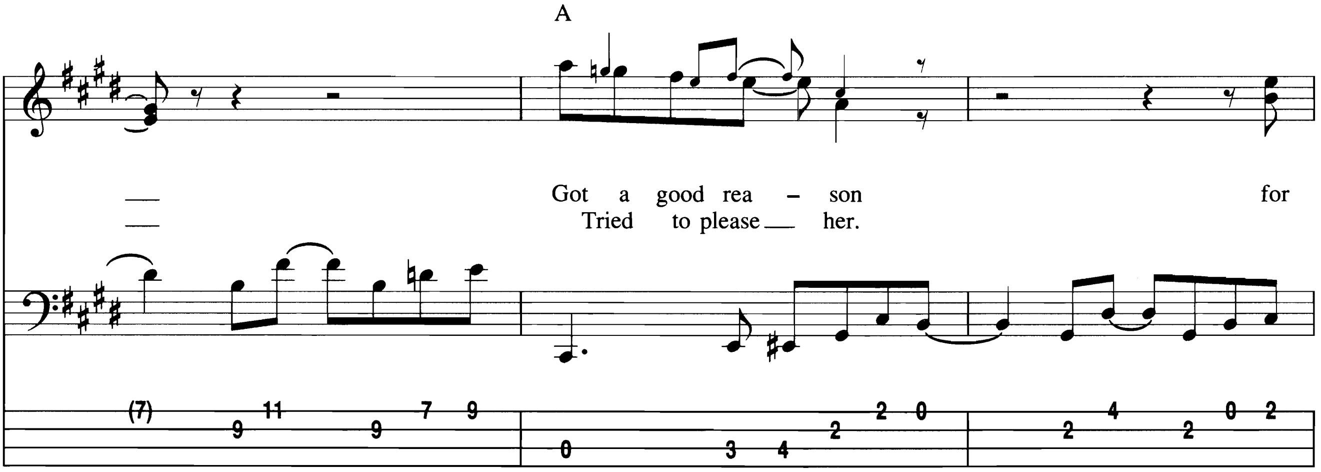
Day Tripper

Words and Music by John Lennon and Paul McCartney

Driving Rock Beat ♩ = 138
Guitar Intro







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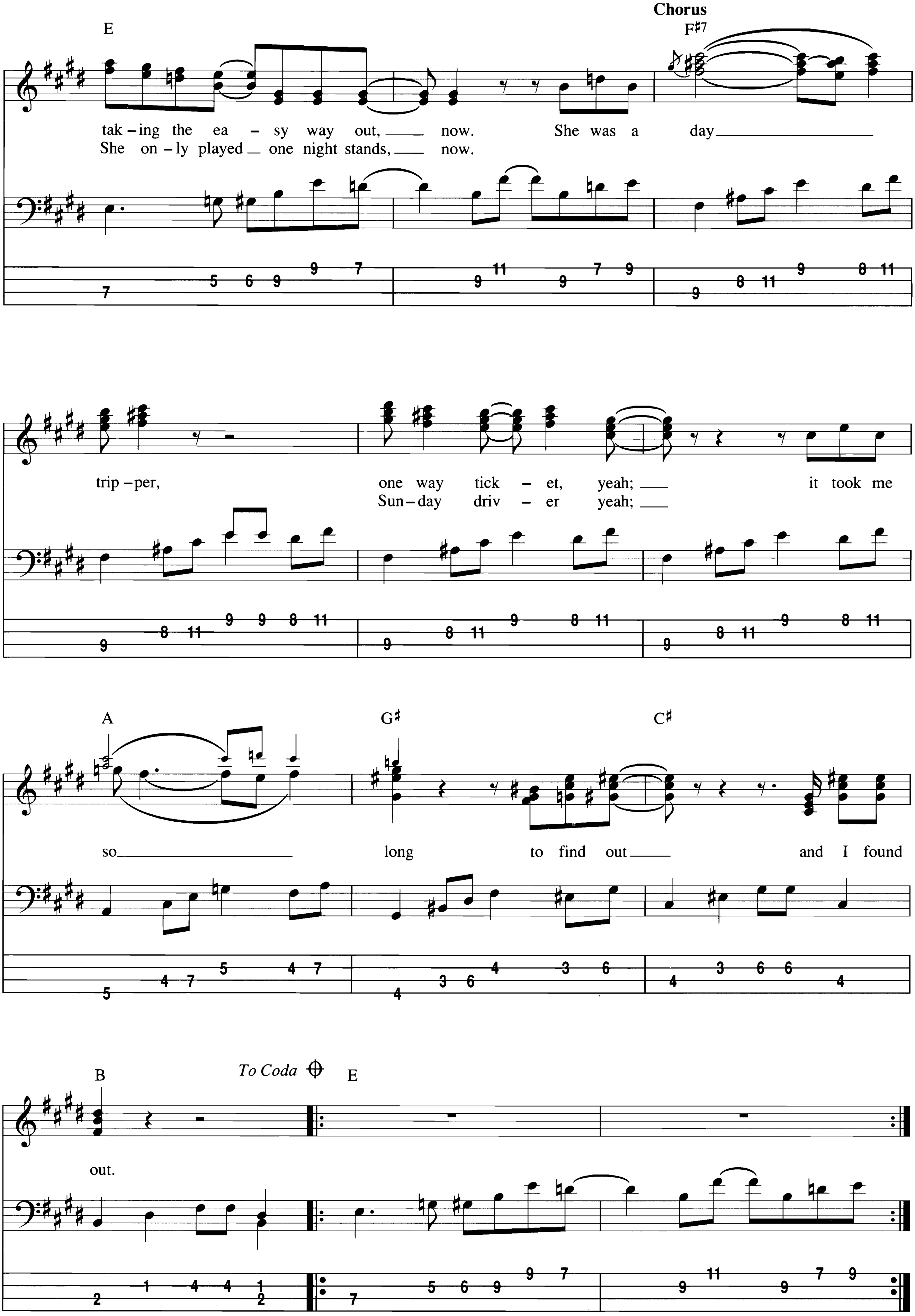
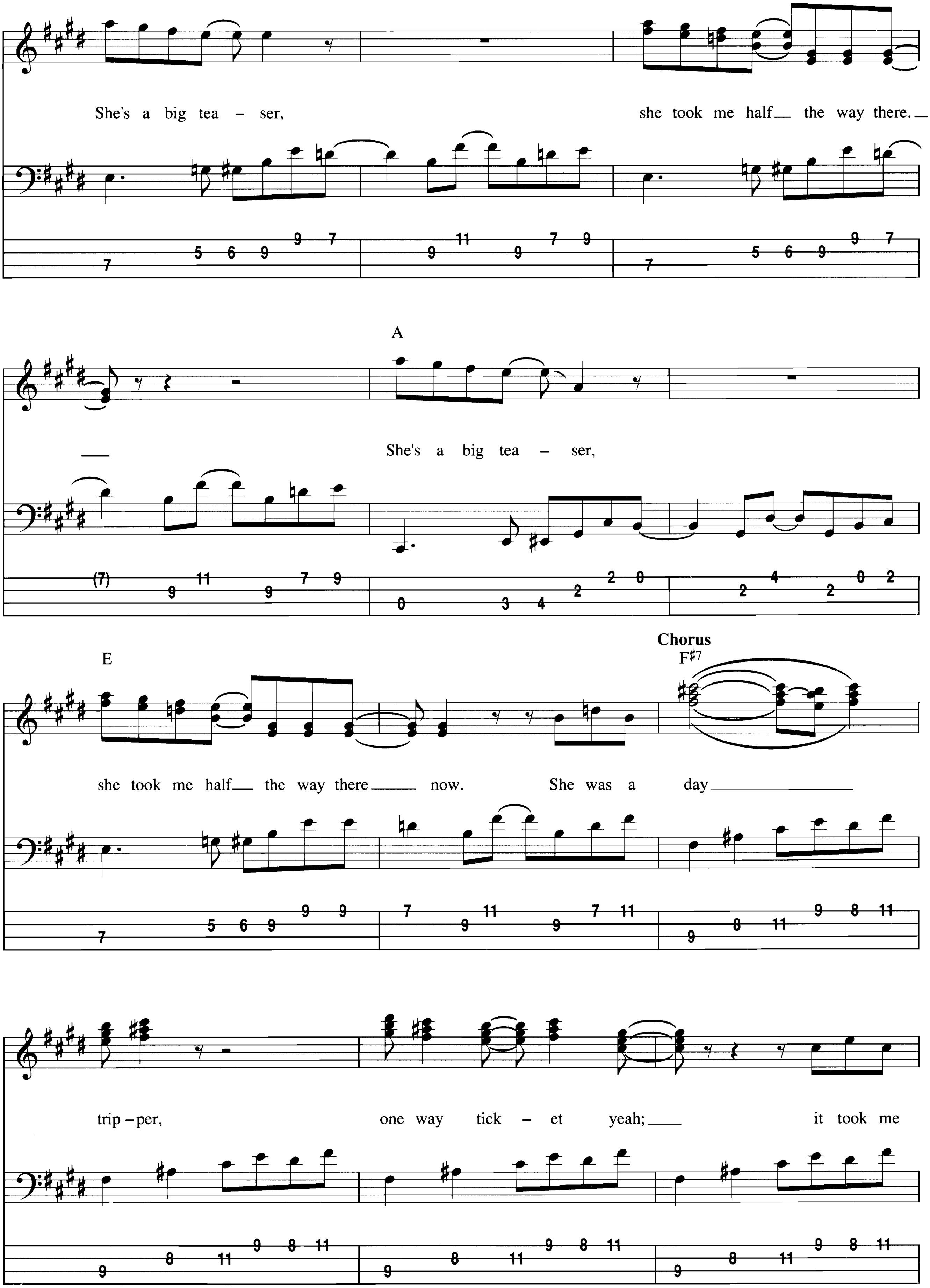
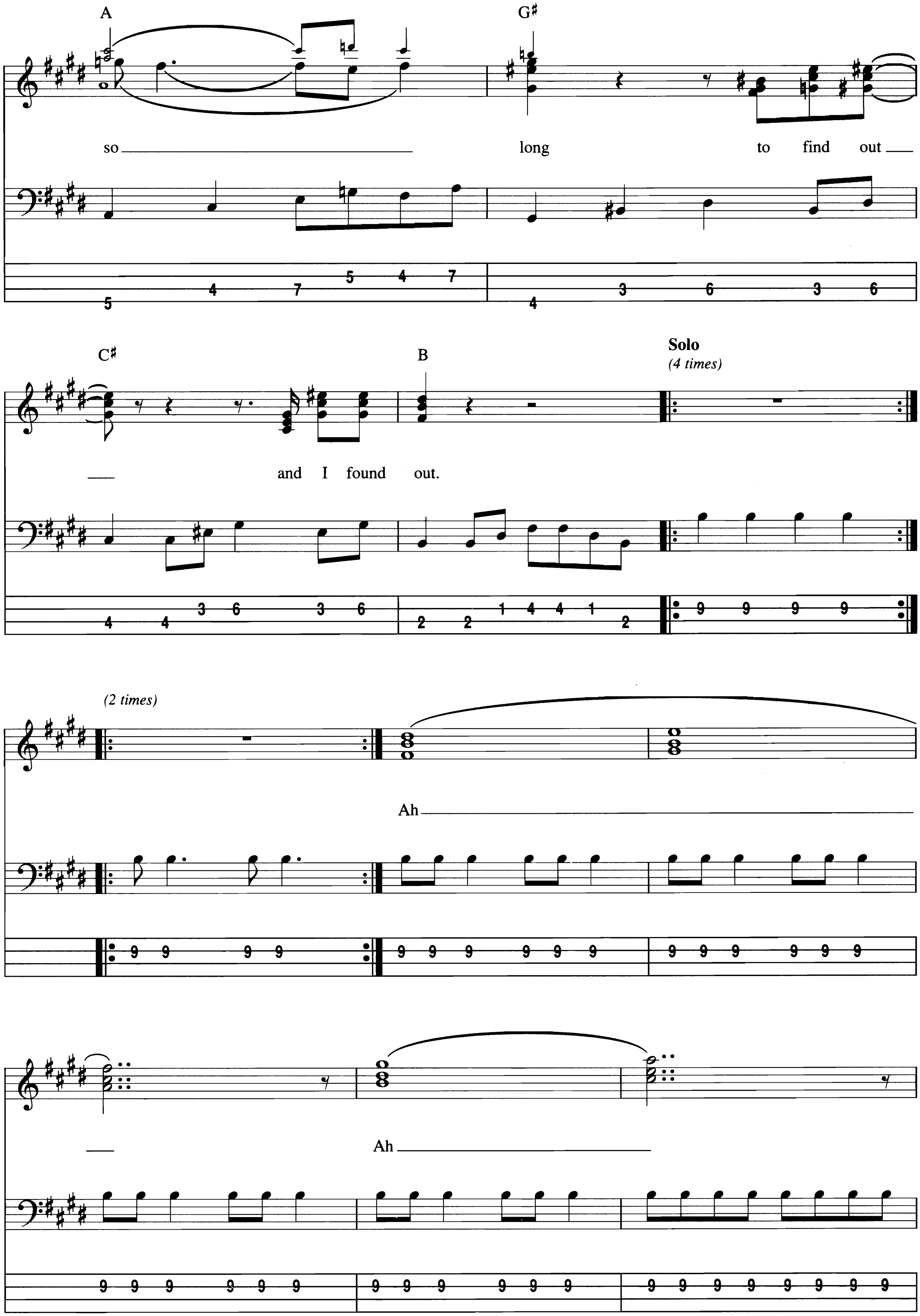
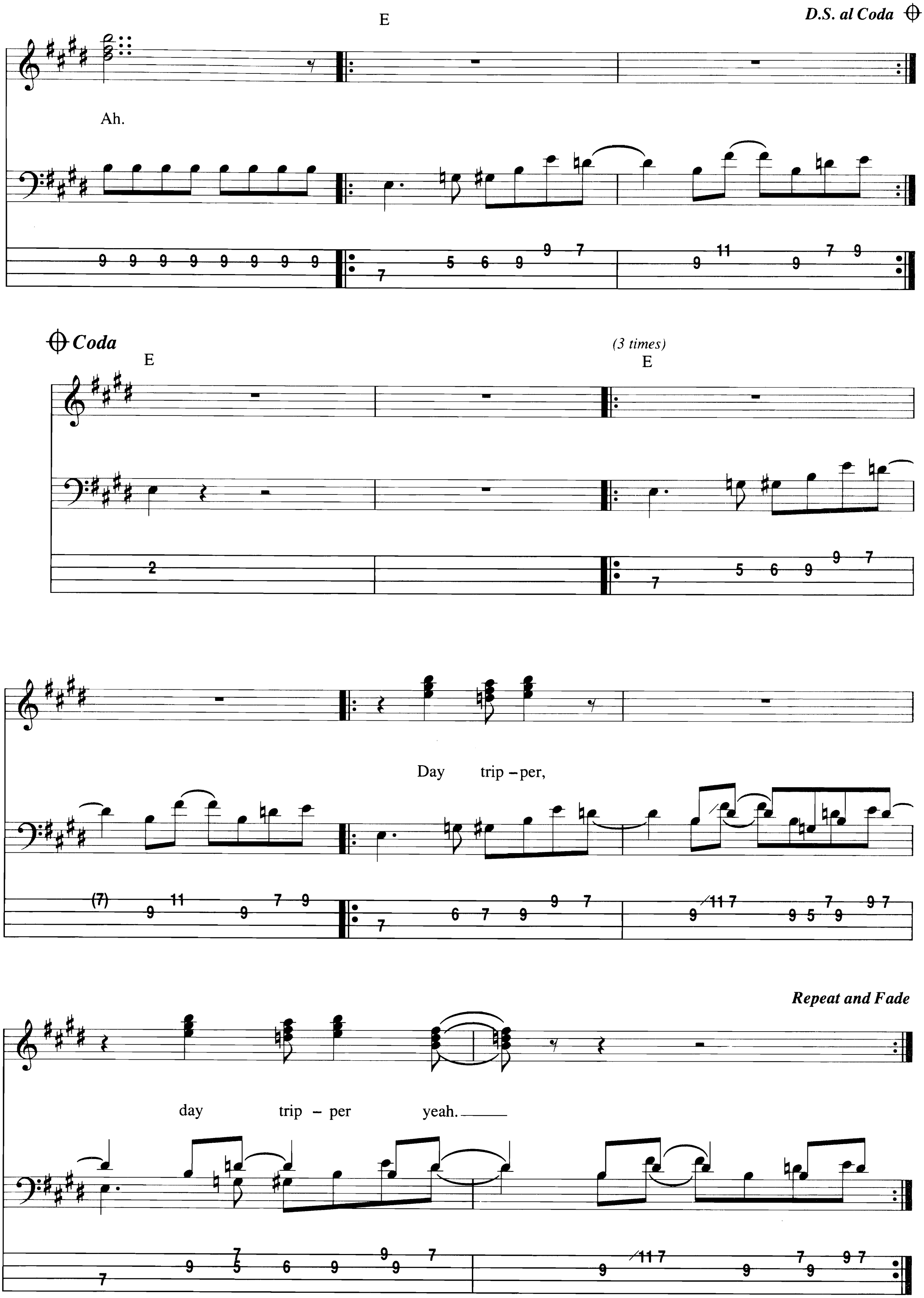


Chorus
E
F♯7
tak-ing the ea-sy way out, now. She was a day
She on-ly played one night stands, now.
trip-per, one way tick-et, yeah; it took me
Sun-day driv-er yeah;
A
G♯
C♯
so long to find out and I found
B
To Coda
E
out.

2nd Verse


She's a big tea – ser,
she took me half__ the way there.__
A
__
She's a big tea – ser,
E
she took me half__ the way there______ now.
Chorus
F♯7
She was a day_______________
trip – per,
one way tick – et yeah;____
it took me


A
G♯
so
long
to find out
C♯
B
Solo
(4 times)
and I found out.
(2 times)
Ah
Ah

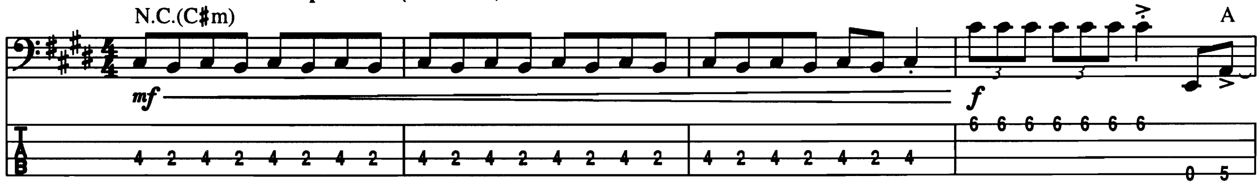

D.S. al Coda
E
Ah.
Coda
E
(3 times)
E
Day trip - per,
Repeat and Fade
day trip - per yeah.

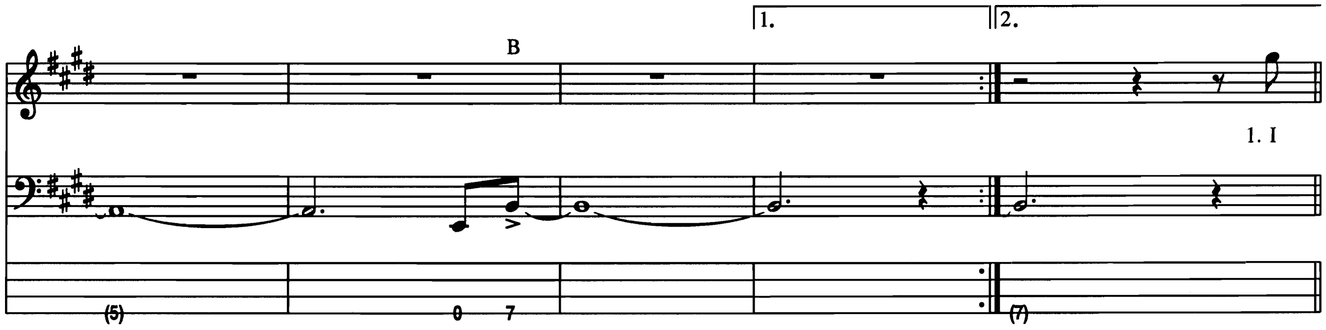
Detroit Rock City

Words and Music by Paul Stanley and Bob Ezrin

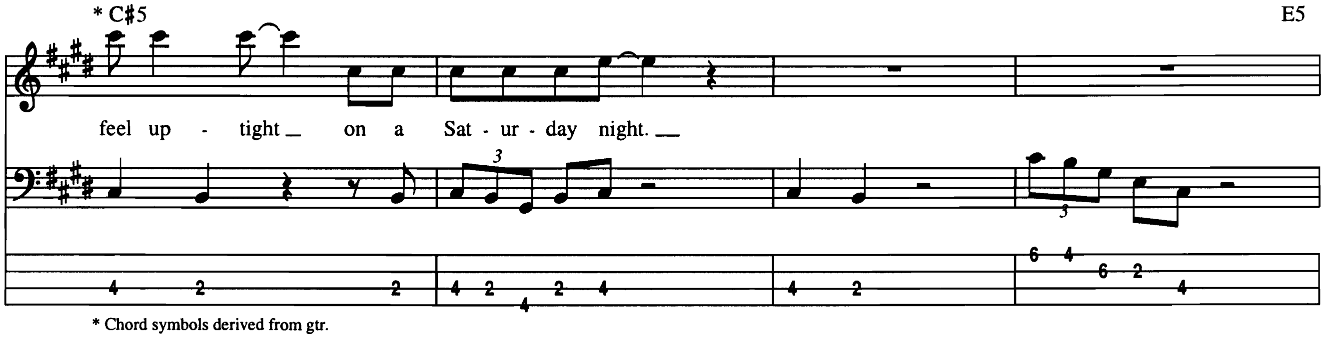
Tune Down 1/2 Step:
① = G♭ ③ = A♭
② = D♭ ④ = E♭

Intro
Fast Rock ♩ = 184 Triplet Feel

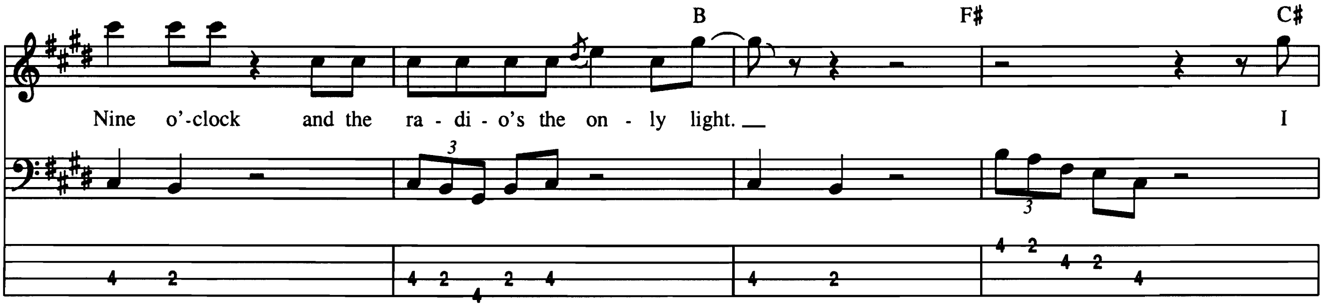




Verse



* Chord symbols derived from gtr.



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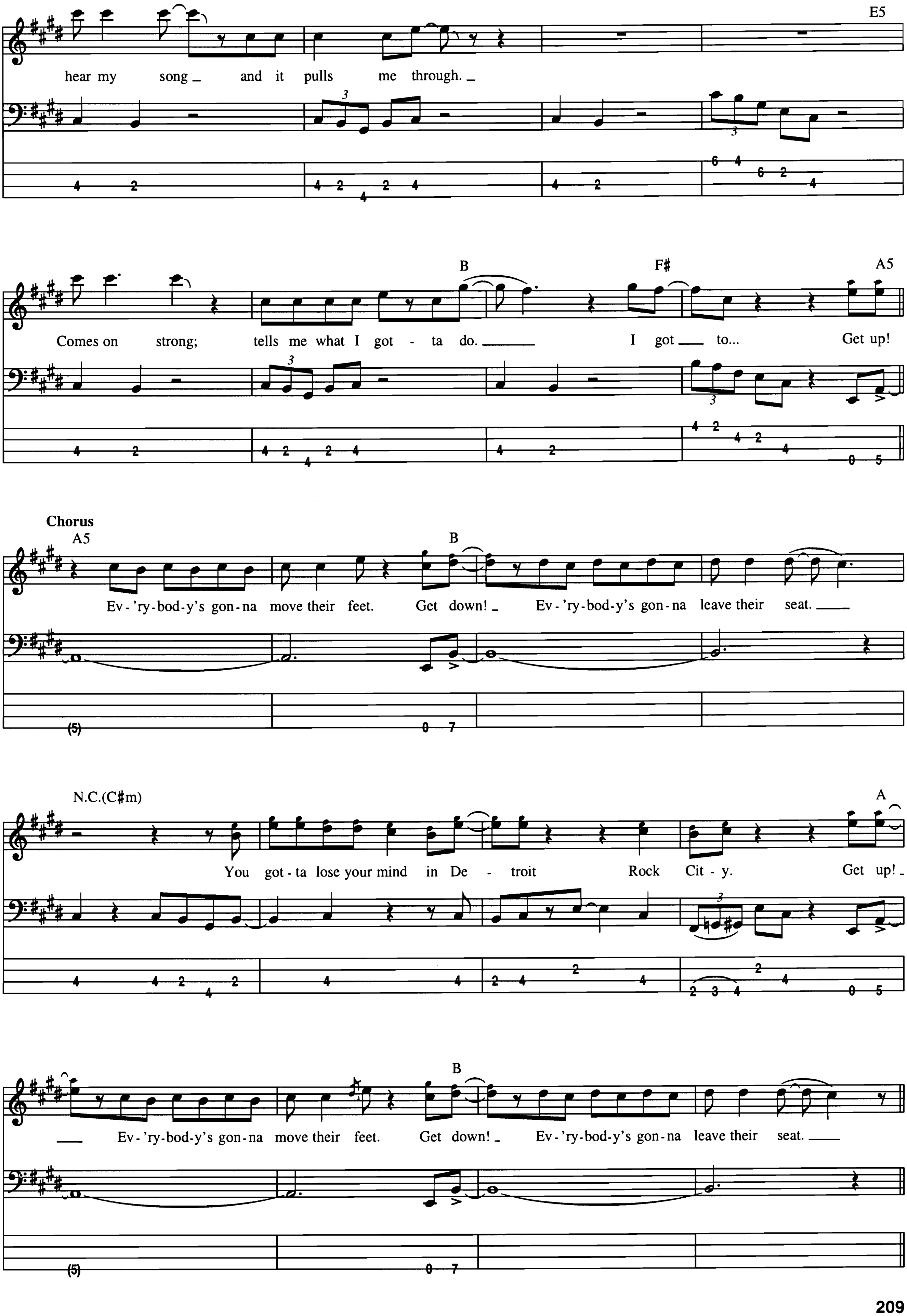
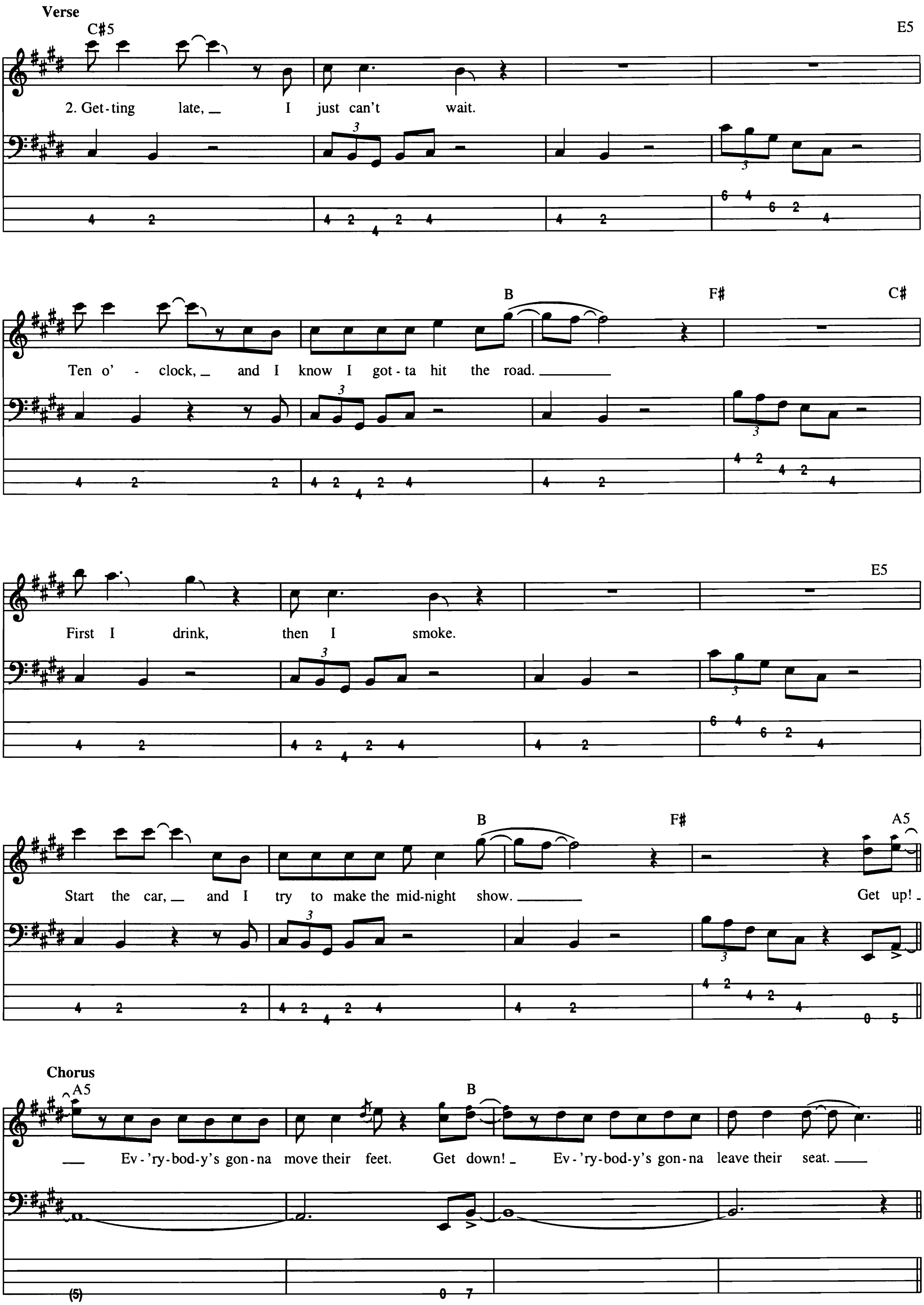
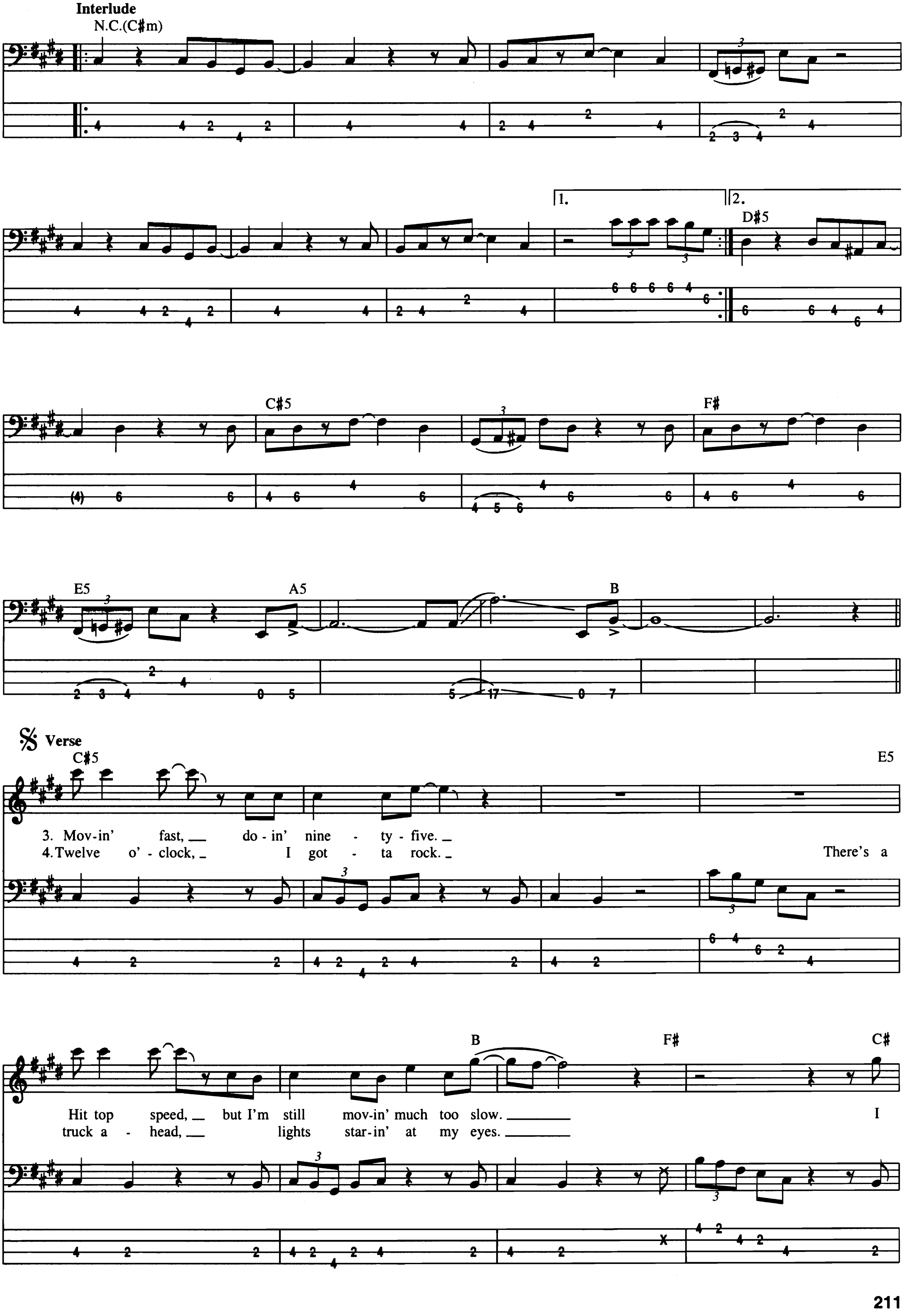
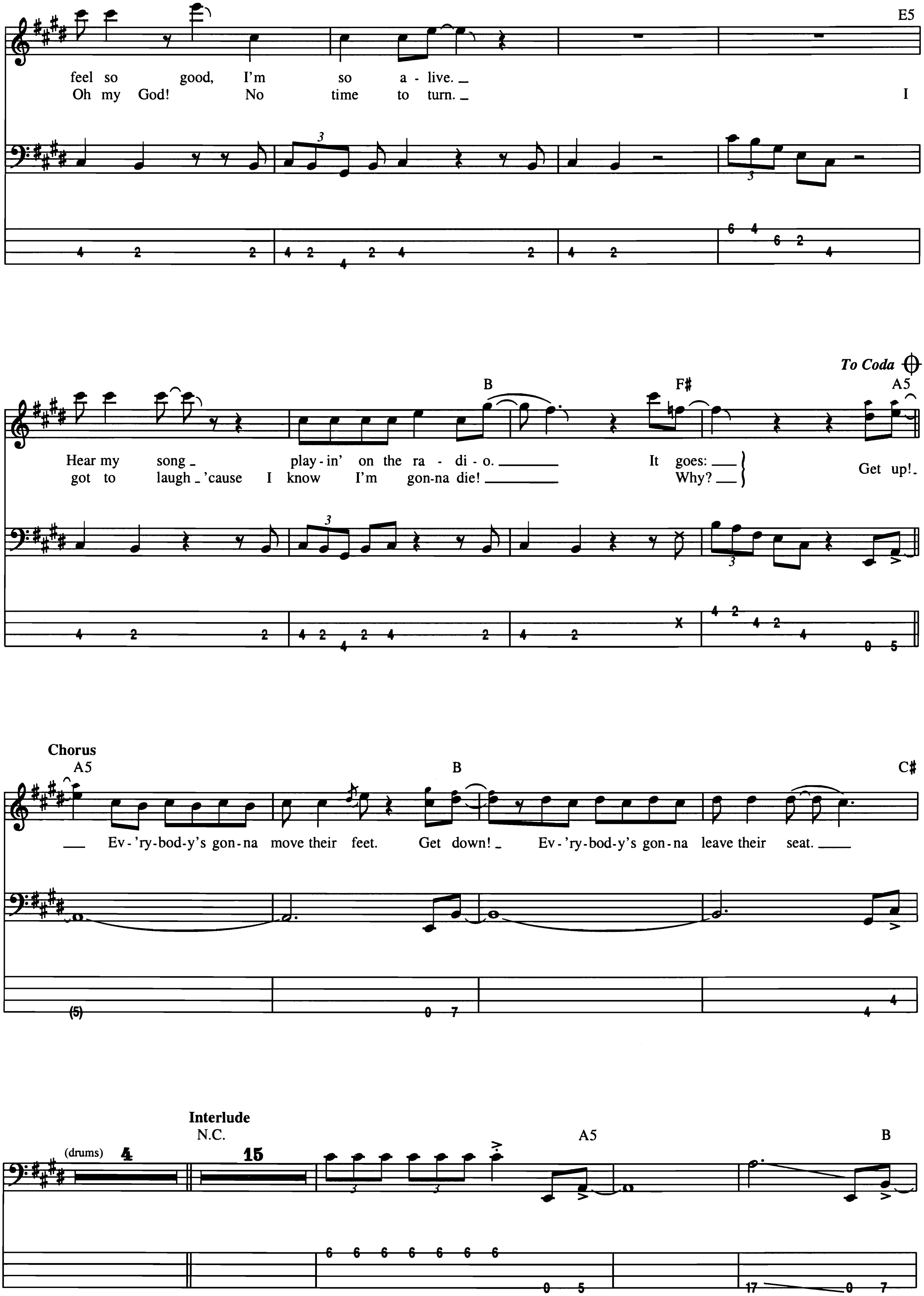
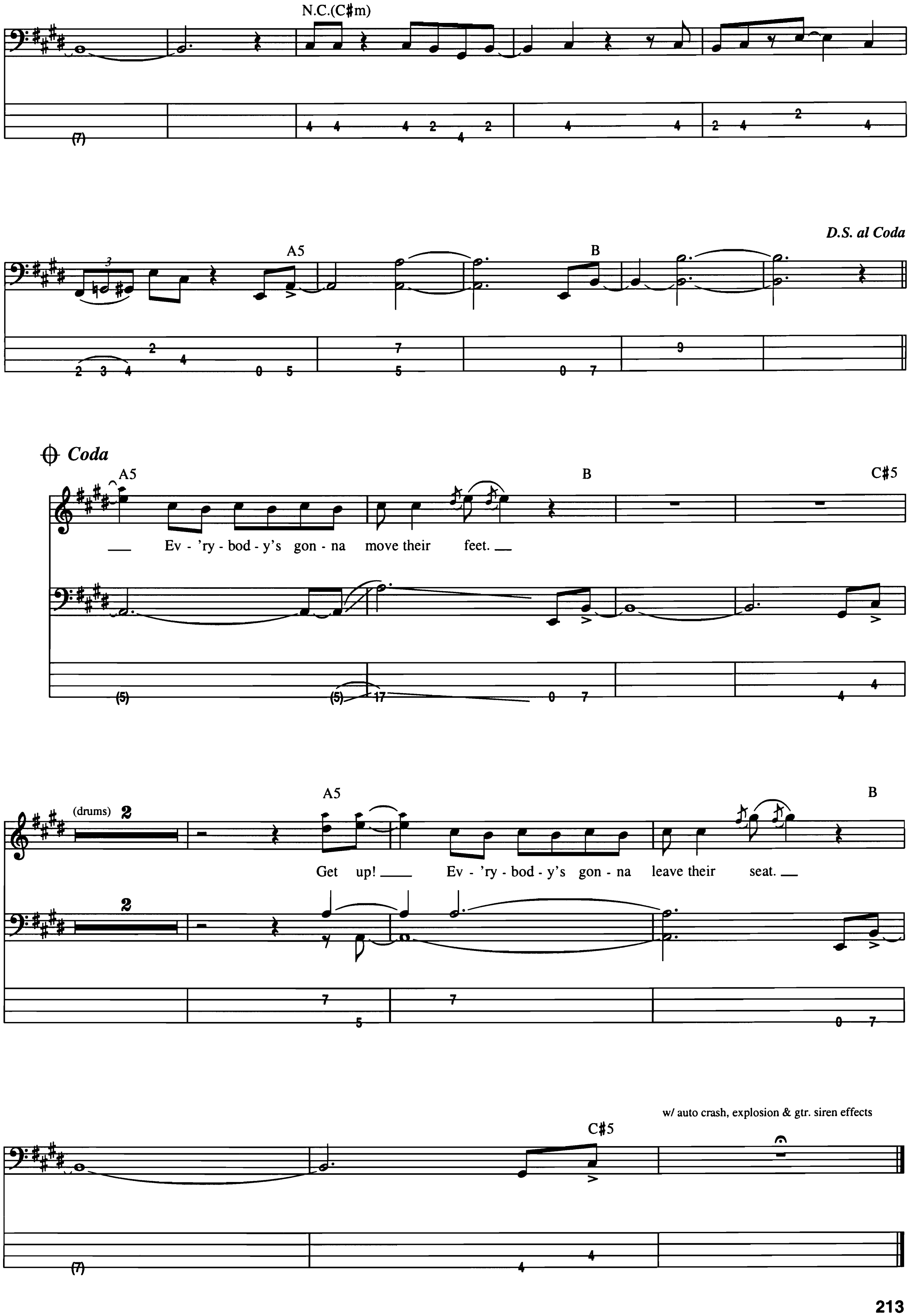

E5
hear my song and it pulls me through.
B F♯ A5
Comes on strong; tells me what I got - ta do. I got to... Get up!
Chorus
A5 B
Ev - 'ry-bod-y's gon-na move their feet. Get down! Ev - 'ry-bod-y's gon-na leave their seat.
N.C.(C♯m) A
You got-ta lose your mind in De - troit Rock Cit - y. Get up!
B
Ev - 'ry-bod-y's gon-na move their feet. Get down! Ev - 'ry-bod-y's gon-na leave their seat.


Verse
C#5
E5
2. Get-ting late, I just can't wait.
B
F#
C#
Ten o' - clock, and I know I got-ta hit the road.
E5
First I drink, then I smoke.
B
F#
A5
Start the car, and I try to make the mid-night show.
Get up!
Chorus
A5
B
Ev-'ry-bod-y's gon-na move their feet. Get down! Ev-'ry-bod-y's gon-na leave their seat.


Interlude
N.C.(C♯m)
1.
2.
D♯5
C♯5
F♯
E5
A5
B
Verse
C♯5
E5
3. Mov-in' fast, __ do-in' nine - ty-five. __
4. Twelve o'-clock, __ I got - ta rock. __
There's a
B
F♯
C♯
Hit top speed, __ but I'm still mov-in' much too slow. ______
I
truck a - head, __ lights star-in' at my eyes. ______


E5
feel so good, I'm so a - live.
Oh my God! No time to turn. I
To Coda
B
F♯
A5
Hear my song play - in' on the ra - di - o. It goes:
got to laugh 'cause I know I'm gon - na die! Why?
Get up!
Chorus
A5
B
C♯
Ev - 'ry - bod - y's gon - na move their feet. Get down! Ev - 'ry - bod - y's gon - na leave their seat.
Interlude
N.C.
(drums)
A5
B

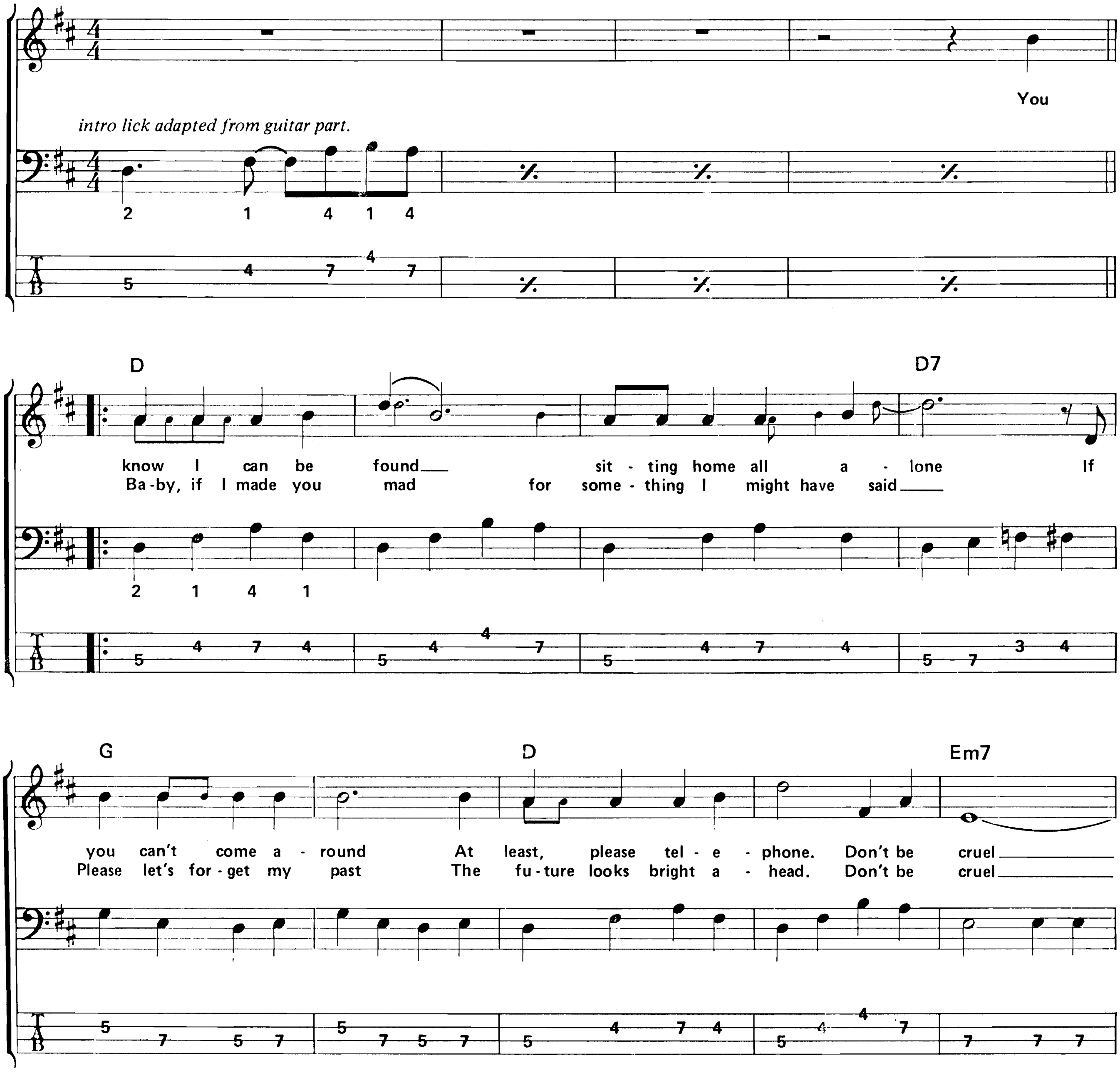

N.C.(C#m)
D.S. al Coda
A5
B
Coda
A5
B
C#5
Ev - 'ry - bod - y's gon - na move their feet.
(drums)
A5
B
Get up! Ev - 'ry - bod - y's gon - na leave their seat.
w/ auto crash, explosion & gtr. siren effects
C#5

Don't Be Cruel

(To a Heart That's True)

Words and Music by Otis Blackwell and Elvis Presley

Moderately Fast (♩ = 174)



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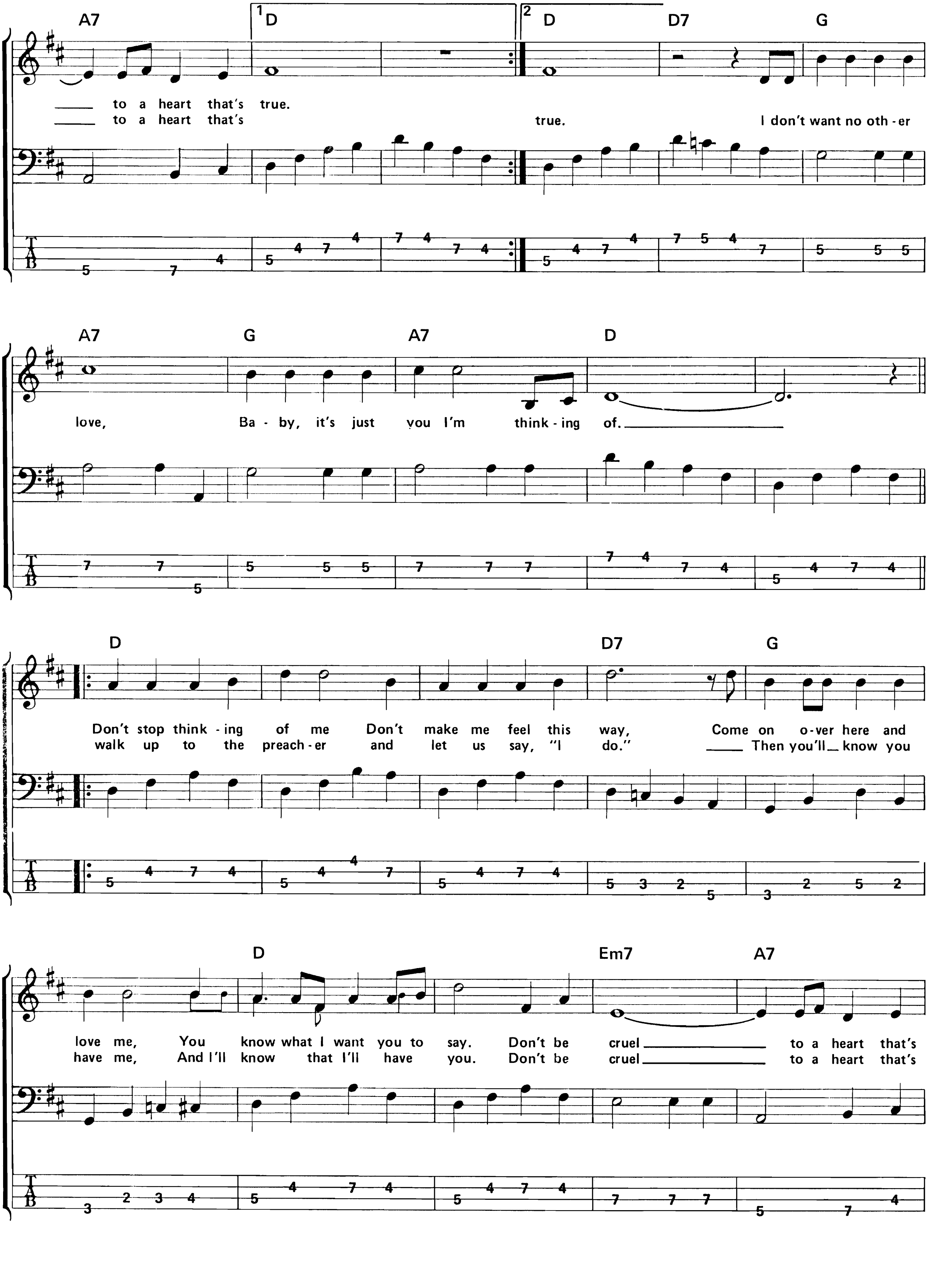
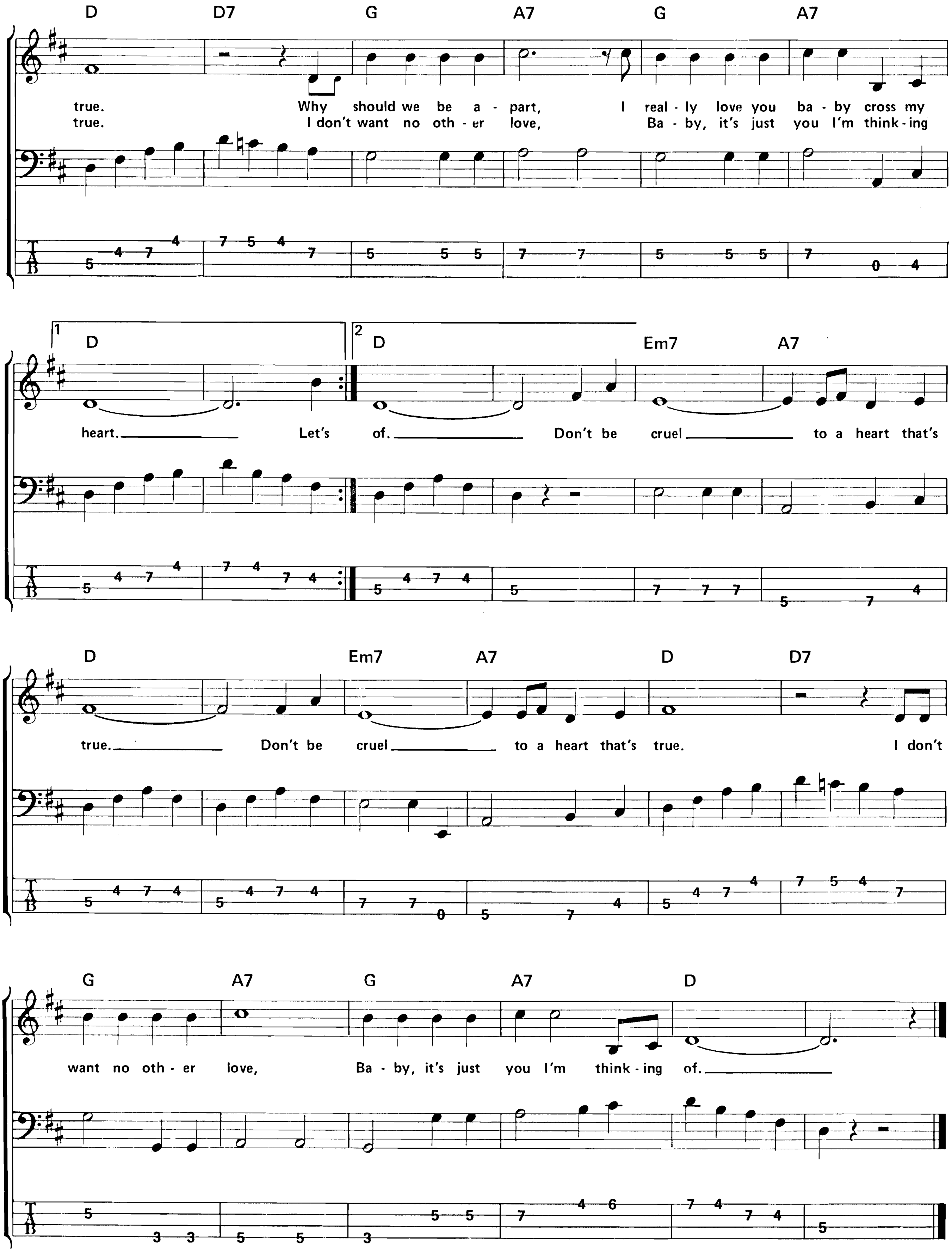

A7 1 D 2 D D7 G
to a heart that's true.
to a heart that's true. I don't want no oth-er
A7 G A7 D
love, Ba-by, it's just you I'm think-ing of.
D D7 G
Don't stop think-ing of me Don't make me feel this way, Come on o-ver here and
walk up to the preach-er and let us say, "I do." Then you'll know you
D Em7 A7
love me, You know what I want you to say. Don't be cruel to a heart that's
have me, And I'll know that I'll have you. Don't be cruel to a heart that's
T
A
B

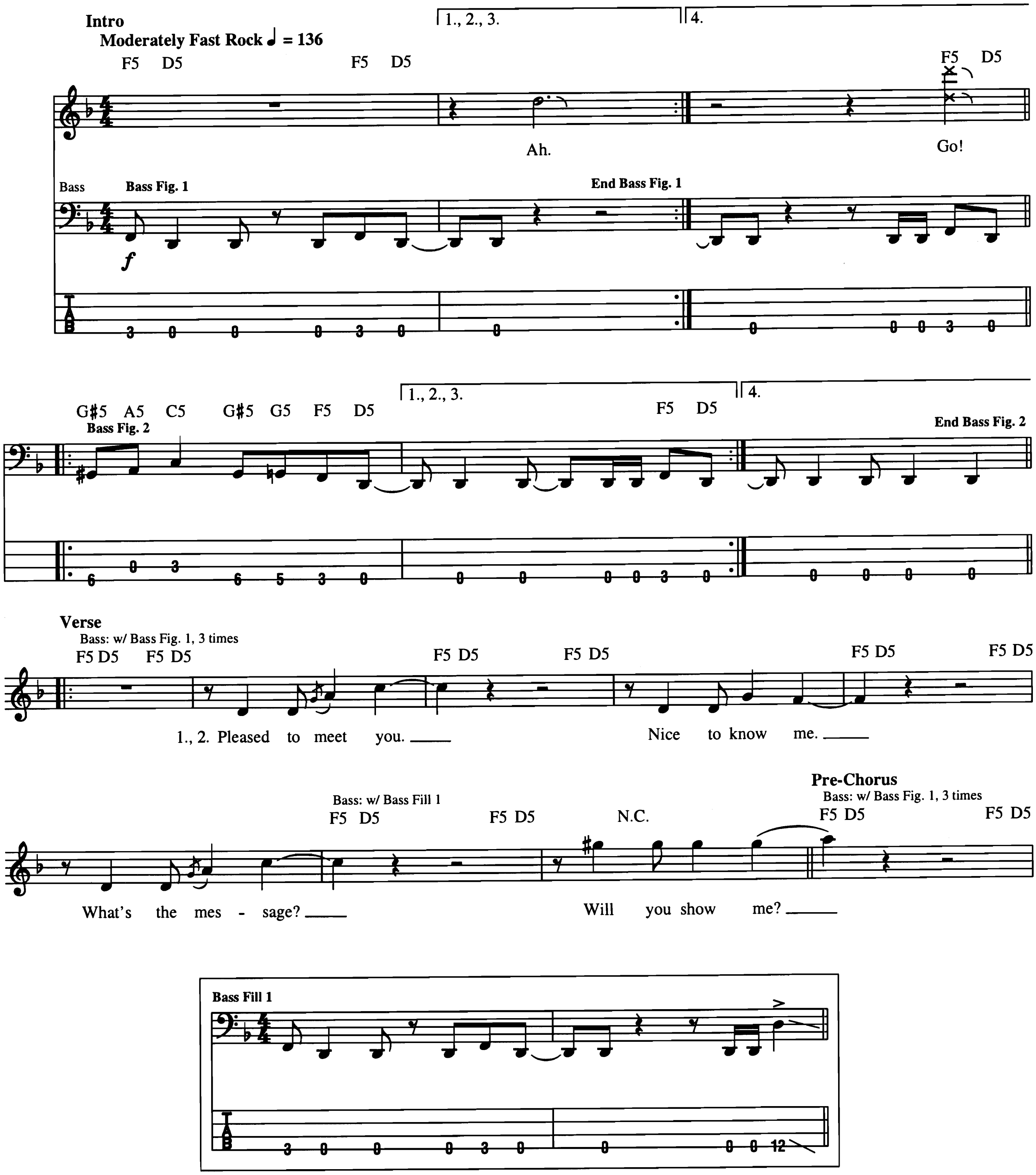

D D7 G A7 G A7
true. Why should we be a - part, I real - ly love you ba - by cross my
true. I don't want no oth - er love, Ba - by, it's just you I'm think - ing
1 D 2 D Em7 A7
heart. Let's of. Don't be cruel to a heart that's
D Em7 A7 D D7
true. Don't be cruel to a heart that's true. I don't
G A7 G A7 D
want no oth - er love, Ba - by, it's just you I'm think - ing of.

Down

Words and Music by Scott Weiland, Dean DeLeo, Robert DeLeo and Eric Kretz

Drop D Tuning:

① = G ③ = A
② = D ④ = D



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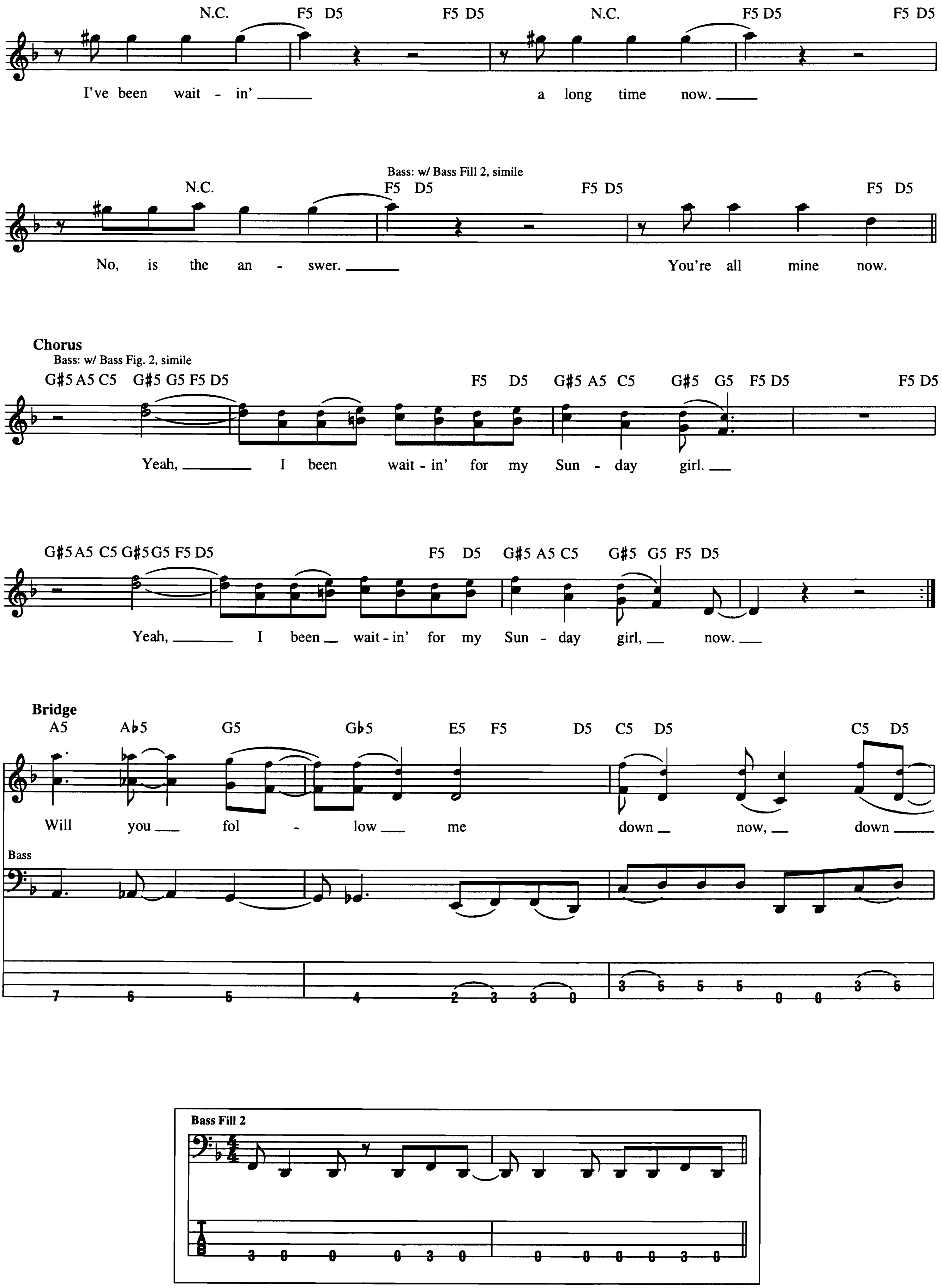
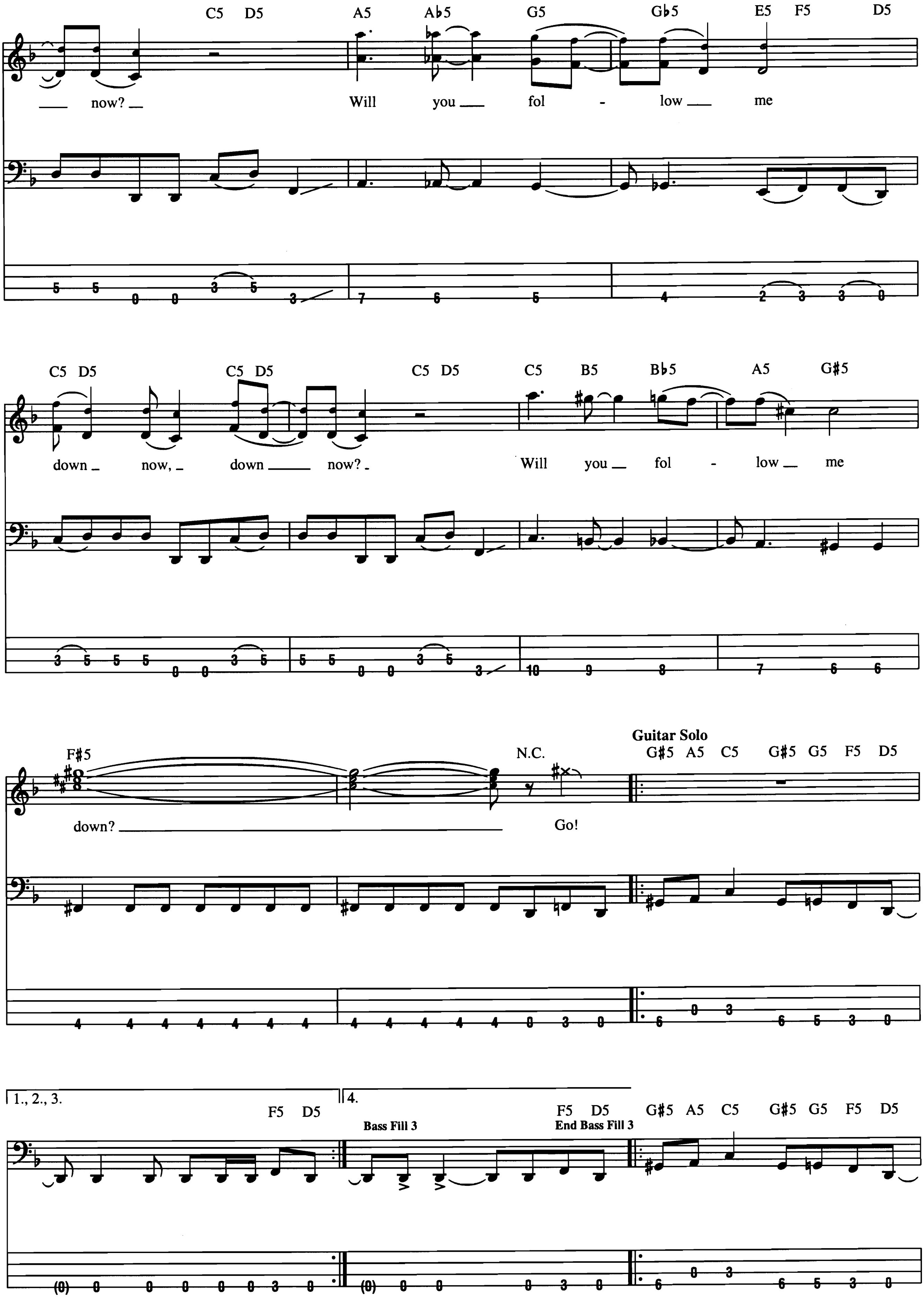
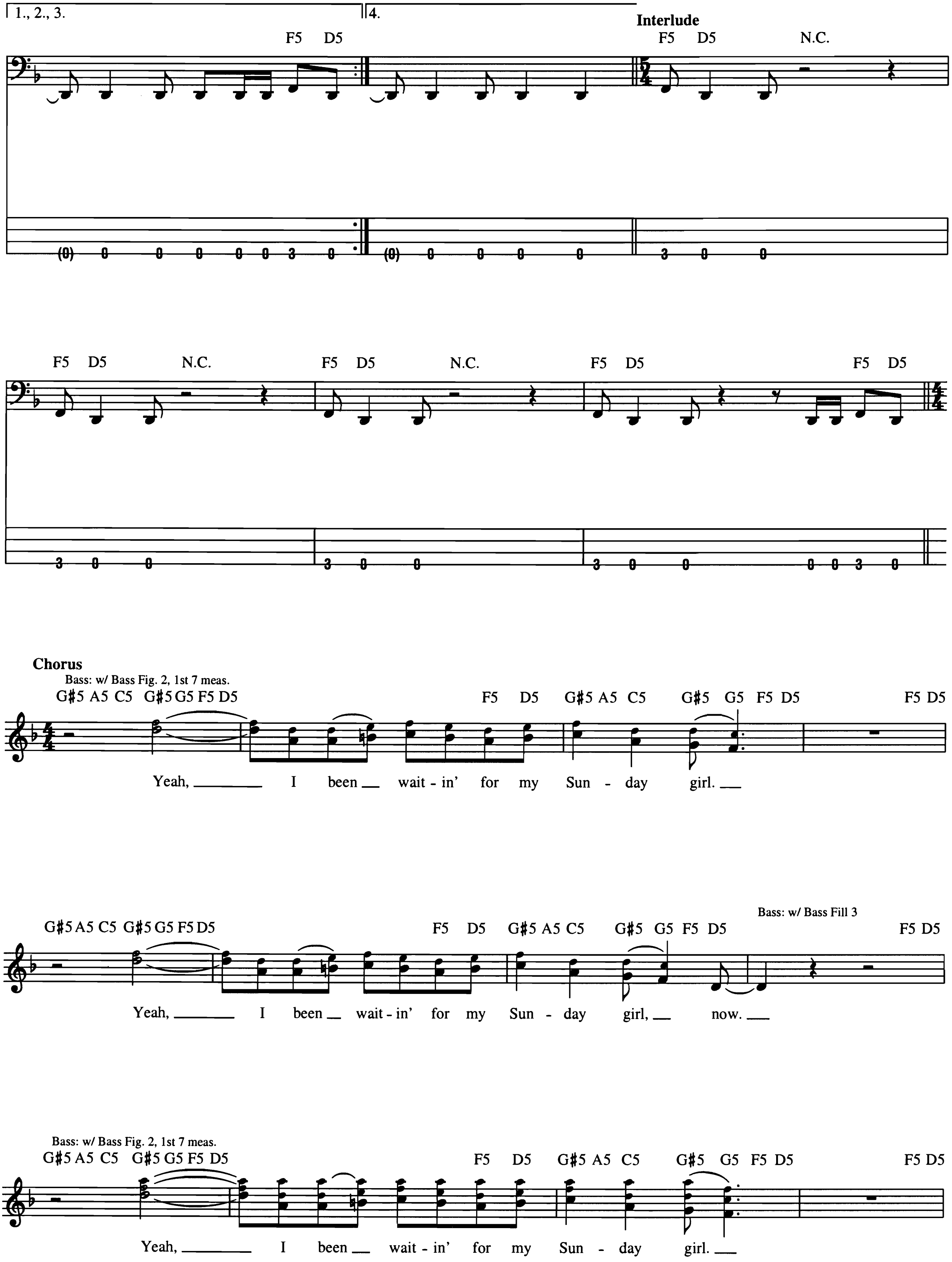
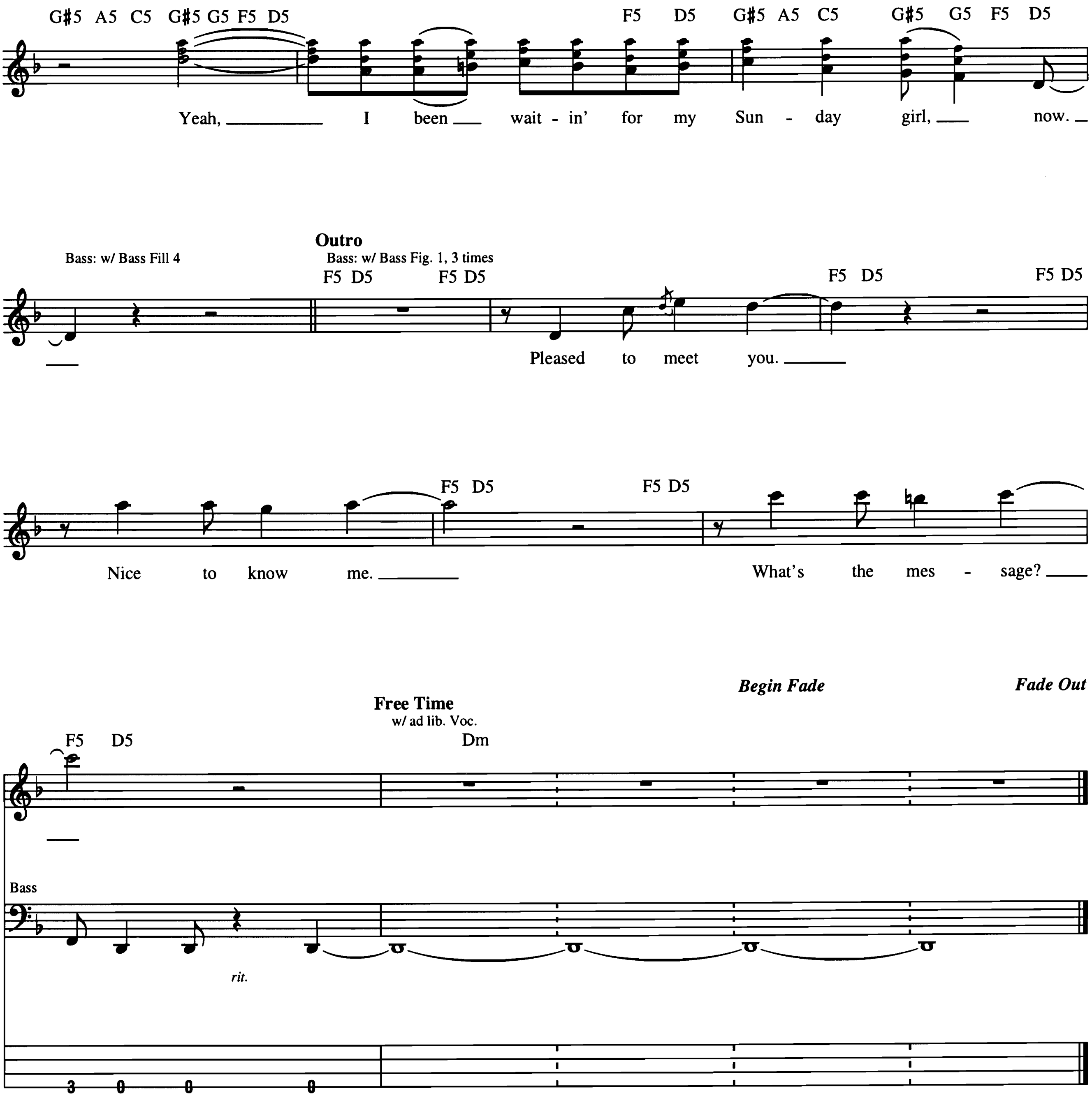

N.C. F5 D5 F5 D5 N.C. F5 D5 F5 D5
I've been wait - in' a long time now.
Bass: w/ Bass Fill 2, simile
N.C. F5 D5 F5 D5 F5 D5
No, is the an - swer. You're all mine now.
Chorus
Bass: w/ Bass Fig. 2, simile
G#5 A5 C5 G#5 G5 F5 D5 F5 D5 G#5 A5 C5 G#5 G5 F5 D5 F5 D5
Yeah, I been wait - in' for my Sun - day girl.
G#5 A5 C5 G#5 G5 F5 D5 F5 D5 G#5 A5 C5 G#5 G5 F5 D5
Yeah, I been wait - in' for my Sun - day girl, now.
Bridge
A5 Ab5 G5 Gb5 E5 F5 D5 C5 D5 C5 D5
Will you fol - low me down now, down
Bass
Bass Fill 2

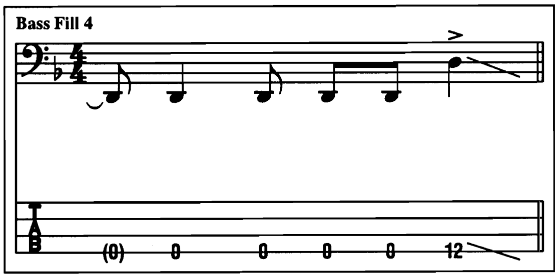


C5 D5 A5 A♭5 G5 G♭5 E5 F5 D5
now? Will you fol - low me
C5 D5 C5 D5 C5 D5 C5 B5 B♭5 A5 G♯5
down now, down now? Will you fol - low me
F♯5 N.C.
Guitar Solo
G♯5 A5 C5 G♯5 G5 F5 D5
down? Go!
1., 2., 3.
4.
F5 D5
Bass Fill 3
F5 D5
End Bass Fill 3
G♯5 A5 C5 G♯5 G5 F5 D5



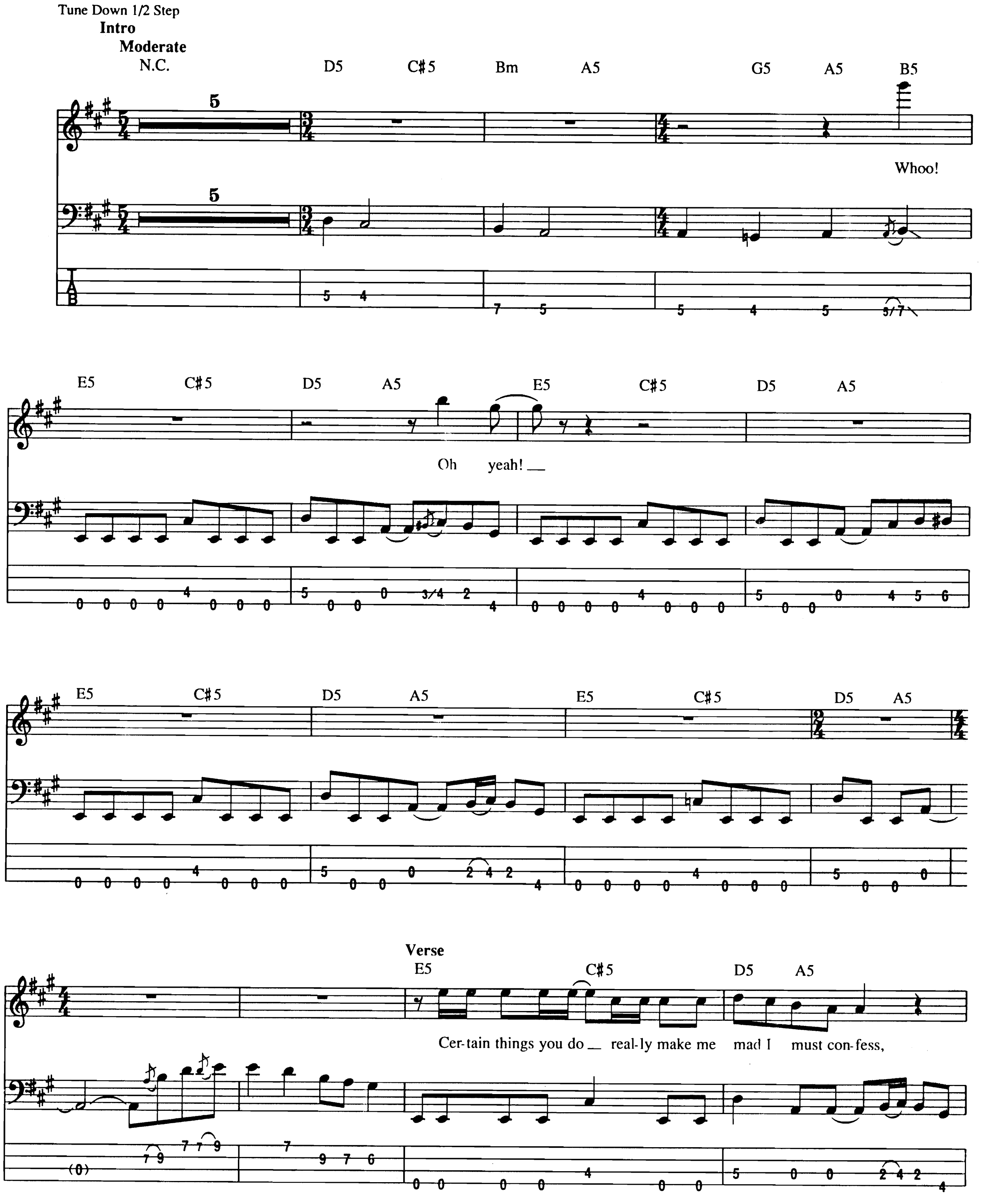
1., 2., 3.
4.
Interlude
F5 D5
N.C.
Chorus
Bass: w/ Bass Fig. 2, 1st 7 meas.
G♯5 A5 C5 G♯5 G5 F5 D5
Yeah, I been wait - in' for my Sun - day girl.
Bass: w/ Bass Fill 3
Yeah, I been wait - in' for my Sun - day girl, now.
Yeah, I been wait - in' for my Sun - day girl.


G#5 A5 C5 G#5 G5 F5 D5
F5 D5 G#5 A5 C5 G#5 G5 F5 D5
Yeah, I been wait - in' for my Sun - day girl, now.
Bass: w/ Bass Fill 4
Outro
Bass: w/ Bass Fig. 1, 3 times
F5 D5 F5 D5 F5 D5 F5 D5
Pleased to meet you.
F5 D5 F5 D5
Nice to know me.
What's the mes - sage?
Begin Fade
Fade Out
Free Time
w/ ad lib. Voc.
F5 D5
Dm
Bass
rit.
3 0 0 0


Bass Fill 4
(0) 0 0 0 0 12

Down Boys

Words and Music by Jani Lane, Joey Allen, Jerry Dixon, Steven Sweet and Erik Turner



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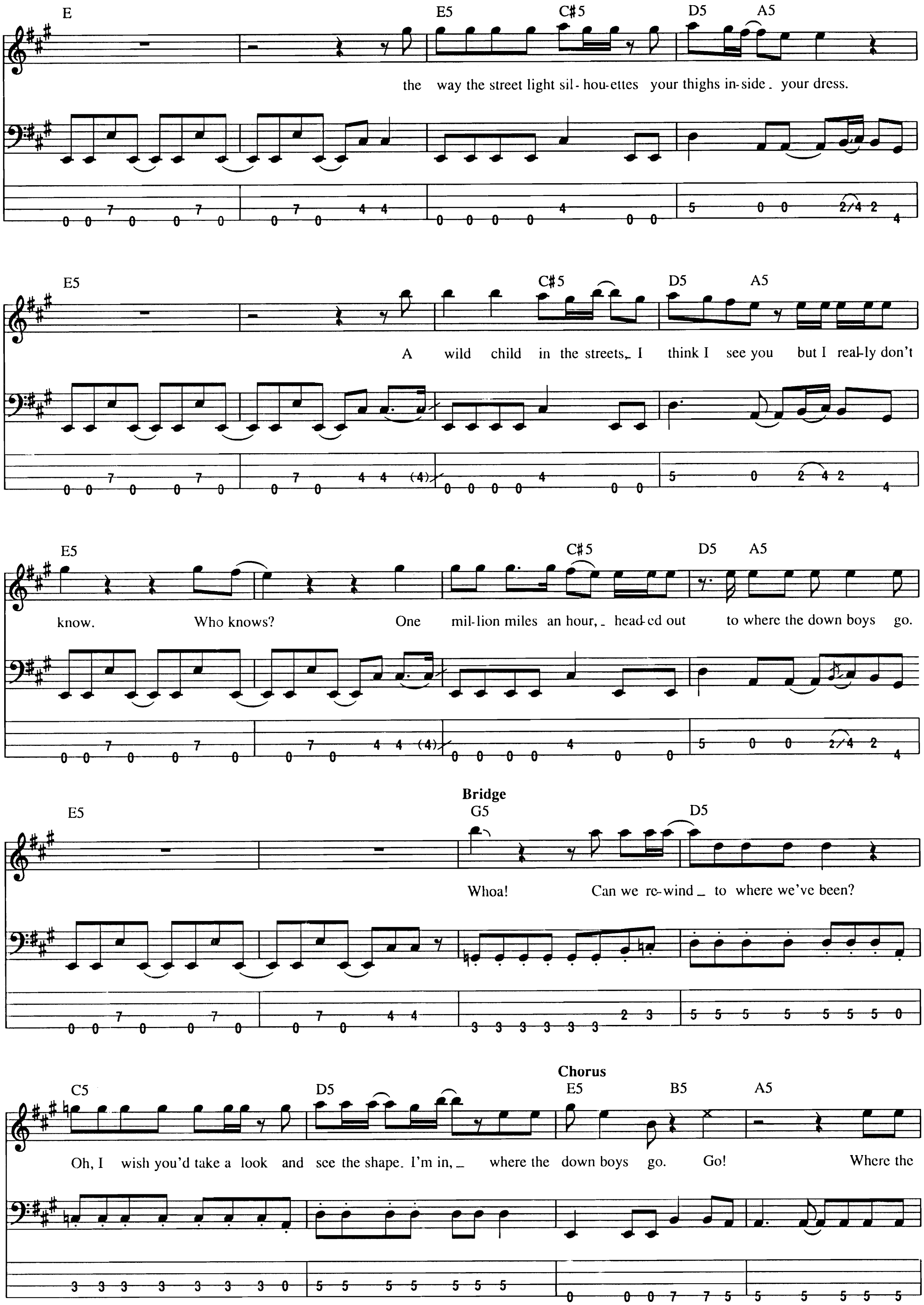
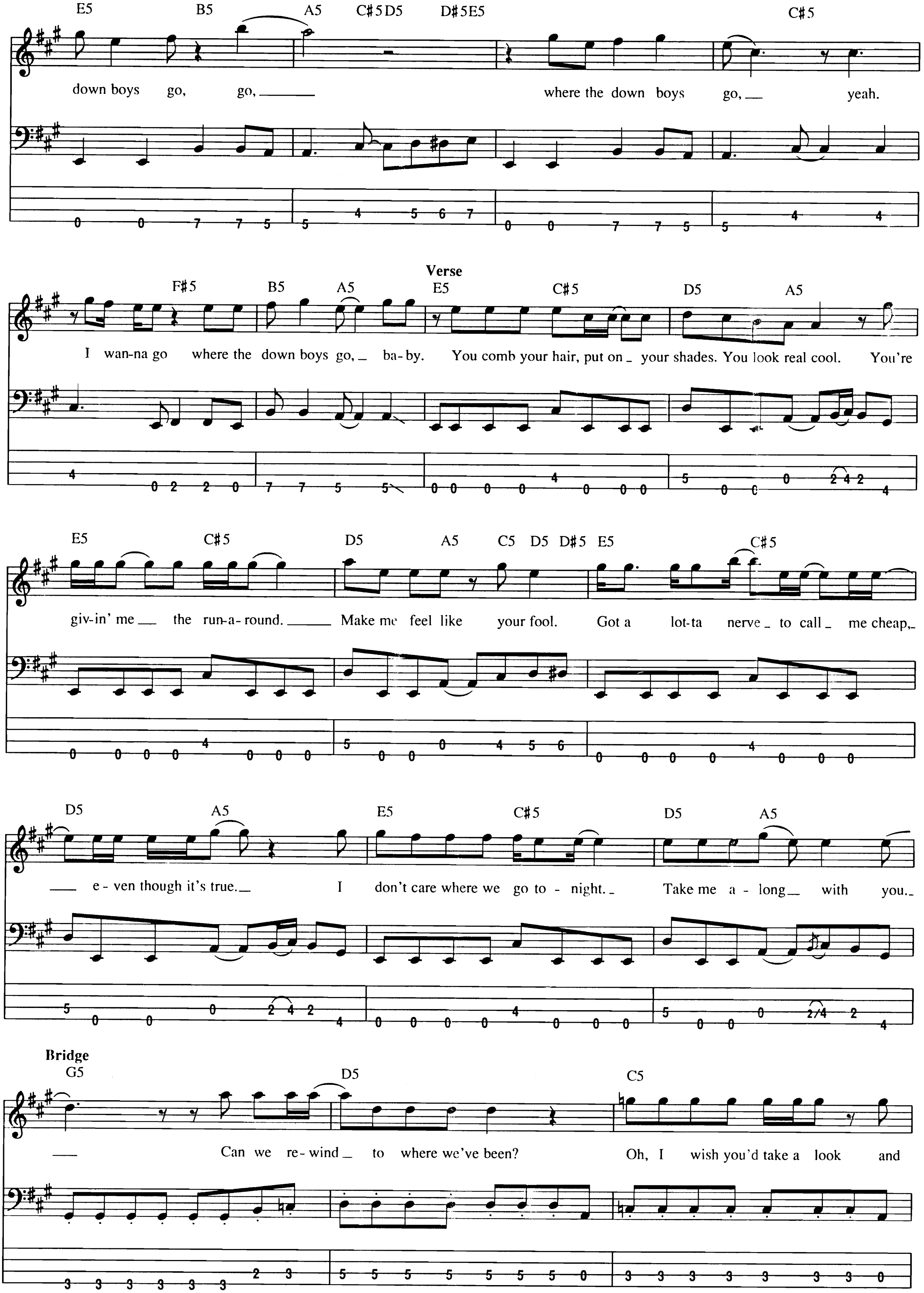
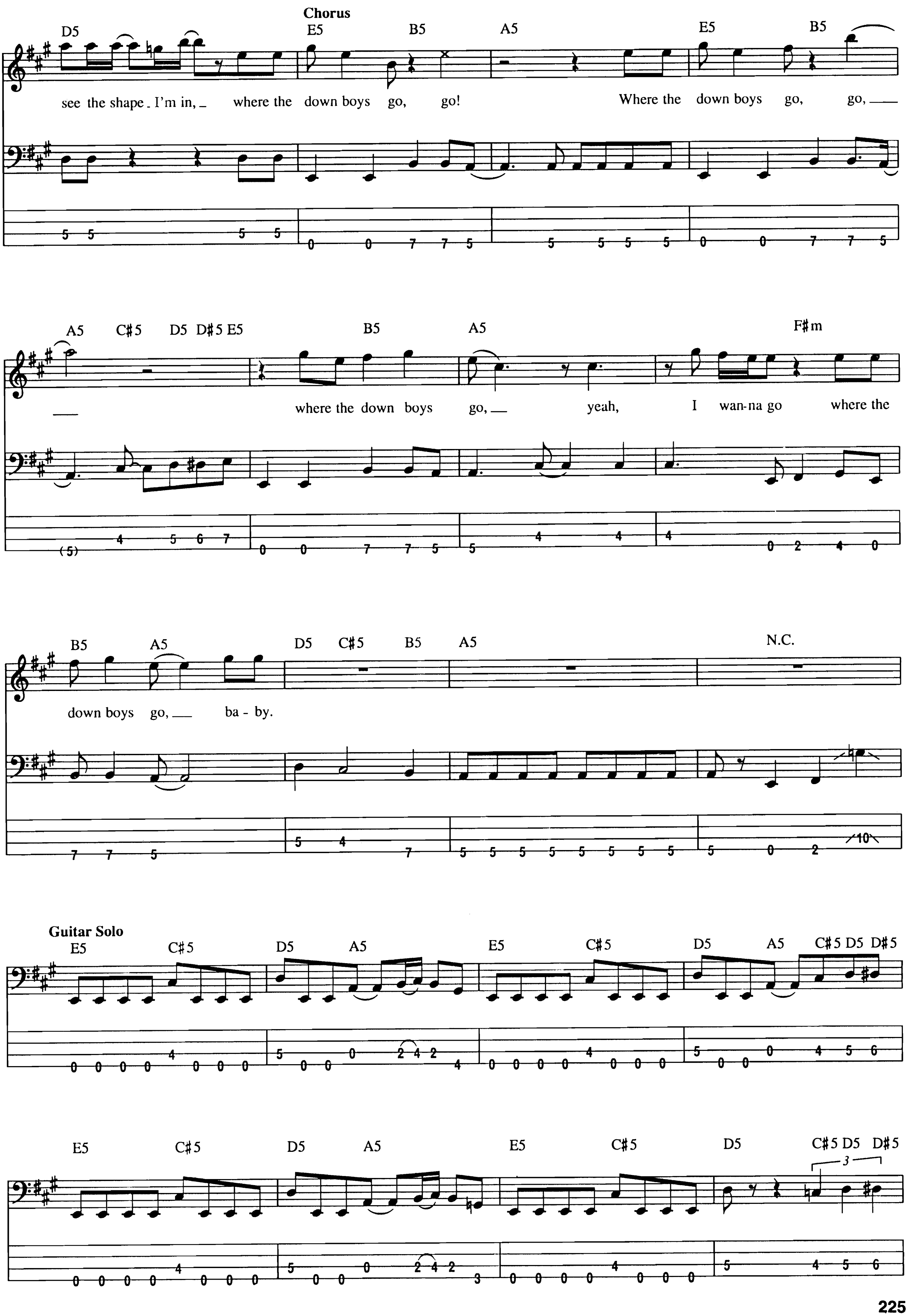
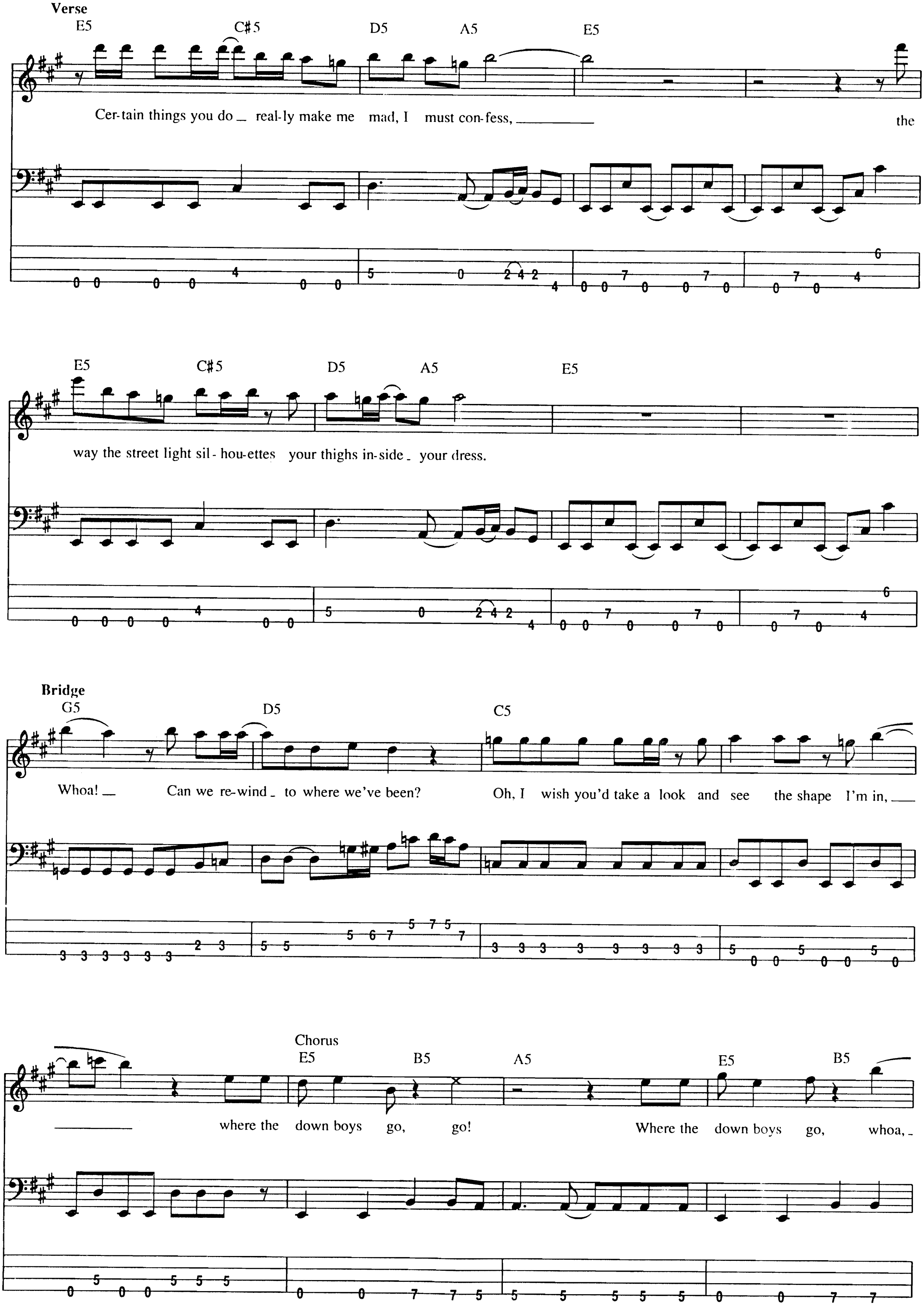
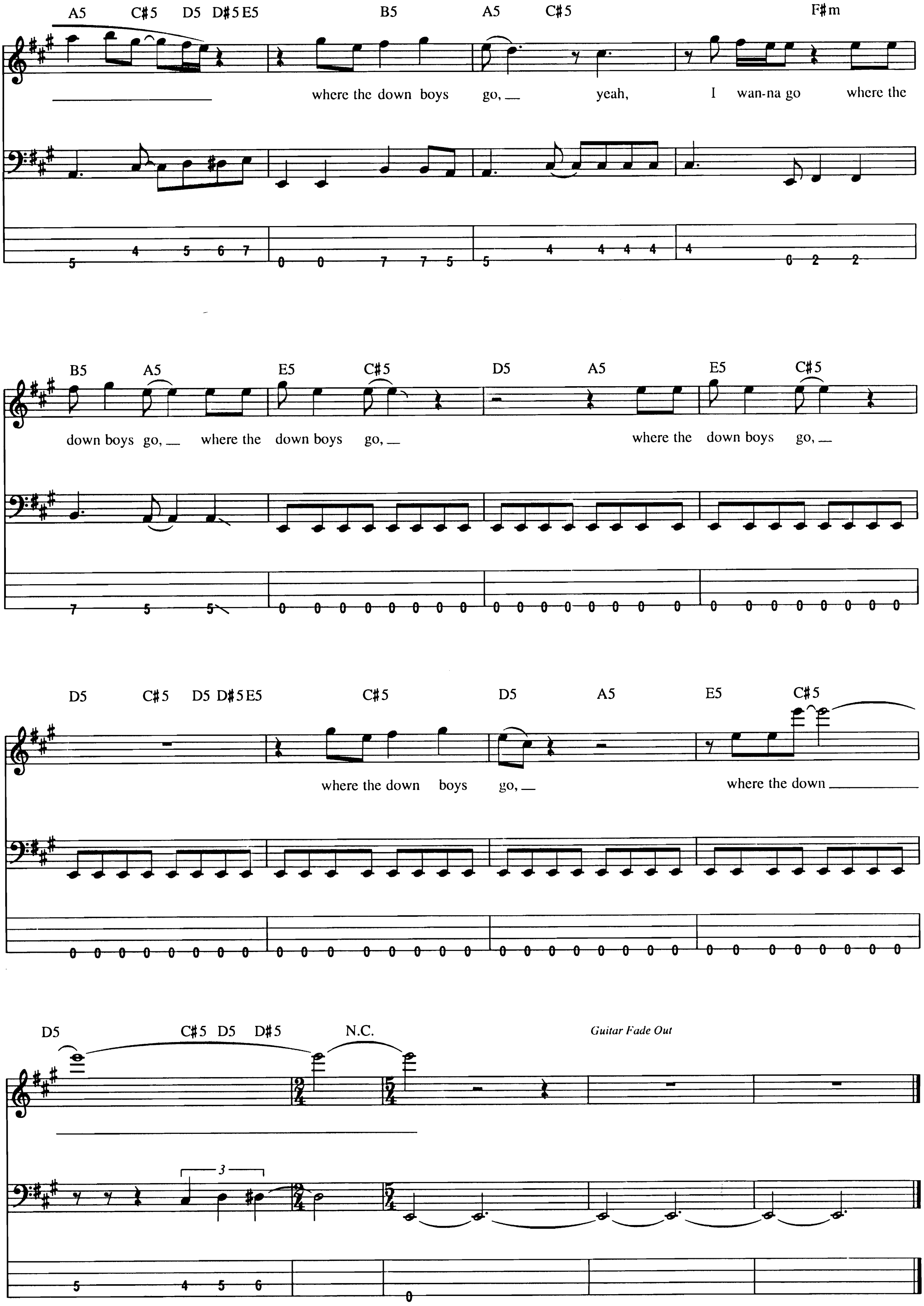

E
E5
C#5
D5
A5
the way the street light sil- hou-ettes your thighs in-side your dress.
E5
C#5
D5
A5
A wild child in the streets, I think I see you but I real-ly don't
E5
C#5
D5
A5
know. Who knows? One mil-lion miles an hour, head-ed out to where the down boys go.
Bridge
E5
G5
D5
Whoa! Can we re-wind to where we've been?
Chorus
C5
D5
E5
B5
A5
Oh, I wish you'd take a look and see the shape. I'm in, where the down boys go. Go! Where the


E5 B5 A5 C#5 D5 D#5 E5 C#5
down boys go, go, where the down boys go, yeah.
F#5 B5 A5
Verse
E5 C#5 D5 A5
I wan-na go where the down boys go, ba-by. You comb your hair, put on your shades. You look real cool. You're
E5 C#5 D5 A5 C5 D5 D#5 E5 C#5
giv-in' me the run-a-round. Make me feel like your fool. Got a lot-ta nerve to call me cheap,
D5 A5 E5 C#5 D5 A5
e-ven though it's true. I don't care where we go to-night. Take me a-long with you.
Bridge
G5 D5 C5
Can we re-wind to where we've been? Oh, I wish you'd take a look and

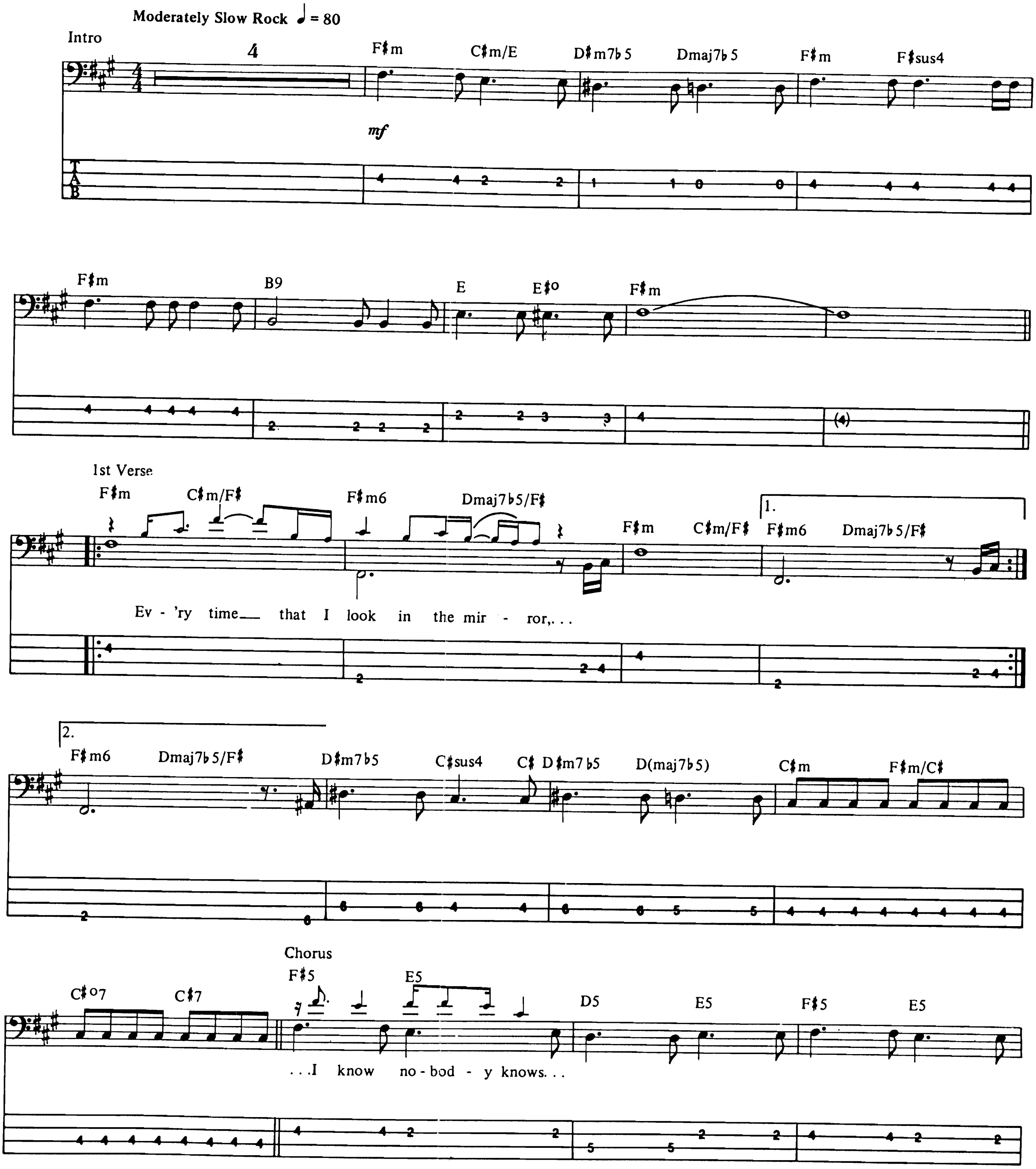

Chorus
D5 E5 B5 A5 E5 B5
see the shape. I'm in, where the down boys go, go! Where the down boys go, go,
A5 C#5 D5 D#5 E5 B5 A5 F#m
where the down boys go, yeah, I wan-na go where the
B5 A5 D5 C#5 B5 A5 N.C.
down boys go, ba - by.
Guitar Solo
E5 C#5 D5 A5 E5 C#5 D5 A5 C#5 D5 D#5
E5 C#5 D5 A5 E5 C#5 D5 C#5 D5 D#5


Verse
E5 C♯5 D5 A5 E5
Cer-tain things you do _ real-ly make me mad, I must con-fess, ___ the
E5 C♯5 D5 A5 E5
way the street light sil - hou-ettes your thighs in-side _ your dress.
Bridge
G5 D5 C5
Whoa! _ Can we re-wind _ to where we've been? Oh, I wish you'd take a look and see the shape I'm in, ___
Chorus
E5 B5 A5 E5 B5
___ where the down boys go, go! Where the down boys go, whoa, _


A5 C#5 D5 D#5 E5 B5 A5 C#5 F#m
where the down boys go, yeah, I wan-na go where the
B5 A5 E5 C#5 D5 A5 E5 C#5
down boys go, where the down boys go, where the down boys go,
D5 C#5 D5 D#5 E5 C#5 D5 A5 E5 C#5
where the down boys go, where the down
D5 C#5 D5 D#5 N.C.
Guitar Fade Out

Dream On

Words and Music by Steven Tyler



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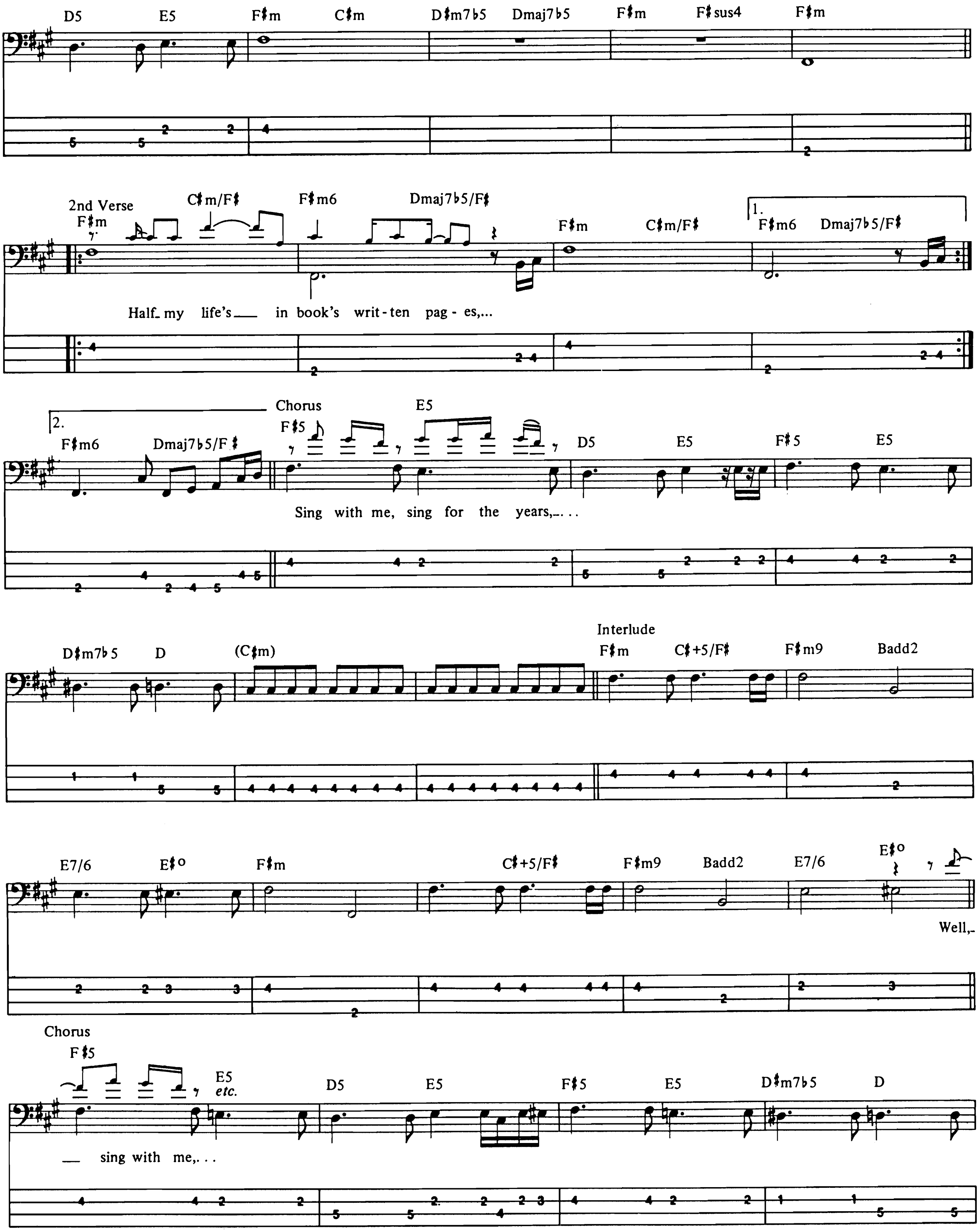
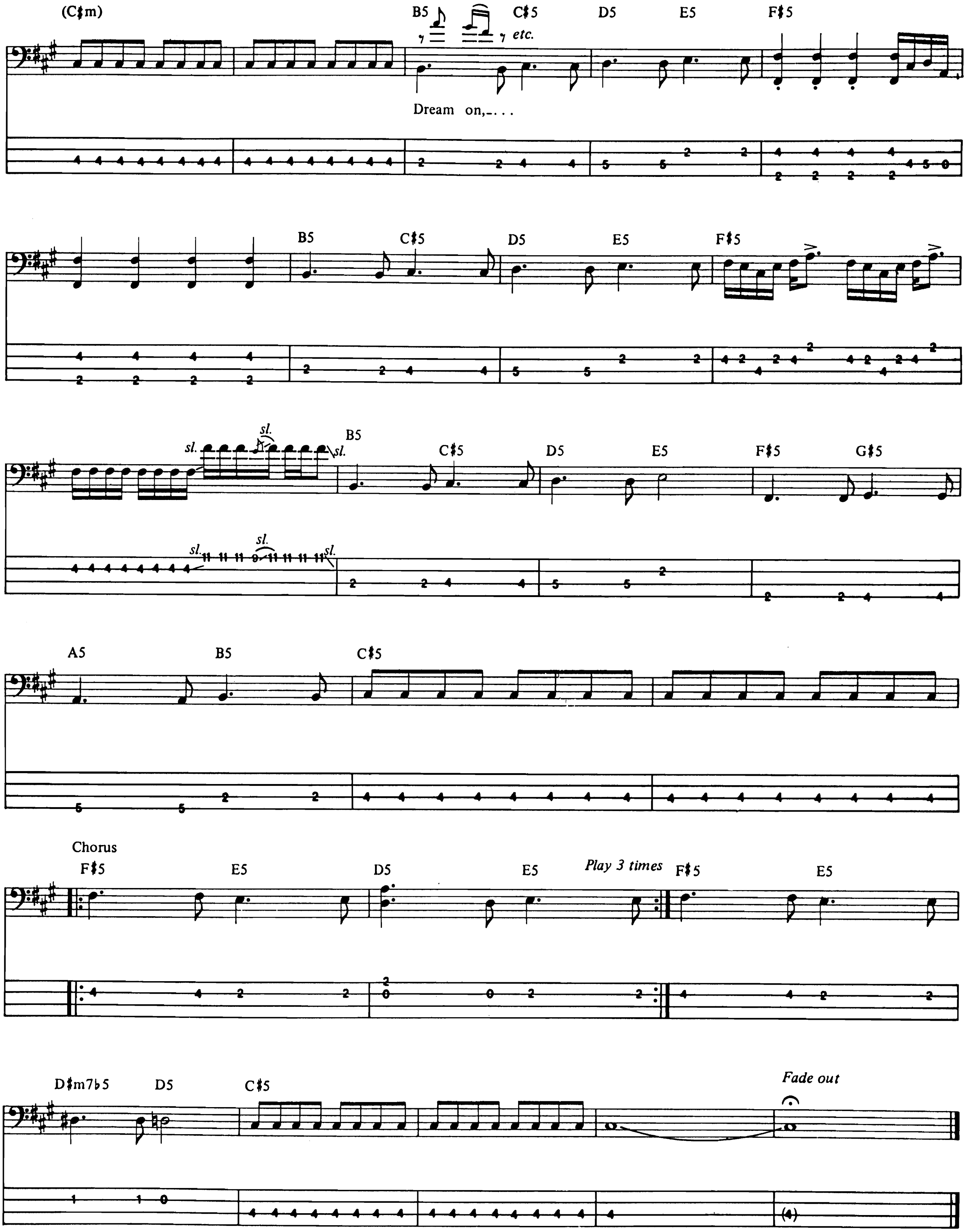
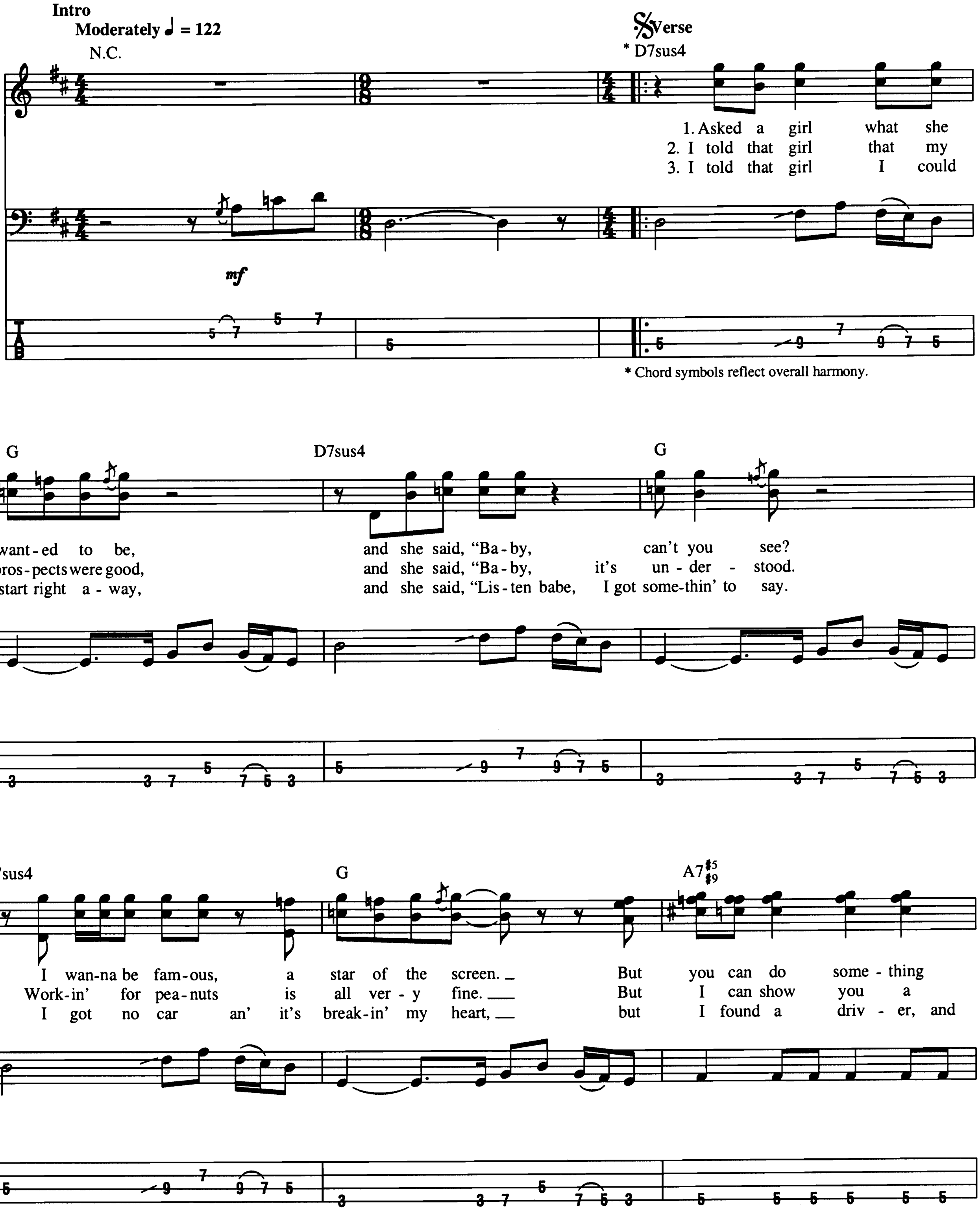

D5 E5 F♯m C♯m D♯m7♭5 Dmaj7♭5 F♯m F♯sus4 F♯m
2nd Verse
F♯m C♯m/F♯ F♯m6 Dmaj7♭5/F♯ F♯m C♯m/F♯
1. F♯m6 Dmaj7♭5/F♯
Half my life's in book's writ-ten pag-es,...
2. F♯m6 Dmaj7♭5/F♯
Chorus
F♯5 E5 D5 E5 F♯5 E5
Sing with me, sing for the years,...
D♯m7♭5 D (C♯m)
Interlude
F♯m C♯+5/F♯ F♯m9 Badd2
E7/6 E♯o F♯m C♯+5/F♯ F♯m9 Badd2 E7/6 E♯o
Well,
Chorus
F♯5 E5 etc. D5 E5 F♯5 E5 D♯m7♭5 D
sing with me,...


(C♯m)
B5
C♯5
etc.
D5
E5
F♯5
Dream on,. . . .
B5
C♯5
D5
E5
F♯5
sl.
sl.
sl.
B5
C♯5
D5
E5
F♯5
G♯5
A5
B5
C♯5
Chorus
F♯5
E5
D5
E5
Play 3 times
F♯5
E5
D♯m7♭5
D5
C♯5
Fade out

Drive My Car

Words and Music by John Lennon and Paul McCartney



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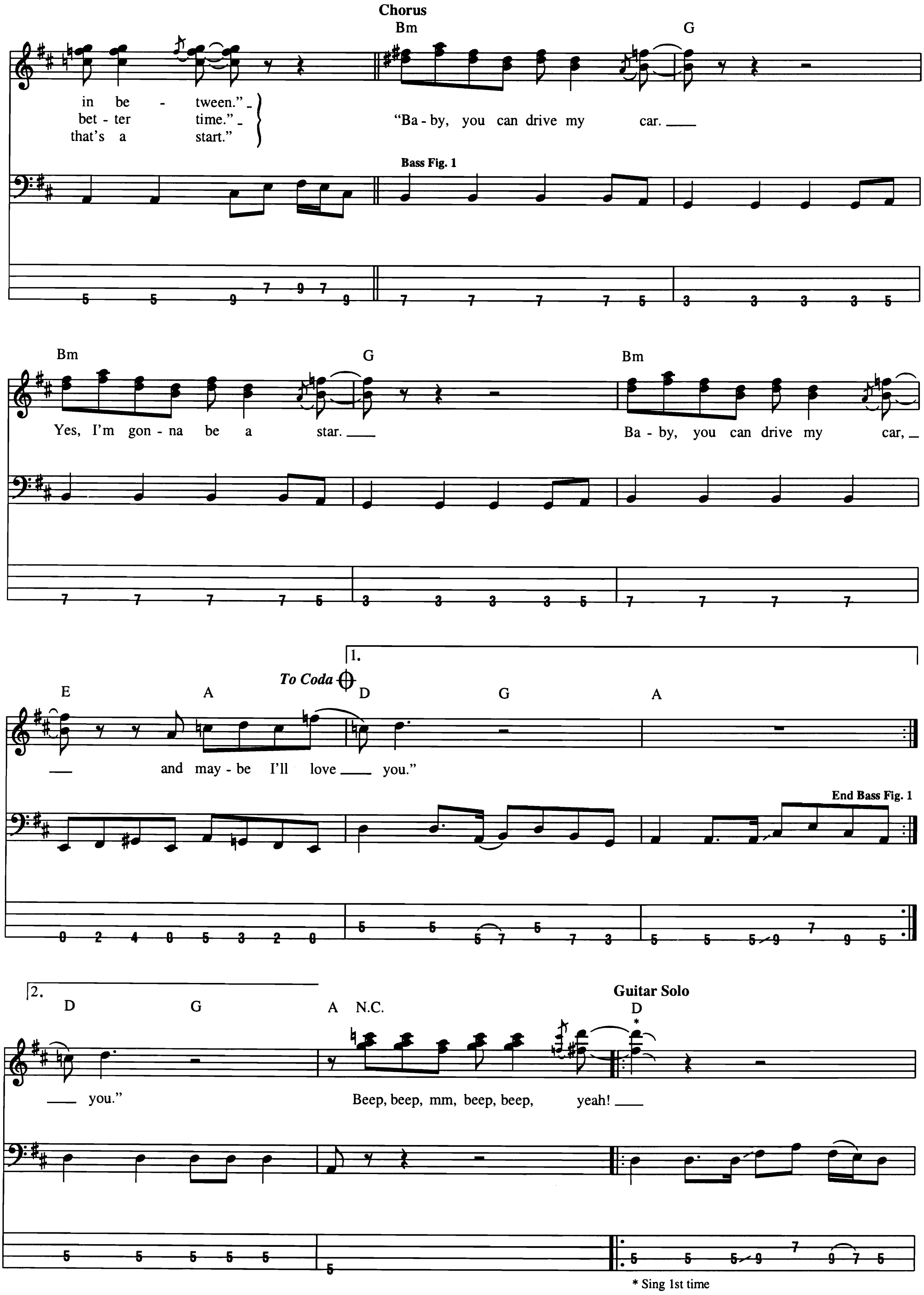
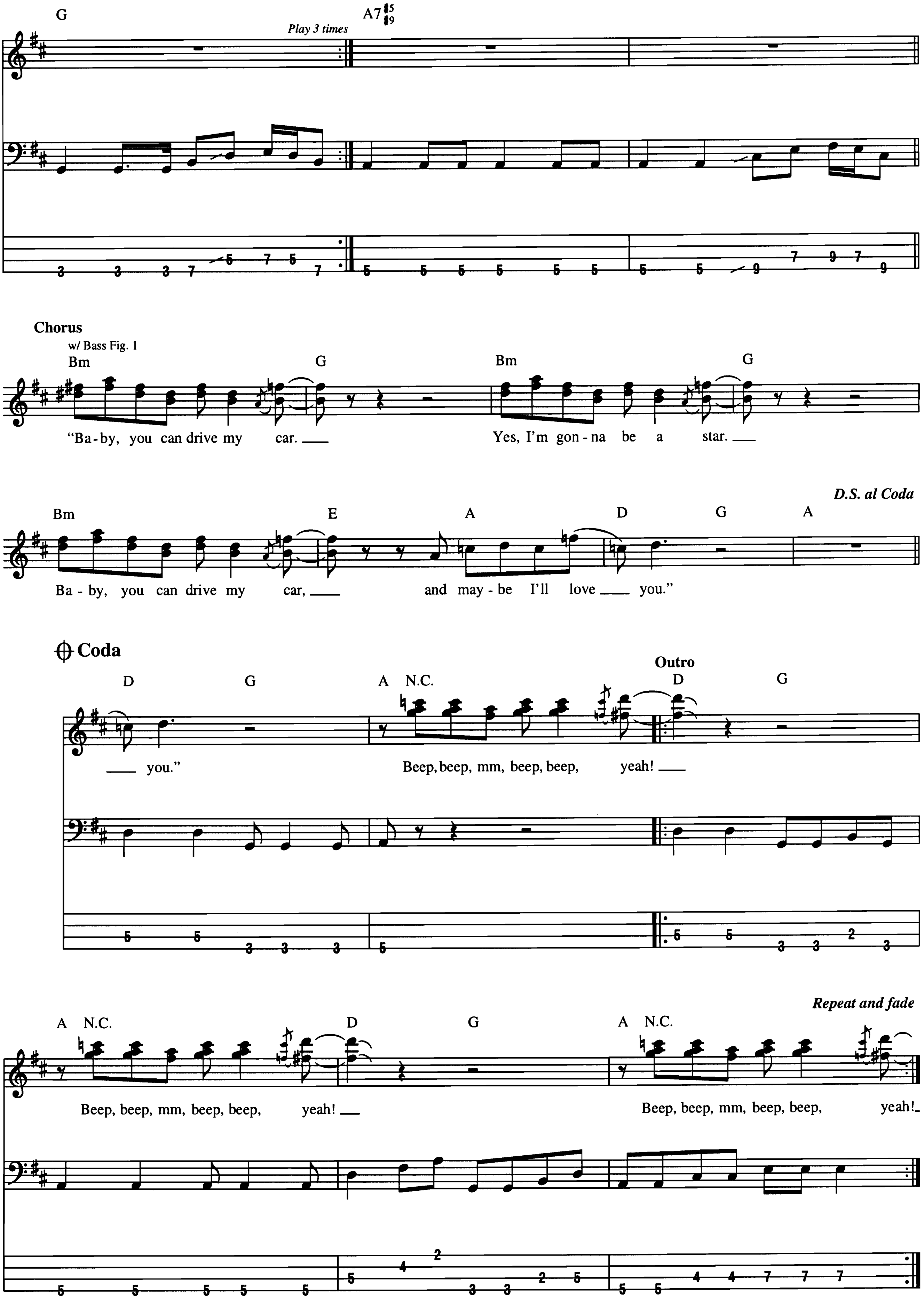
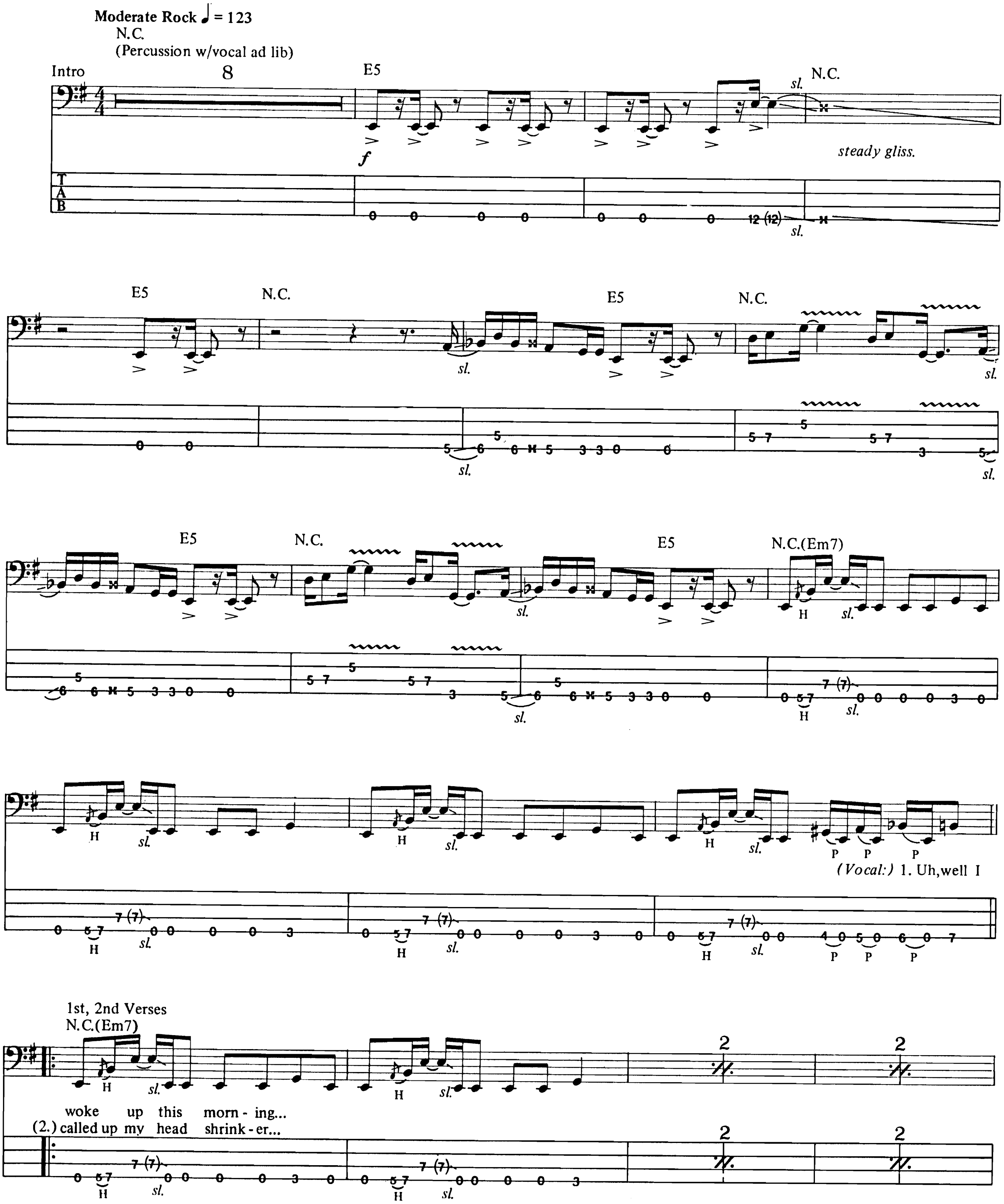

Chorus
Bm
G
in be - tween."
bet - ter time."
that's a start."
"Ba - by, you can drive my car.
Bass Fig. 1
Bm
G
Bm
Yes, I'm gon - na be a star.
Ba - by, you can drive my car,
1.
To Coda
E
A
D
G
A
and may - be I'll love you."
End Bass Fig. 1
2.
D
G
A N.C.
Guitar Solo
D
you."
Beep, beep, mm, beep, beep, yeah!
* Sing 1st time


G
A7♯5♯9
Play 3 times
Chorus
w/ Bass Fig. 1
Bm G Bm G
"Ba-by, you can drive my car. Yes, I'm gon-na be a star.
D.S. al Coda
Bm E A D G A
Ba-by, you can drive my car, and may-be I'll love you."
Coda
D G A N.C.
Outro
D G
you." Beep, beep, mm, beep, beep, yeah!
Repeat and fade
A N.C. D G A N.C.
Beep, beep, mm, beep, beep, yeah! Beep, beep, mm, beep, beep, yeah!

Eat the Rich

Words and Music by Steven Tyler, Joe Perry and Jim Vallance



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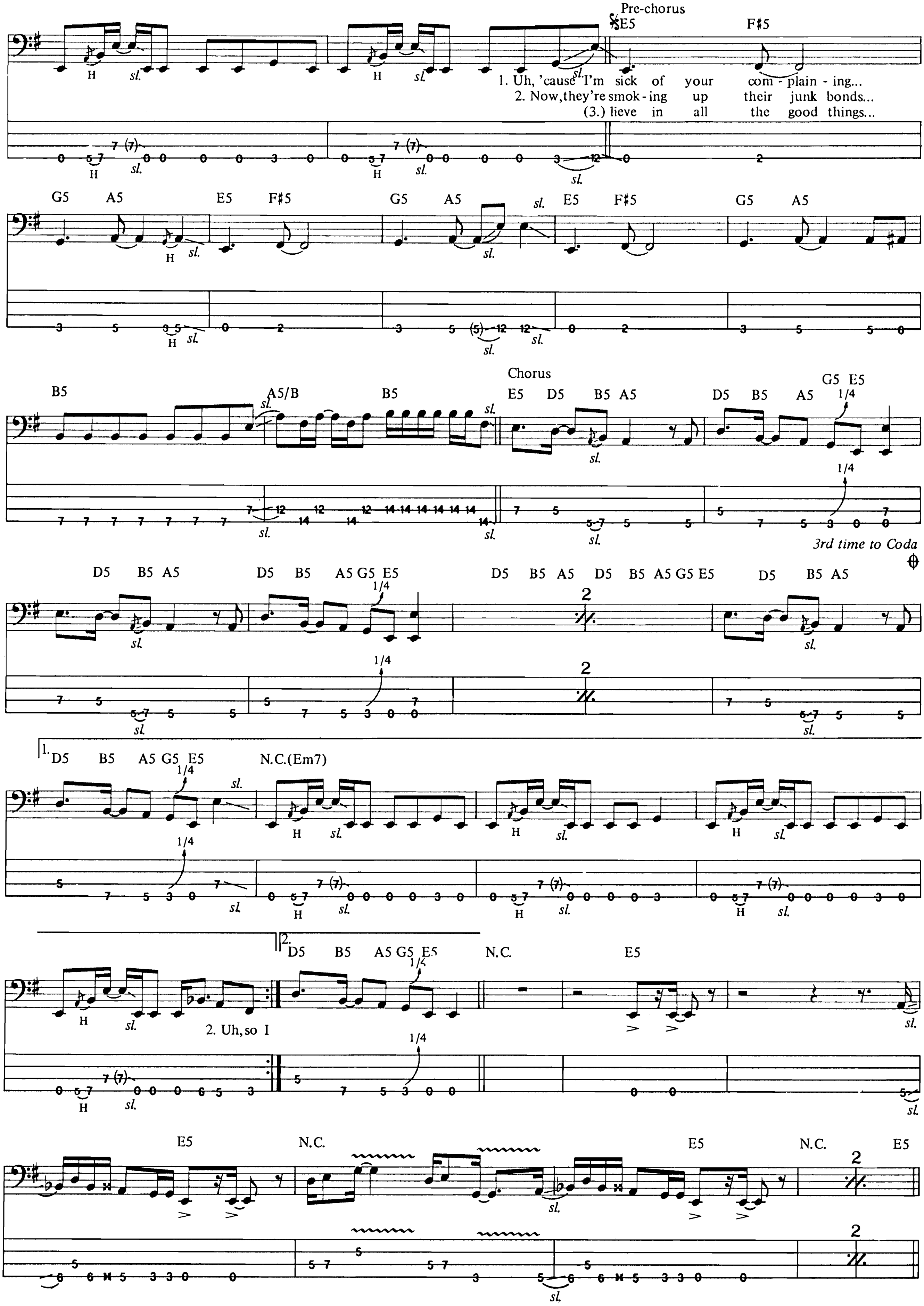
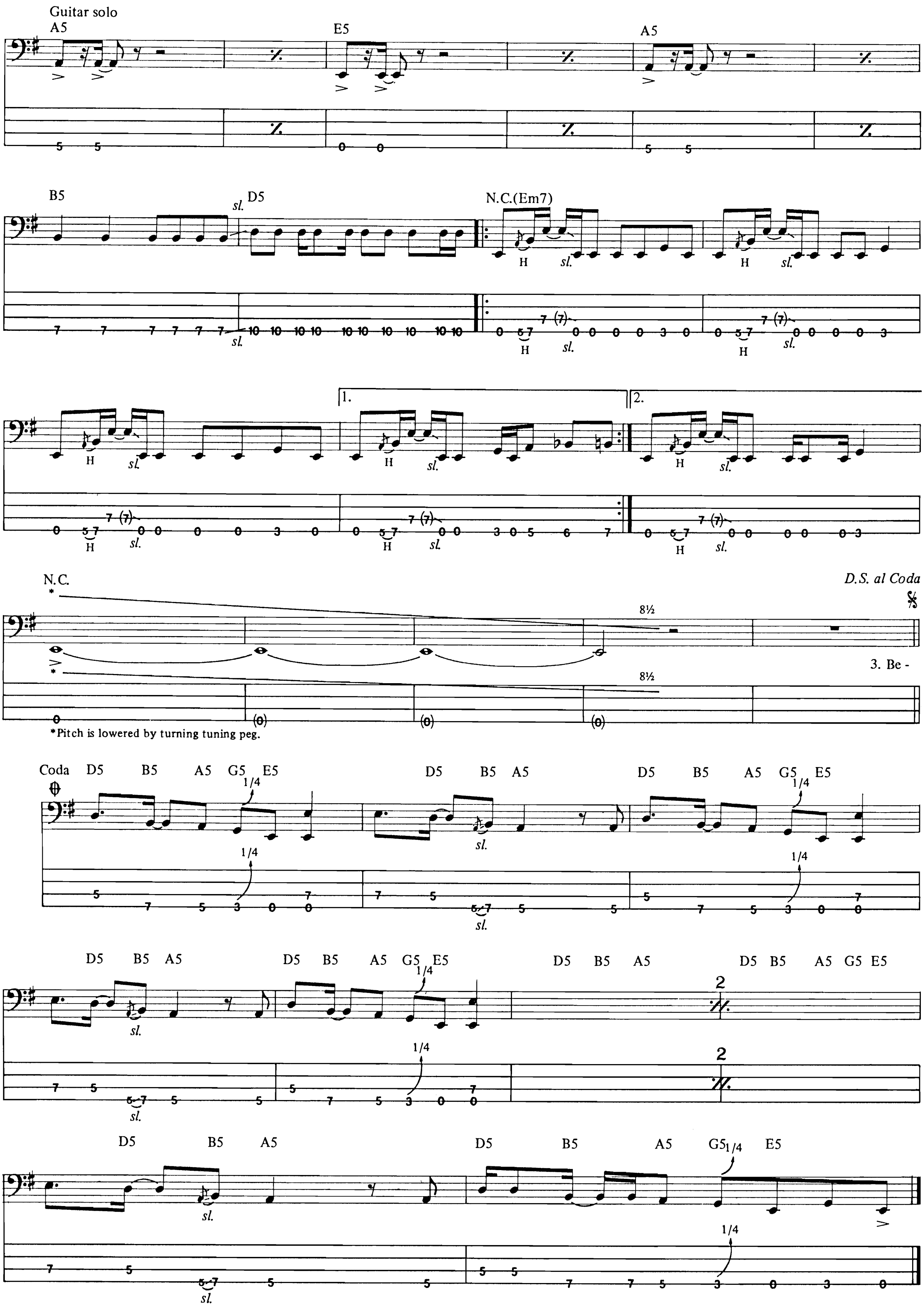
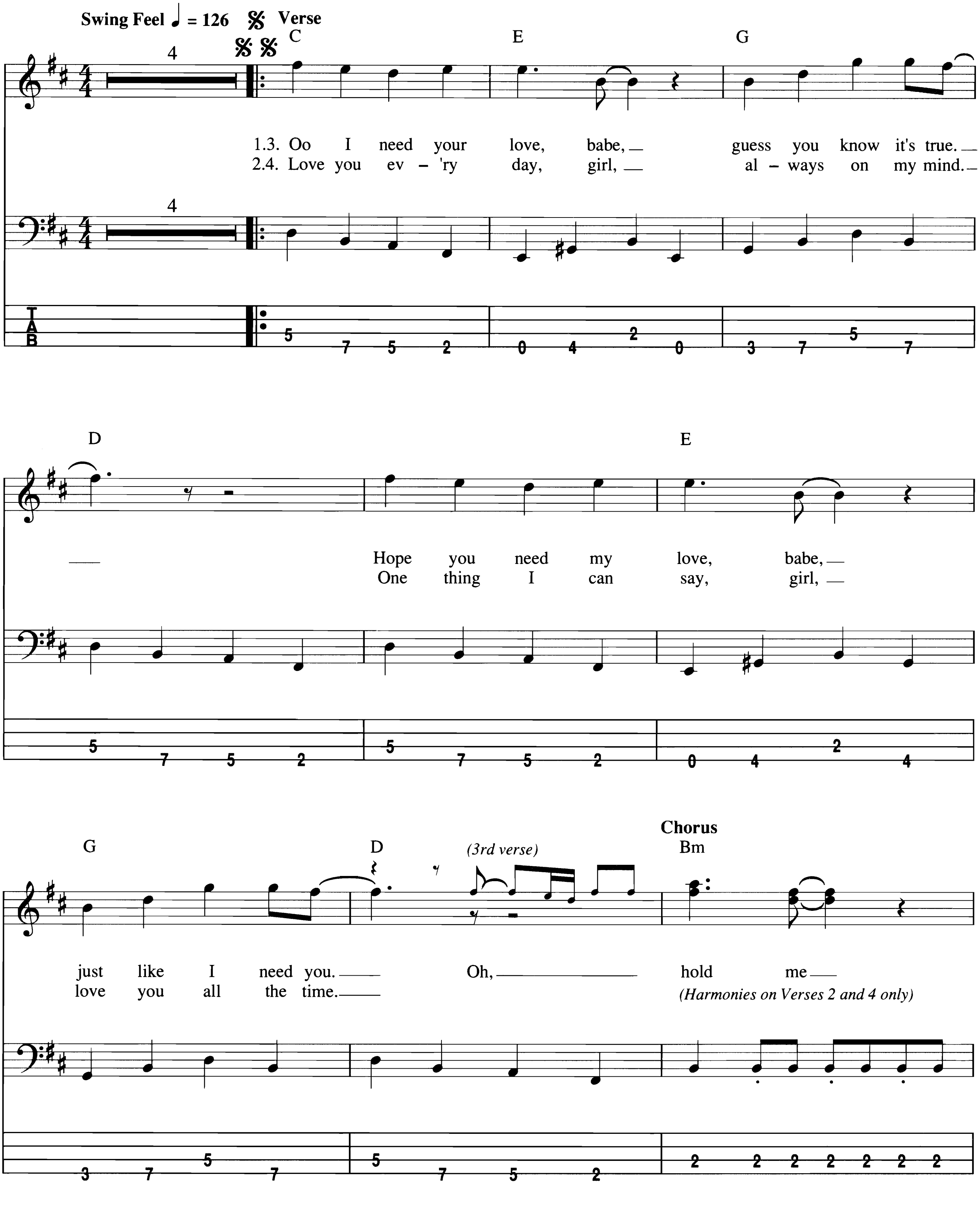

Pre-chorus
E5 F♯5
1. Uh, 'cause I'm sick of your com - plain - ing...
2. Now, they're smok - ing up their junk bonds...
(3.) lieve in all the good things...
G5 A5 E5 F♯5 G5 A5 E5 F♯5 G5 A5
B5 A5/B B5
Chorus
E5 D5 B5 A5 D5 B5 A5 G5 E5
3rd time to Coda
D5 B5 A5 D5 B5 A5 G5 E5 D5 B5 A5 D5 B5 A5 G5 E5 D5 B5 A5
1. D5 B5 A5 G5 E5 N.C.(Em7)
2. Uh, so I
2. D5 B5 A5 G5 E5 N.C. E5
E5 N.C. E5 N.C. E5


Guitar solo
A5
E5
A5
B5
D5
N.C.(Em7)
H
sl.
1.
2.
N.C.
8½
D.S. al Coda
3. Be -
*Pitch is lowered by turning tuning peg.
Coda
D5 B5 A5 G5 E5
1/4
D5 B5 A5
D5 B5 A5 G5 E5
D5 B5 A5
D5 B5 A5 G5 E5
D5 B5 A5
D5 B5 A5 G5 E5
D5 B5 A5
D5 B5 A5 G5 E5

Eight Days a Week

Words and Music by John Lennon and Paul McCartney



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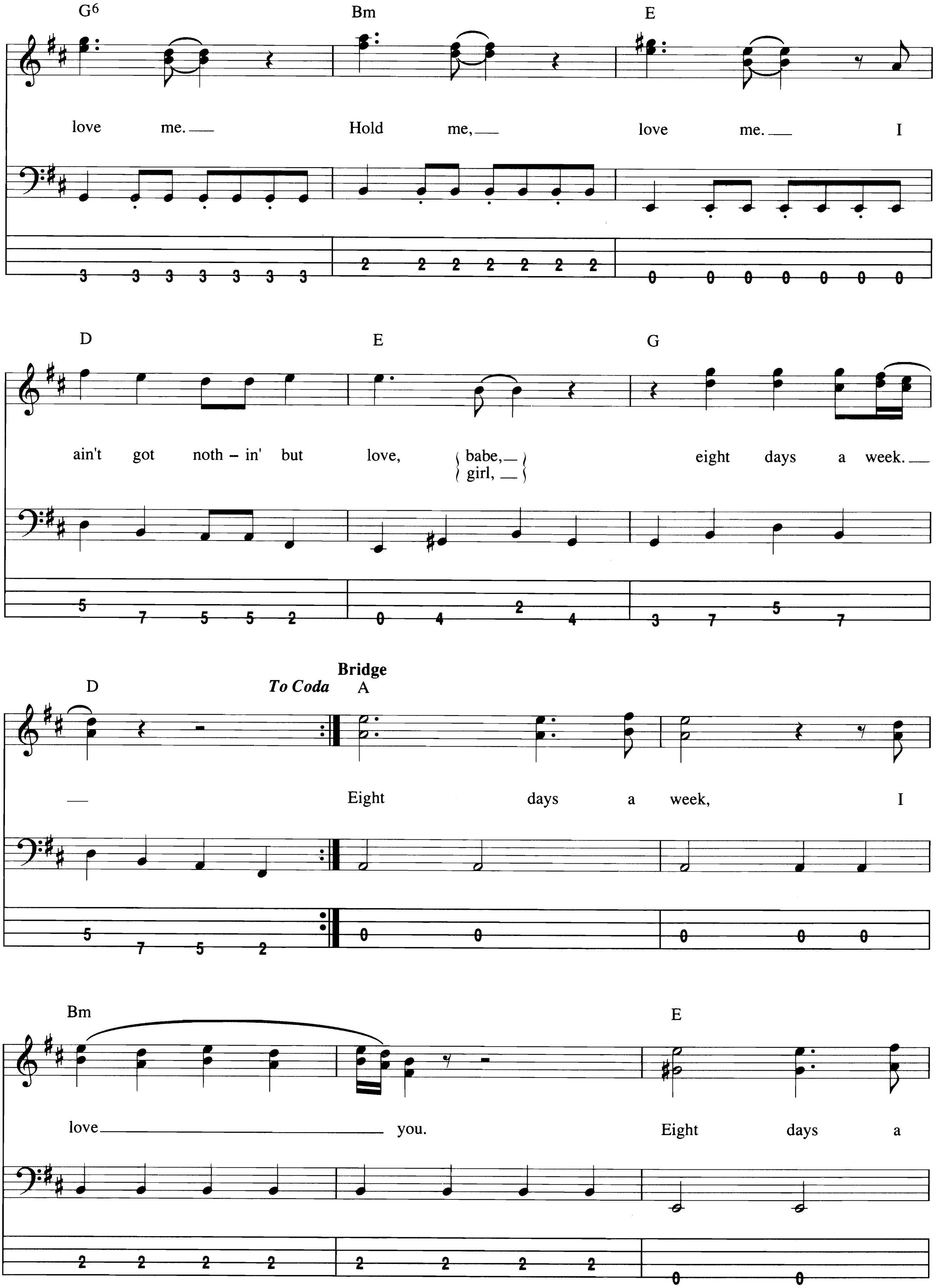
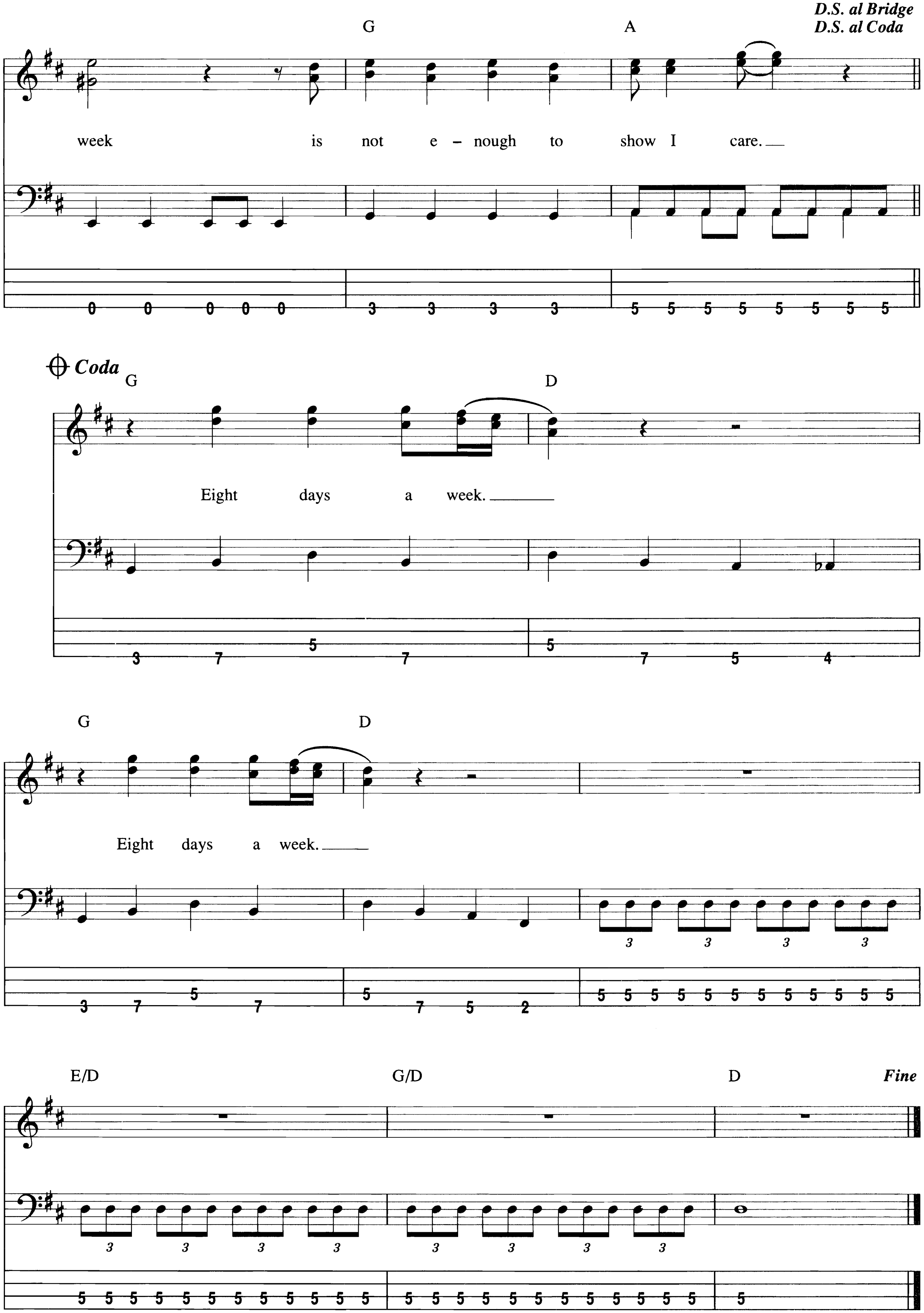
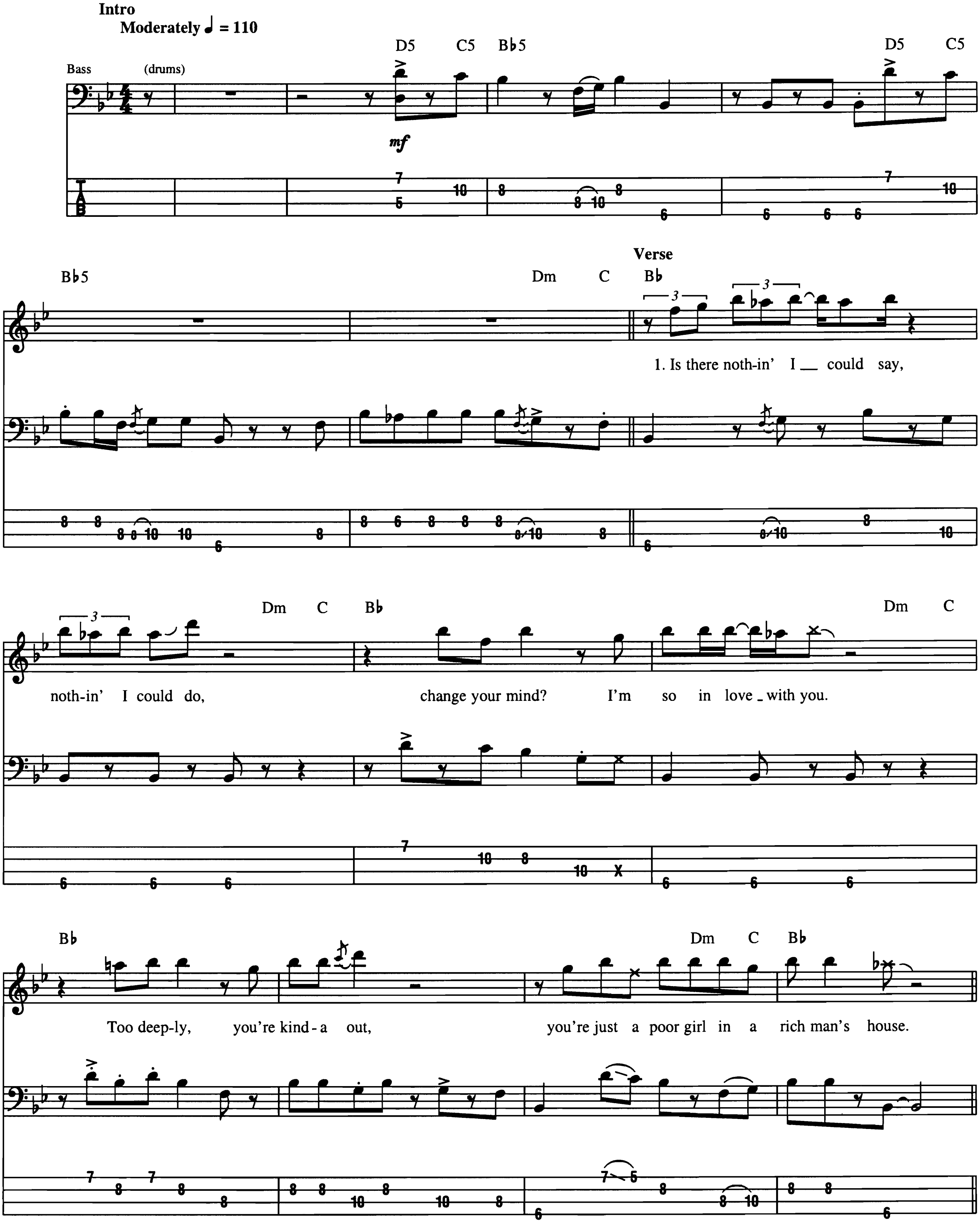

G6
Bm
E
love me. Hold me, love me. I
3 3 3 3 3 3 3
2 2 2 2 2 2 2
0 0 0 0 0 0 0
D
E
G
ain't got noth - in' but love, { babe, / girl, } eight days a week.
5 7 5 5 2
0 4 2 4
3 7 5 7
D
To Coda
Bridge
A
Eight days a week, I
5 7 5 2
0 0
0 0 0
Bm
E
love you. Eight days a
2 2 2 2
2 2 2 2
0 0


D.S. al Bridge
D.S. al Coda
G
A
week is not e – nough to show I care.
Coda
G
D
Eight days a week.
G
D
Eight days a week.
E/D
G/D
D
Fine

Emotional Rescue

Words and Music by Mick Jagger and Keith Richards



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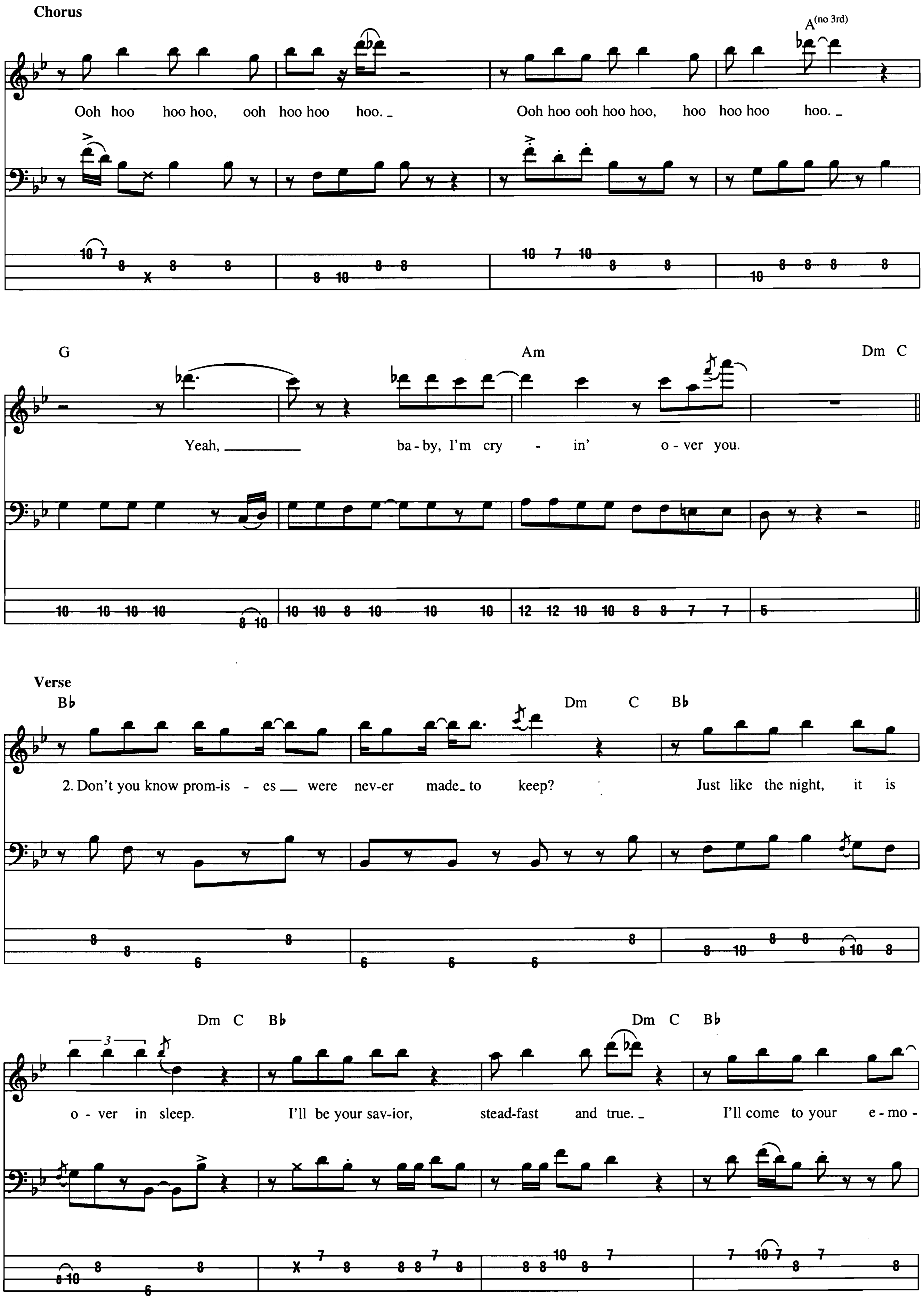
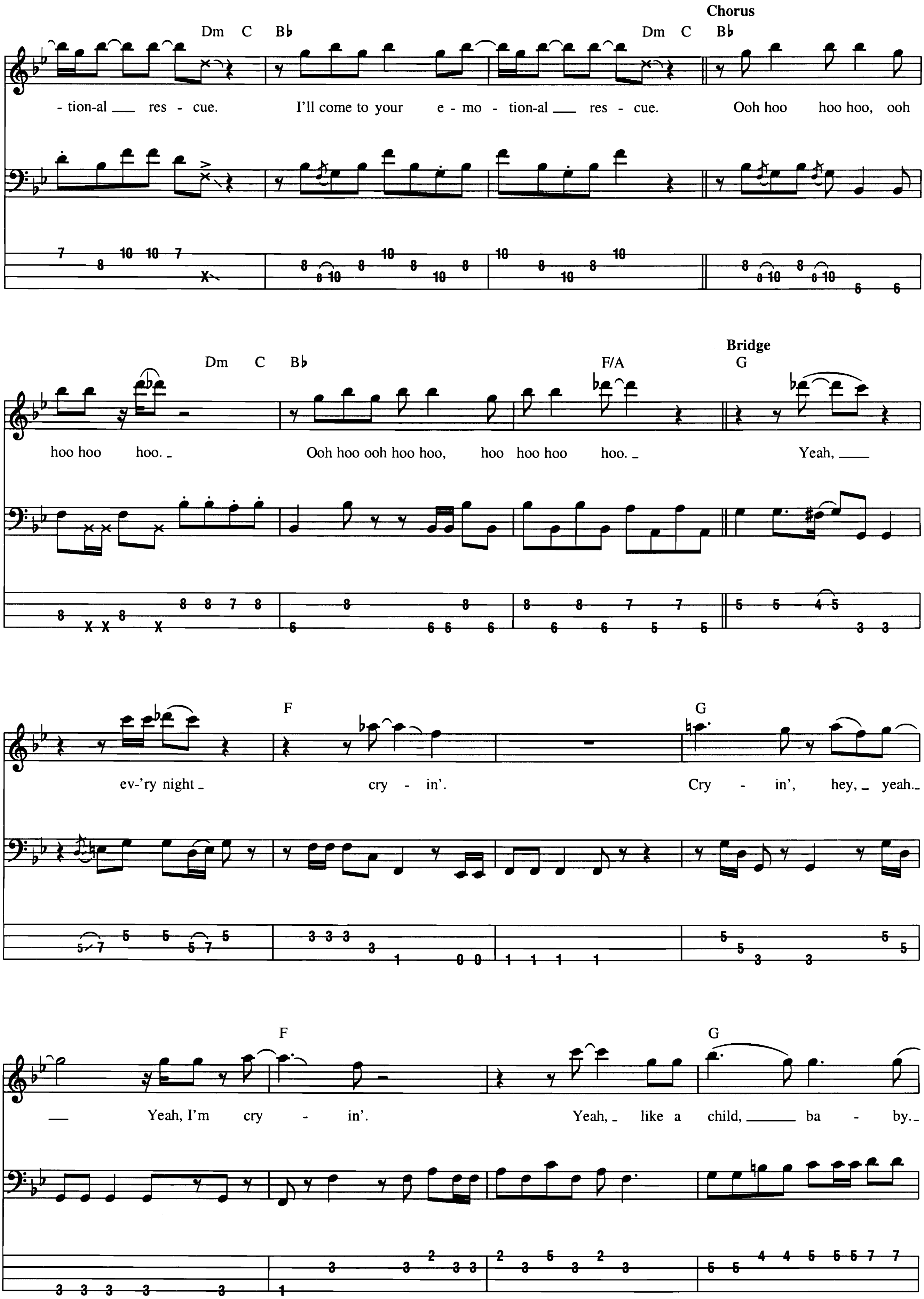
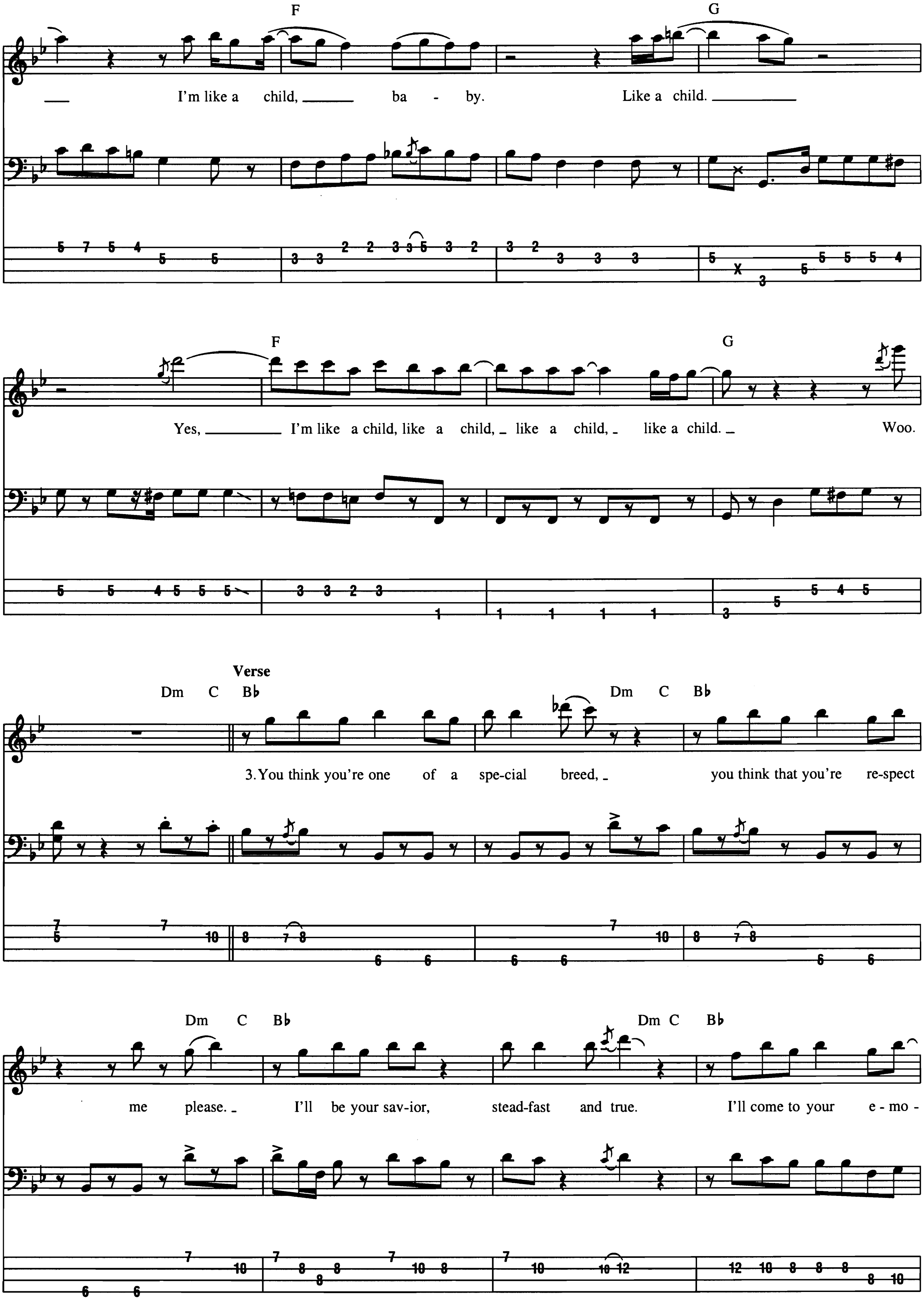
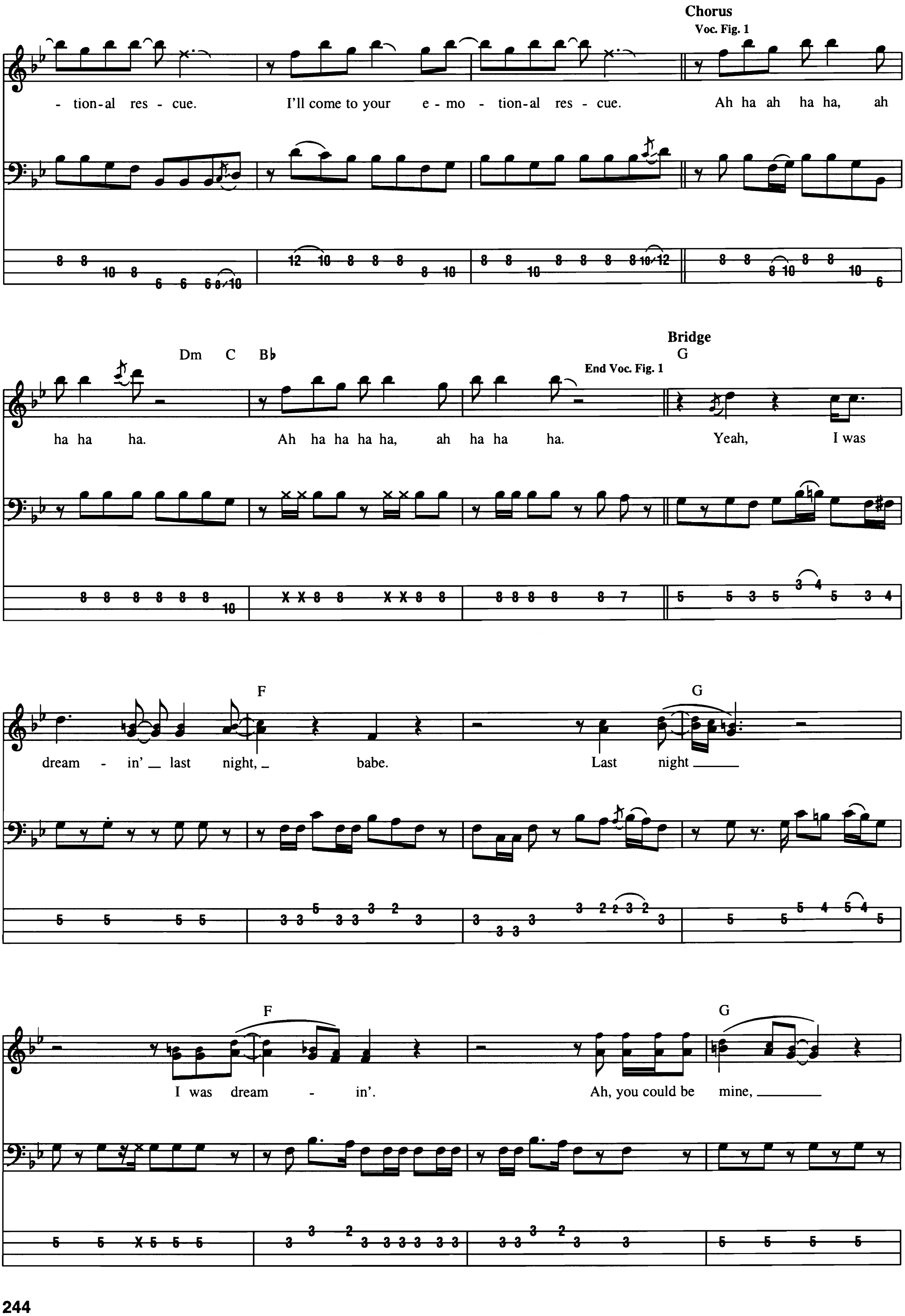
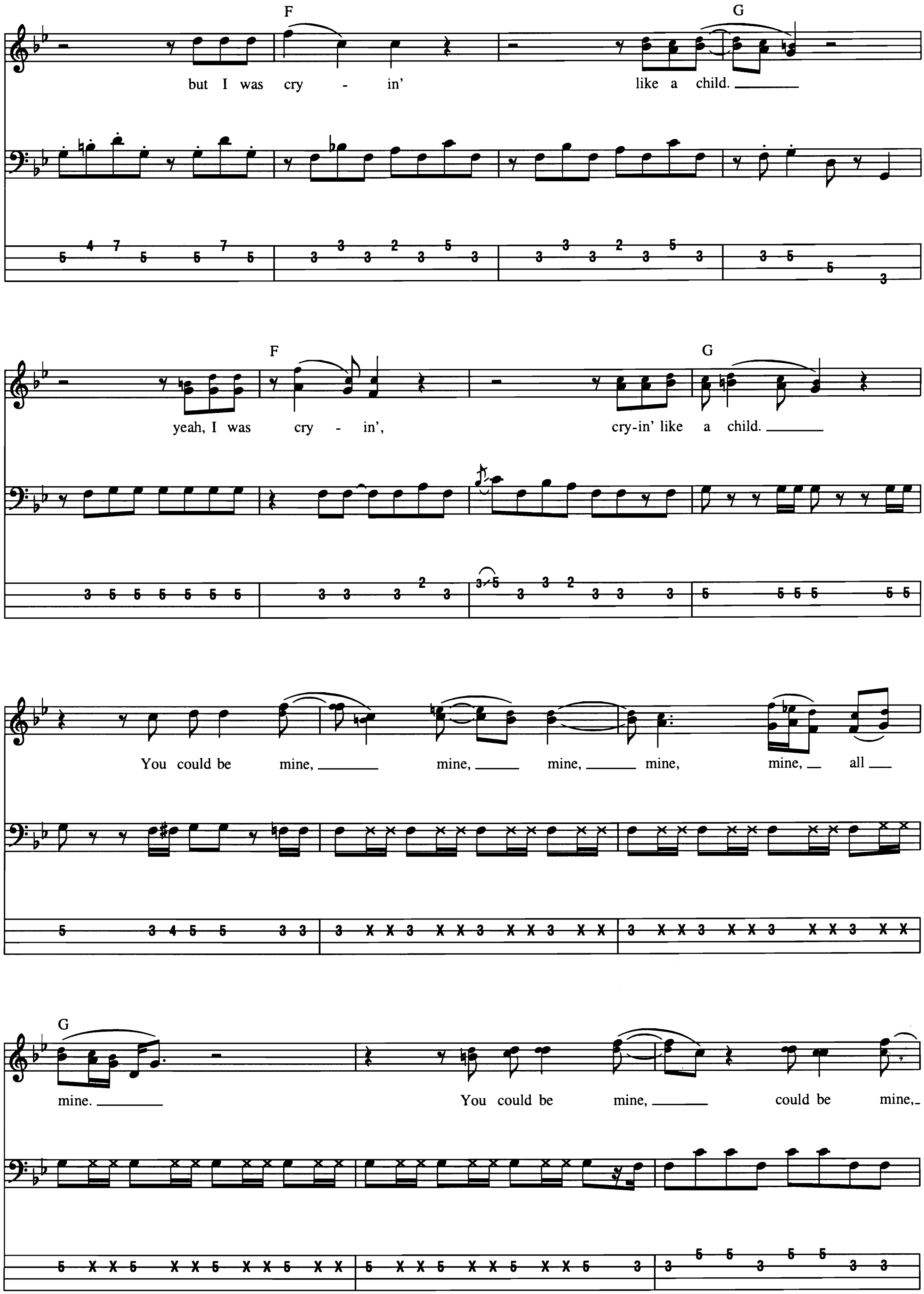

Chorus
A(no 3rd)
Ooh hoo hoo hoo, ooh hoo hoo hoo. _ Ooh hoo ooh hoo hoo, hoo hoo hoo hoo. _
G
Am
Dm C
Yeah, ____ ba - by, I'm cry - in' o - ver you.
Verse
Bb
Dm C Bb
2. Don't you know prom-is - es _ were nev-er made _ to keep? Just like the night, it is
Dm C Bb
Dm C Bb
o - ver in sleep. I'll be your sav-ior, stead-fast and true. _ I'll come to your e - mo -

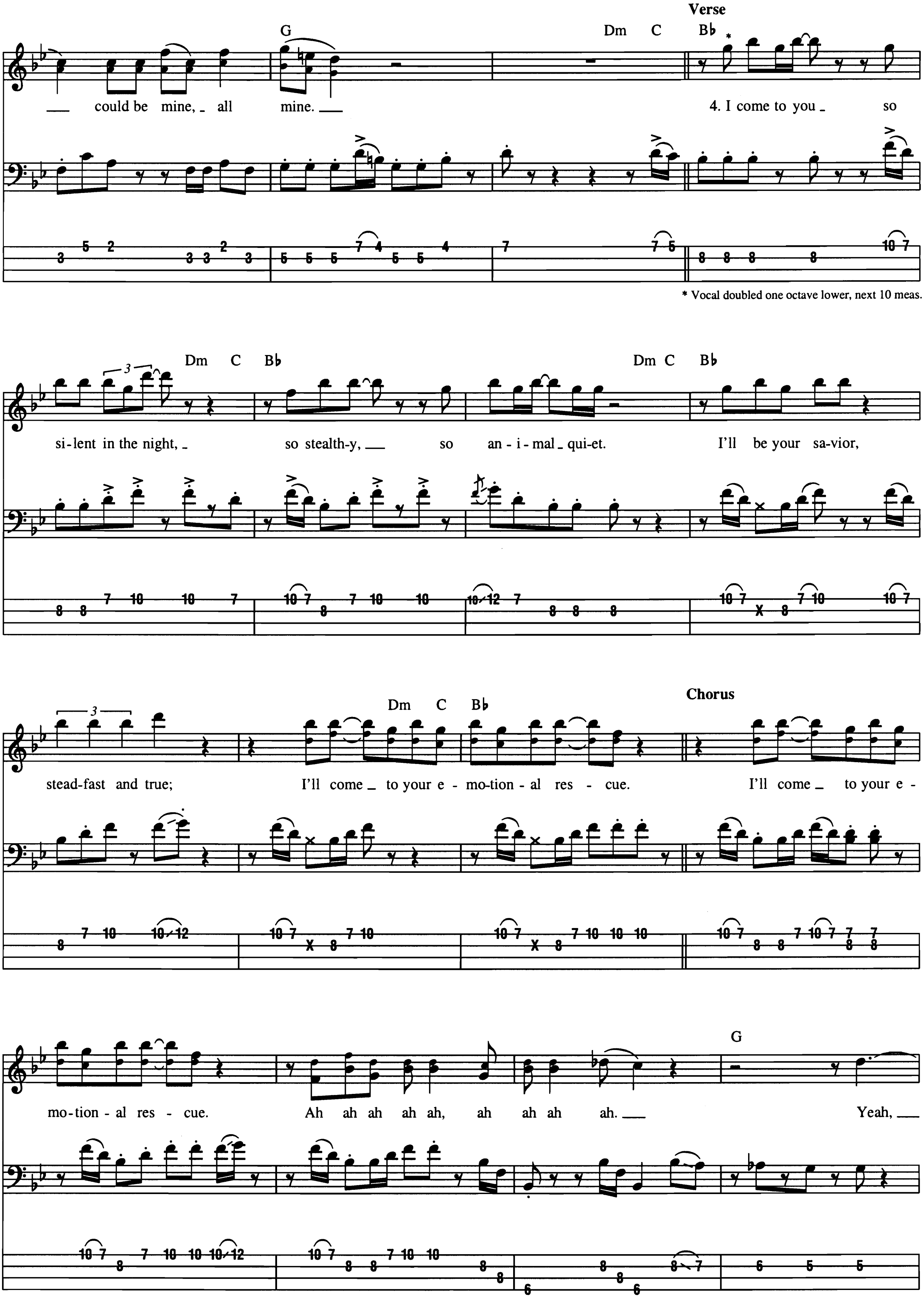

Dm C B♭
Chorus
Dm C B♭
- tion-al ___ res - cue. I'll come to your e - mo - tion-al ___ res - cue. Ooh hoo hoo hoo, ooh
Bridge
Dm C B♭
F/A
G
hoo hoo hoo. _ Ooh hoo ooh hoo hoo, hoo hoo hoo hoo. _ Yeah, ___
F
G
ev-'ry night _ cry - in'. Cry - in', hey, _ yeah._
F
G
___ Yeah, I'm cry - in'. Yeah, _ like a child, ___ ba - by._

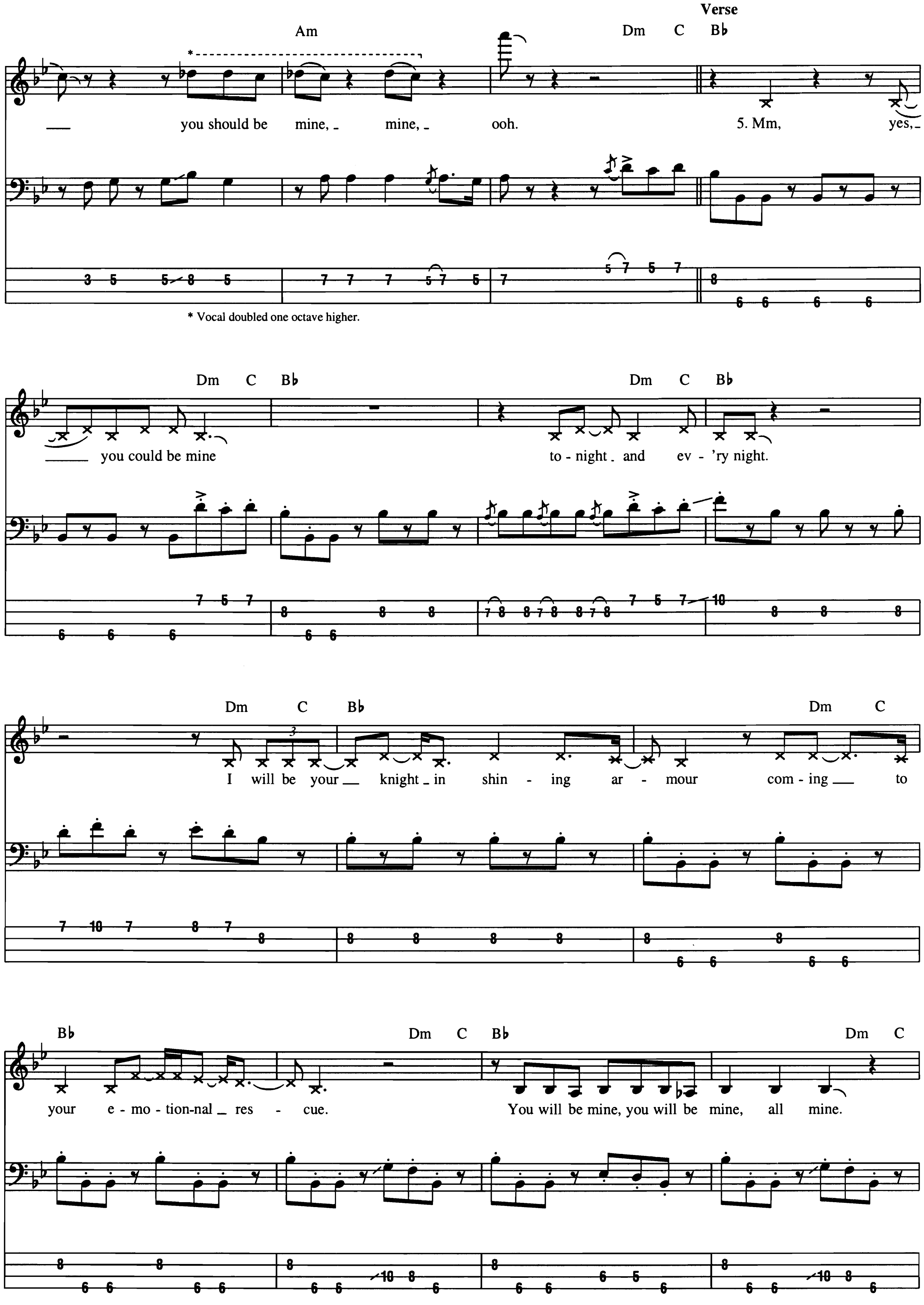

F G
I'm like a child, ba - by. Like a child.
F G
Yes, I'm like a child, like a child, like a child, like a child. Woo.
Verse
Dm C B♭ Dm C B♭
3. You think you're one of a spe-cial breed, you think that you're re-spect
Dm C B♭ Dm C B♭
me please. I'll be your sav-ior, stead-fast and true. I'll come to your e - mo -

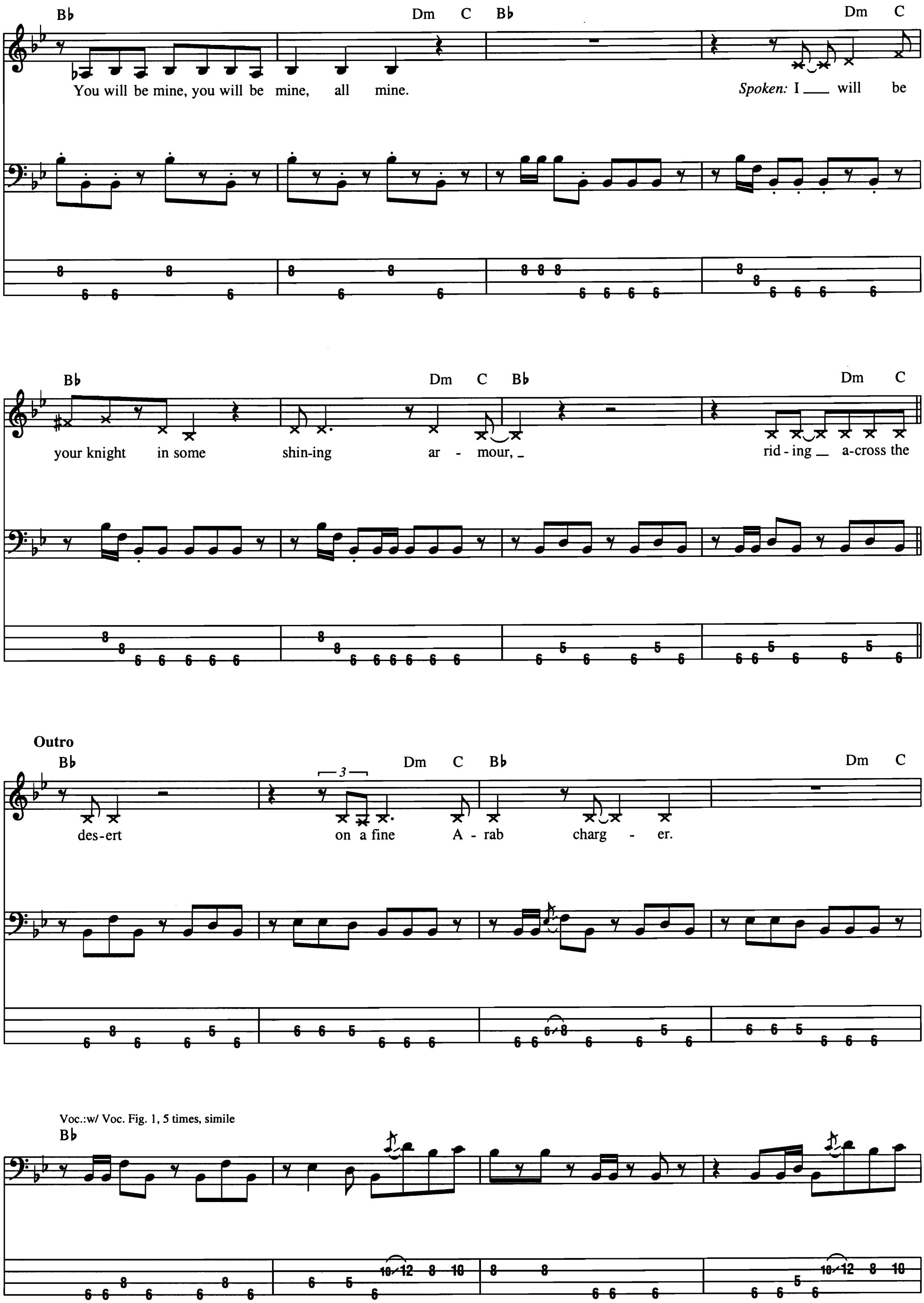

Chorus
Voc. Fig. 1
- tion-al res - cue. I'll come to your e - mo - tion-al res - cue. Ah ha ah ha ha, ah
Dm C B♭
Bridge
G
End Voc. Fig. 1
ha ha ha. Ah ha ha ha ha, ah ha ha ha. Yeah, I was
F
G
dream - in' last night, babe. Last night
F
G
I was dream - in'. Ah, you could be mine,

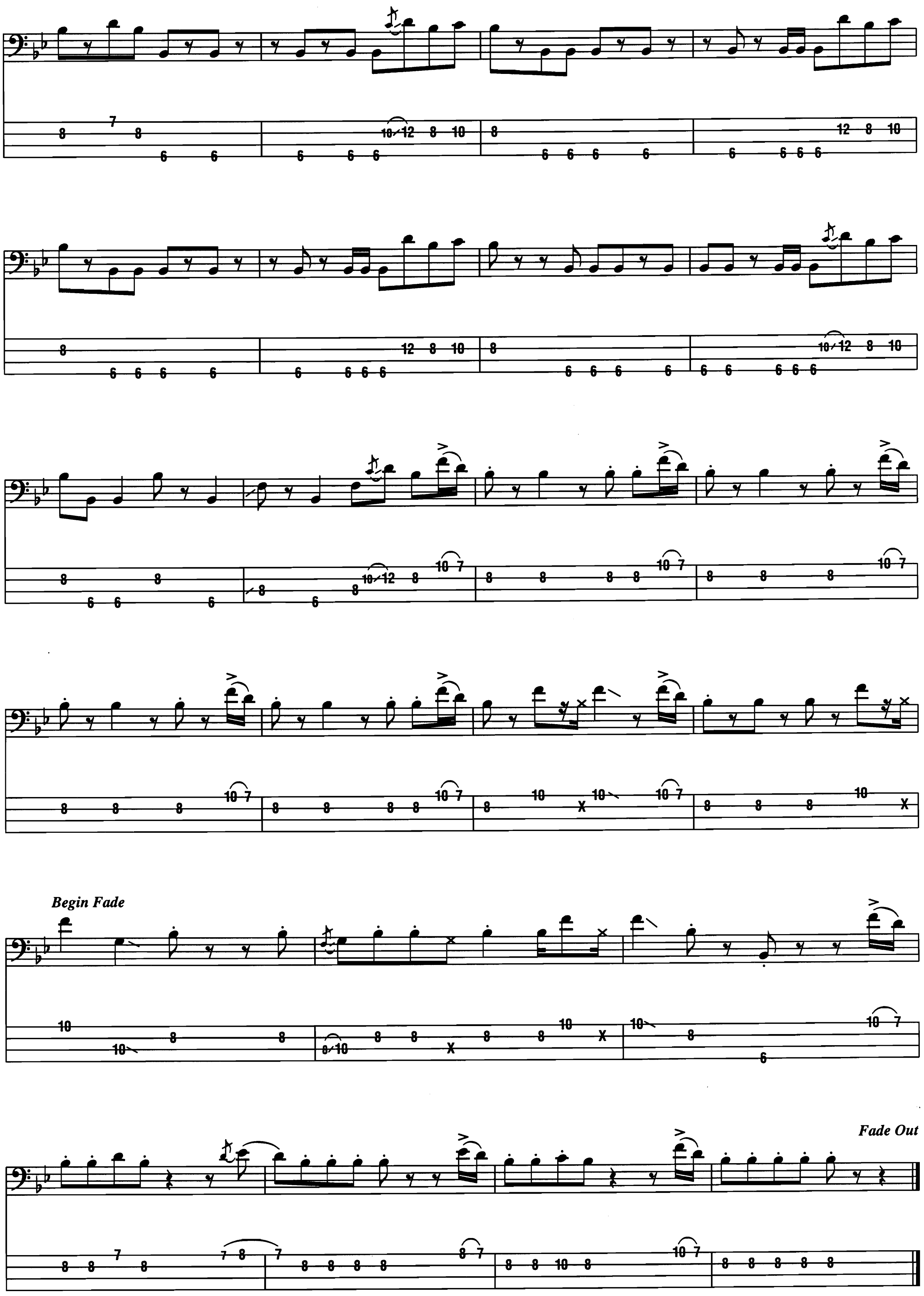


F
G
but I was cry - in' like a child.
F
G
yeah, I was cry - in', cry-in' like a child.
You could be mine, mine, mine, mine, mine, all
G
mine.
You could be mine, could be mine,


G
Dm C B♭
Verse
could be mine, all mine.
4. I come to you so
* Vocal doubled one octave lower, next 10 meas.
Dm C B♭
Dm C B♭
si-lent in the night, so stealth-y, so an-i-mal qui-et. I'll be your sa-vior,
Dm C B♭
Chorus
stead-fast and true; I'll come to your e-mo-tion-al res-cue. I'll come to your e-
G
mo-tion-al res-cue. Ah ah ah ah ah, ah ah ah ah. Yeah,


Am
you should be mine, mine, ooh.
Verse
Dm C B♭
5. Mm, yes, you could be mine
Dm C B♭
to-night and ev-'ry night.
Dm C B♭
I will be your knight in shin-ing ar-mour
Dm C
com-ing to
B♭
your e-mo-tion-nal res-cue.
Dm C B♭
You will be mine, you will be mine, all mine.
Dm C
* Vocal doubled one octave higher.

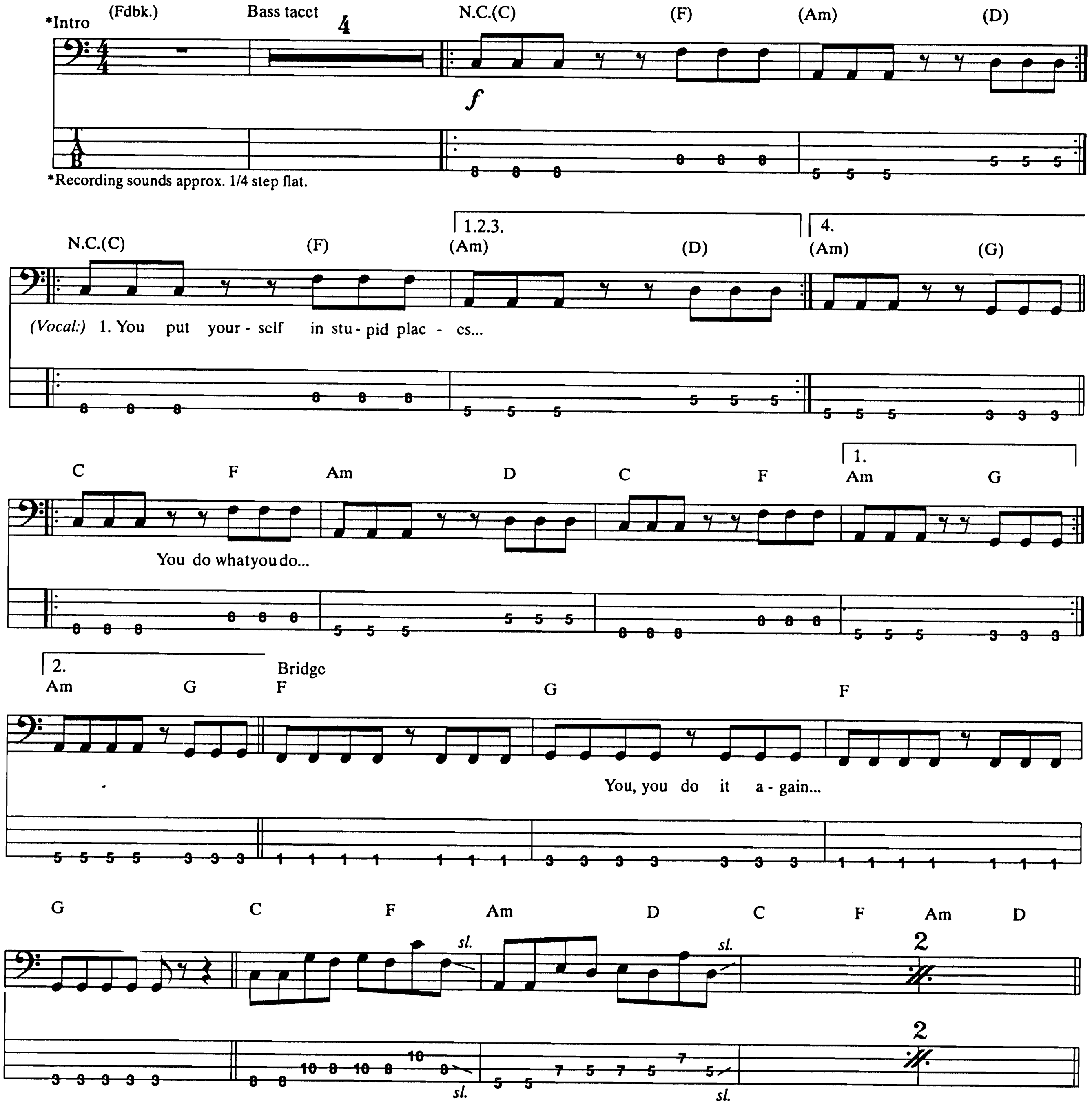

Bb
Dm C Bb
Dm C
You will be mine, you will be mine, all mine.
Spoken: I will be
Bb
Dm C Bb
Dm C
your knight in some shin-ing ar - mour, rid - ing a-cross the
Outro
Bb
Dm C Bb
Dm C
des-ert on a fine A - rab charg - er.
Voc.:w/ Voc. Fig. 1, 5 times, simile
Bb


Begin Fade
Fade Out

Everything to Everyone

Words by Art Alexakis
Music by Art Alexakis and Everclear

Moderate Rock ♩ = 98



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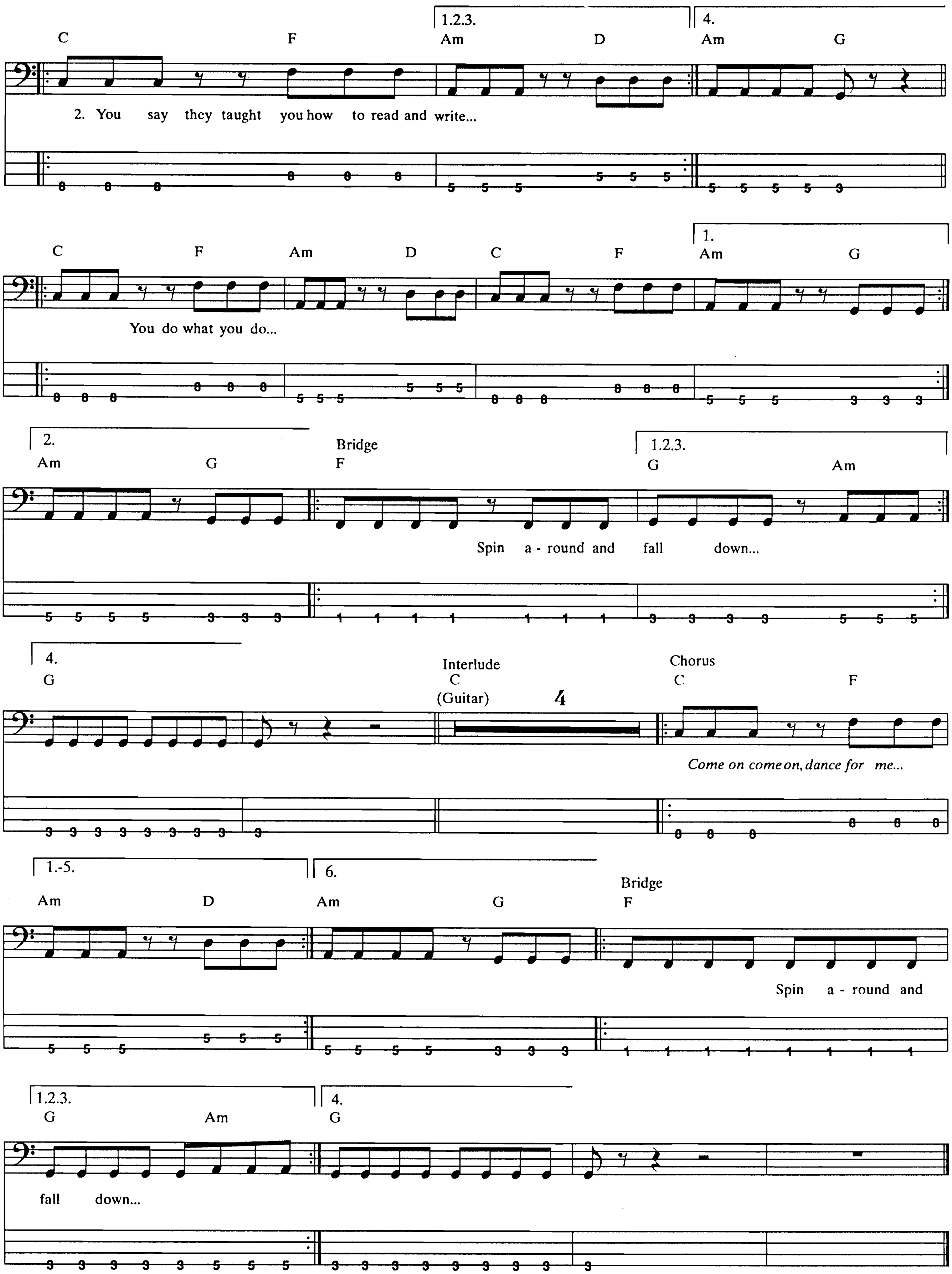
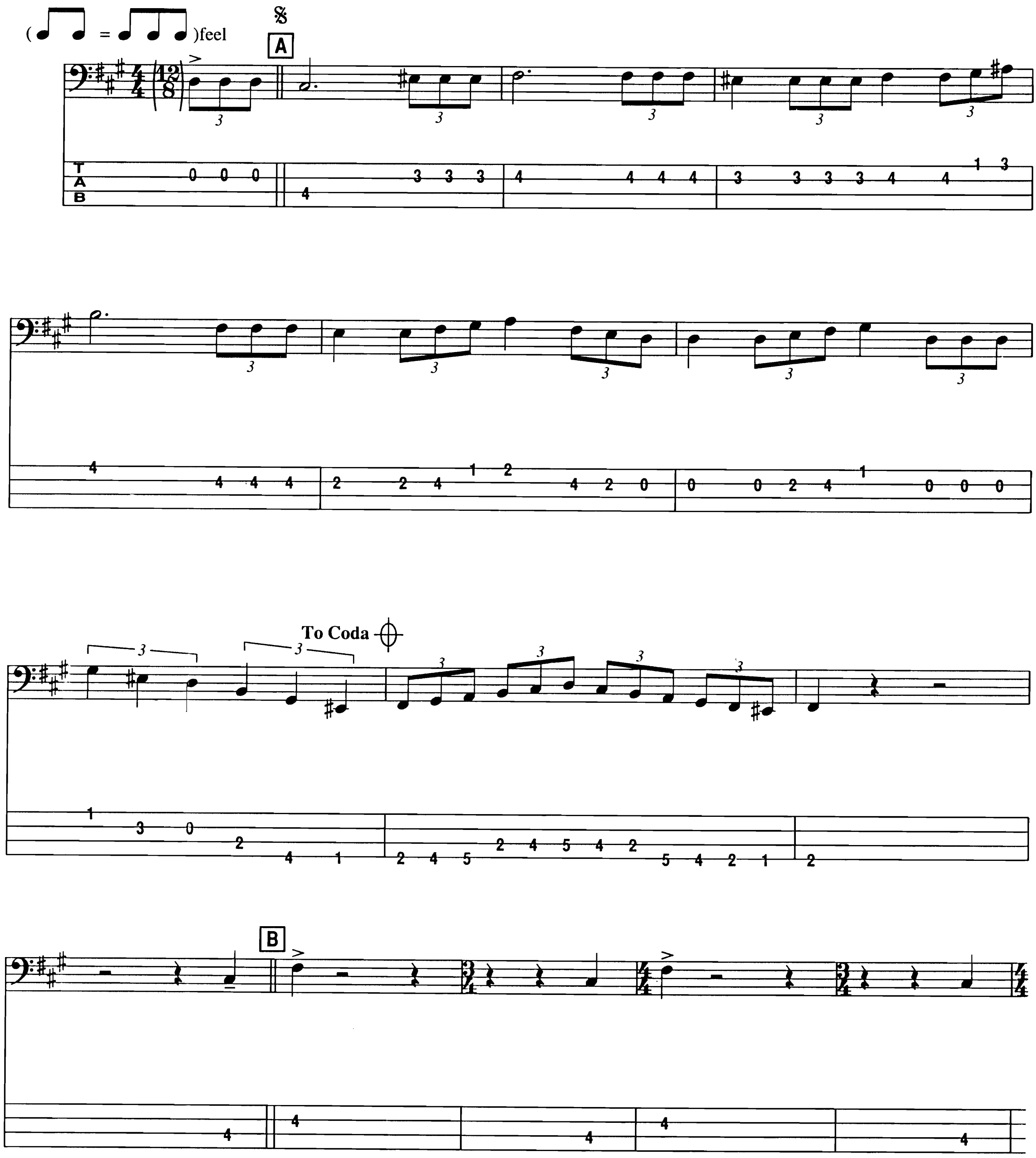

1.2.3.
4.
C F Am D Am G
2. You say they taught you how to read and write...
C F Am D C F
1.
Am G
You do what you do...
2.
Am G
Bridge
F
1.2.3.
G Am
Spin a - round and fall down...
4.
G
Interlude
C
(Guitar)
4
Chorus
C F
Come on come on, dance for me...
1.-5.
Am D
6.
Am G
Bridge
F
Spin a - round and
1.2.3.
G Am
4.
G
fall down...

Far Beyond the Sun

Words and Music by Yngwie Malmsteen

Tune to E♭:
①= G♭ ②= D♭
③= A♭ ④= E♭

♩ = ca 162



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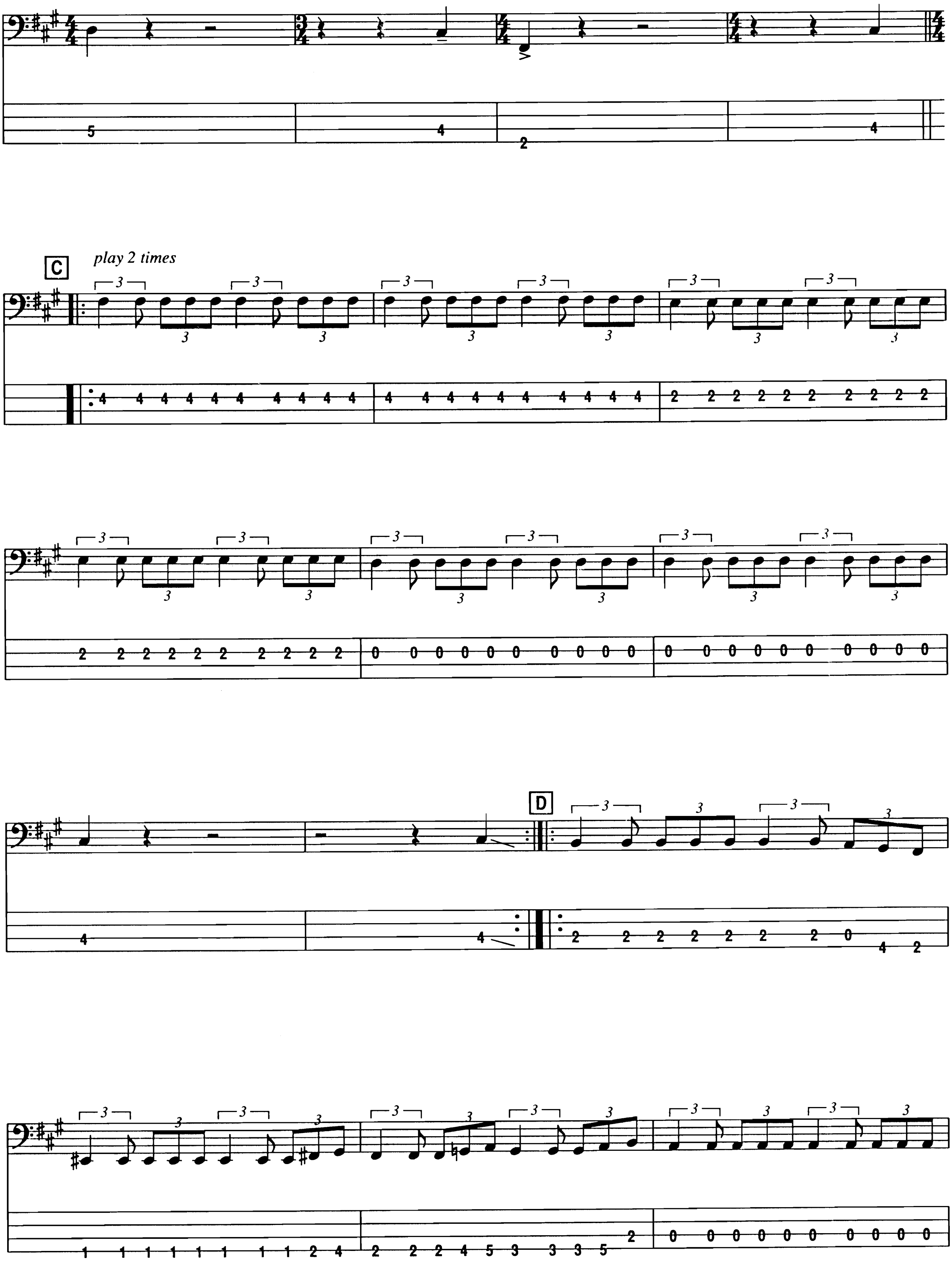
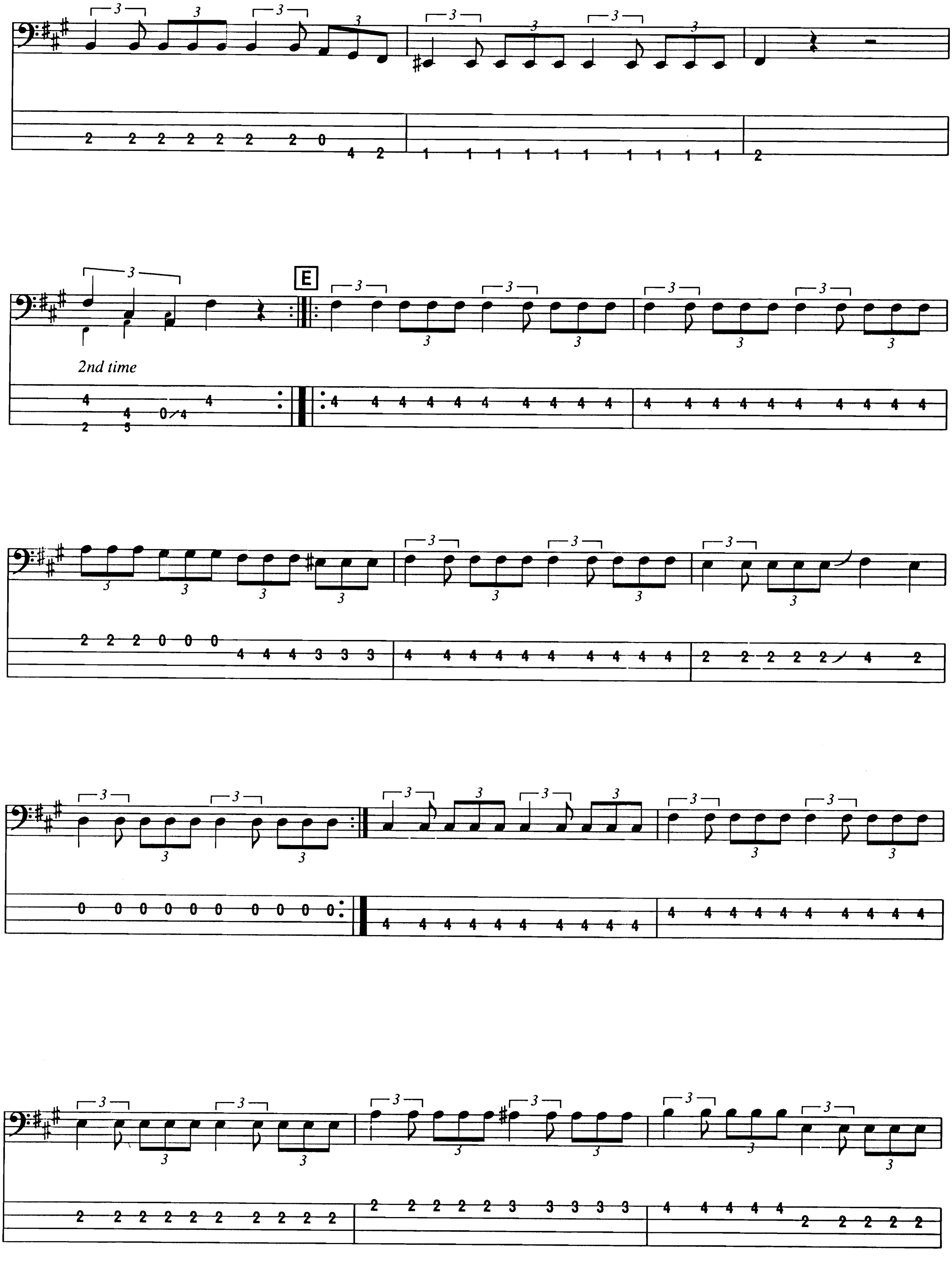
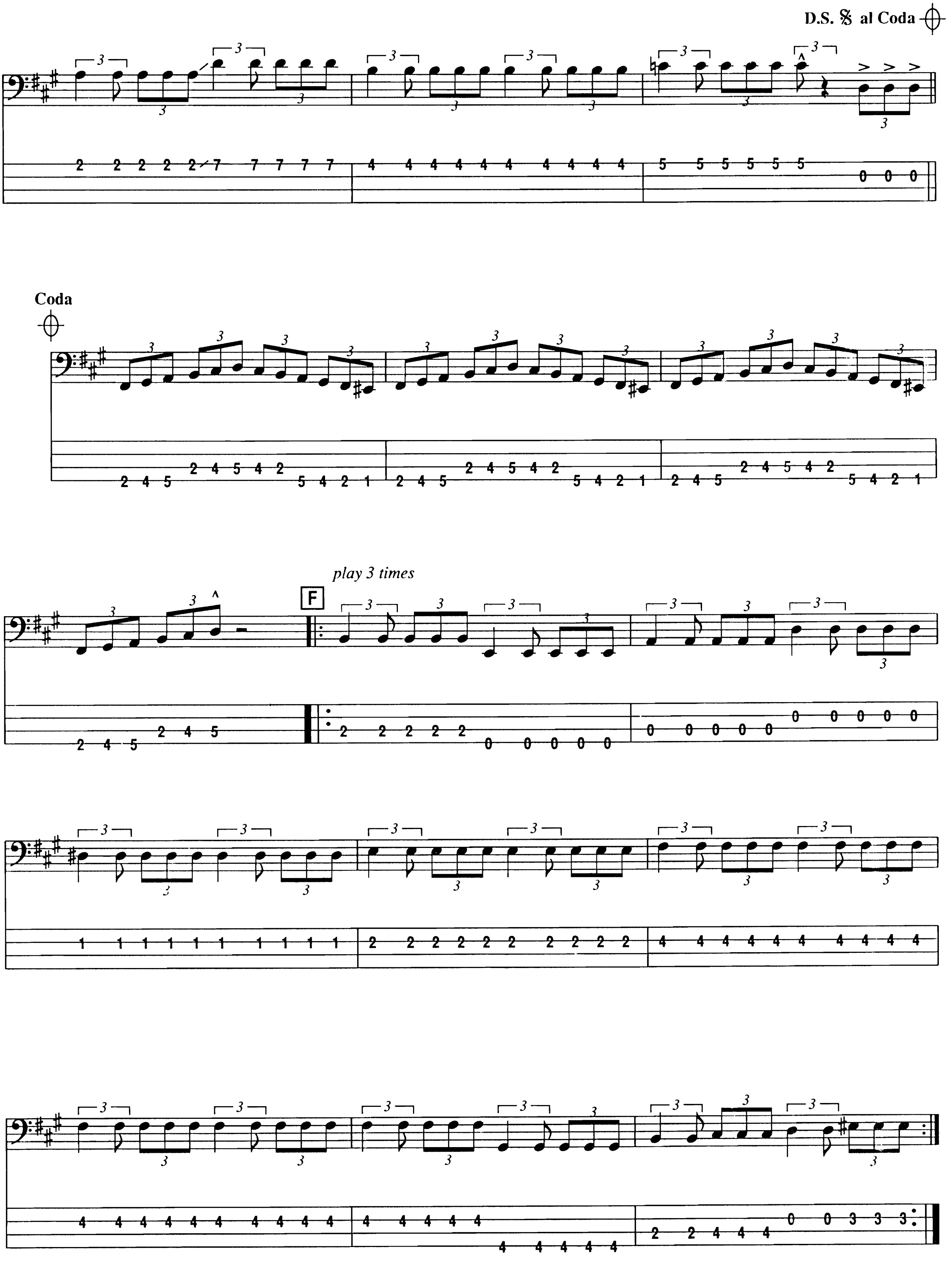
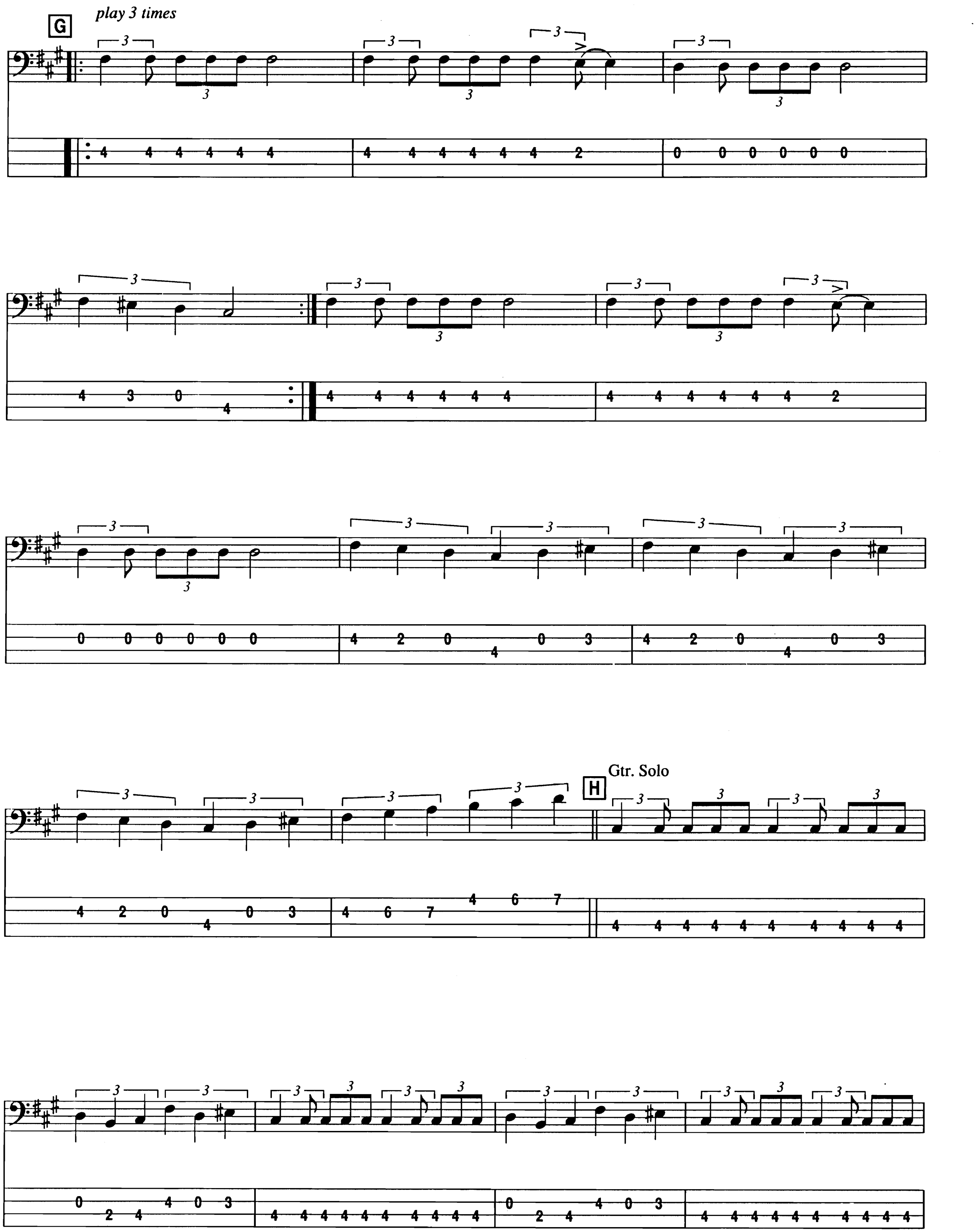
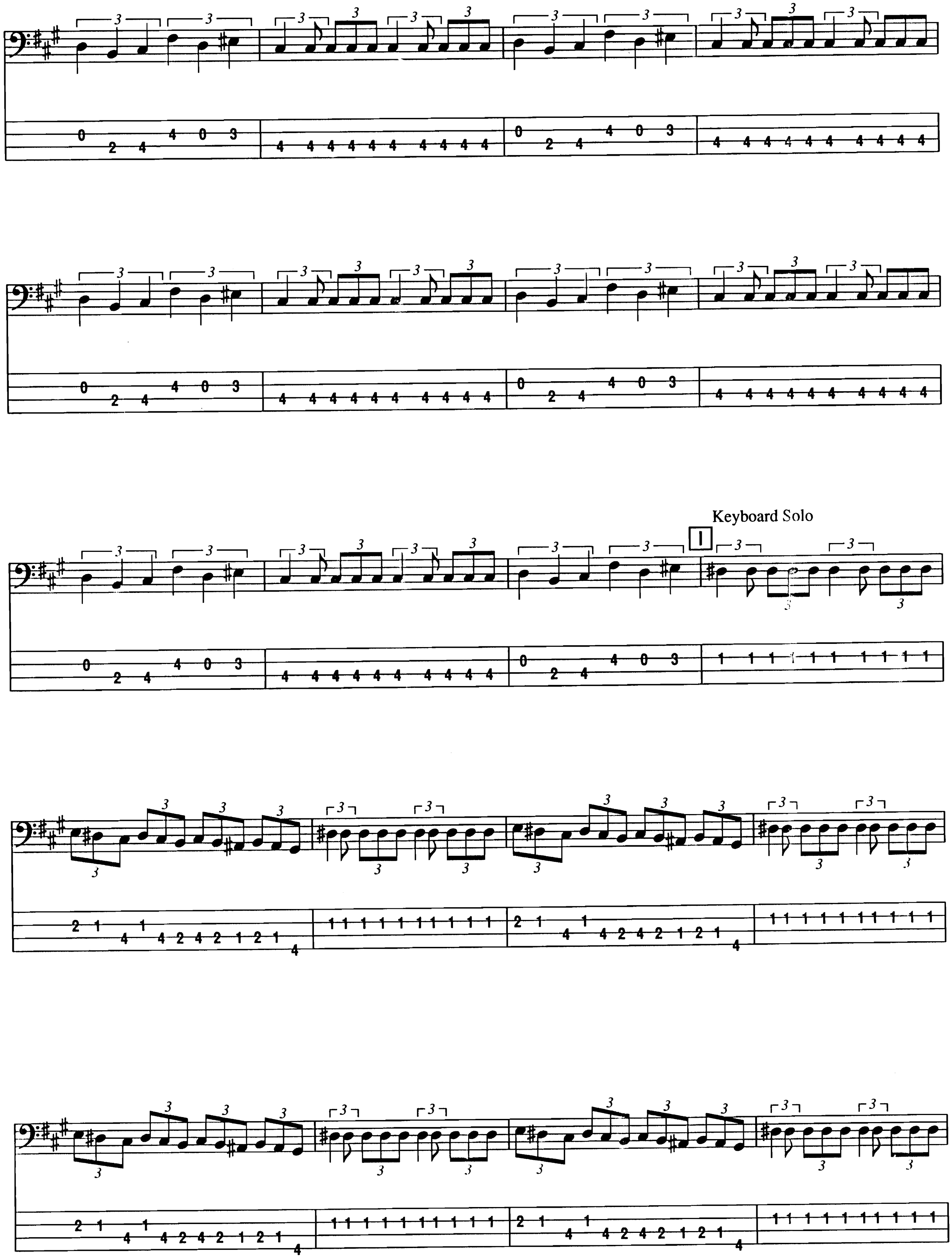

C
play 2 times
D

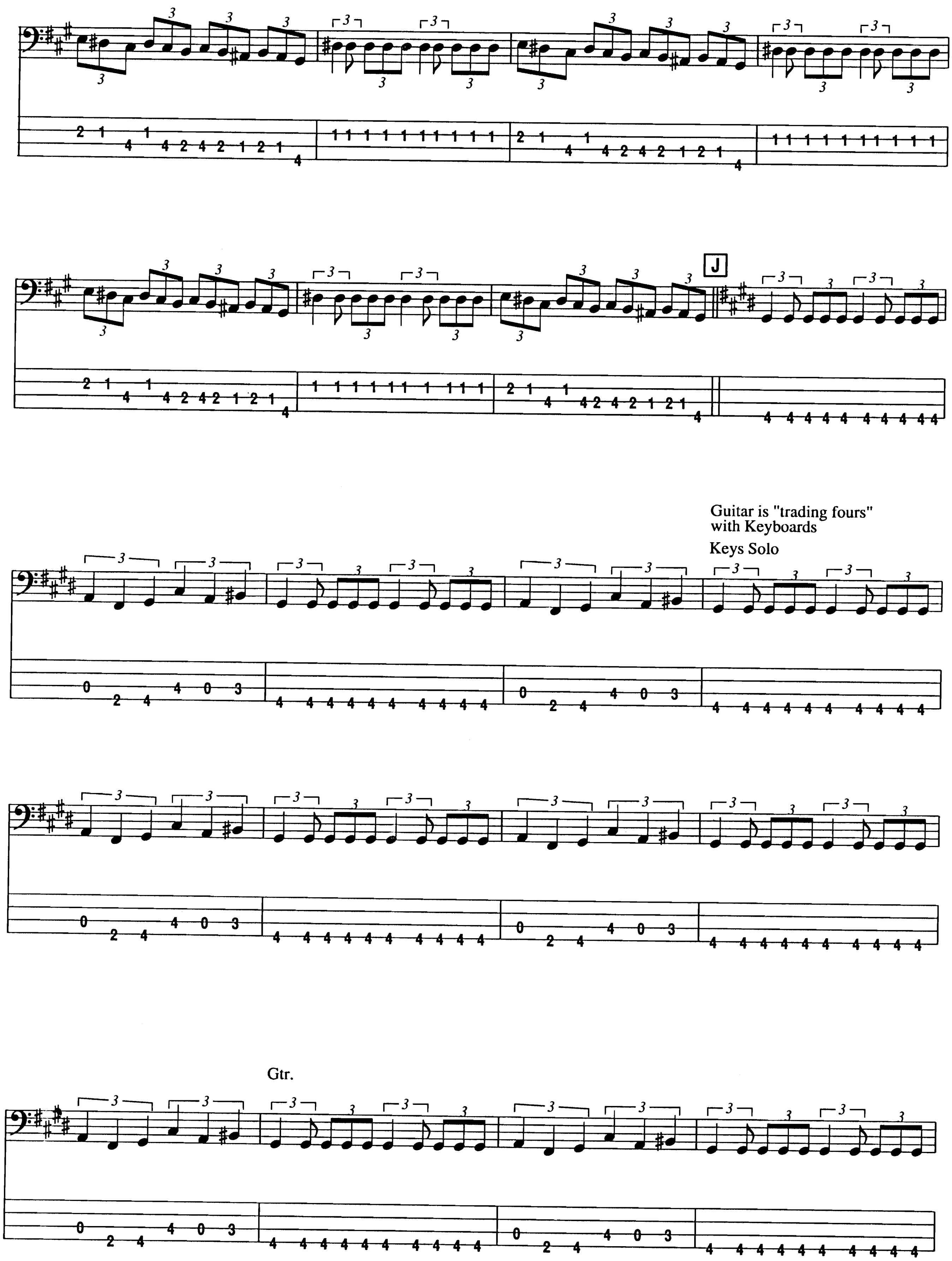


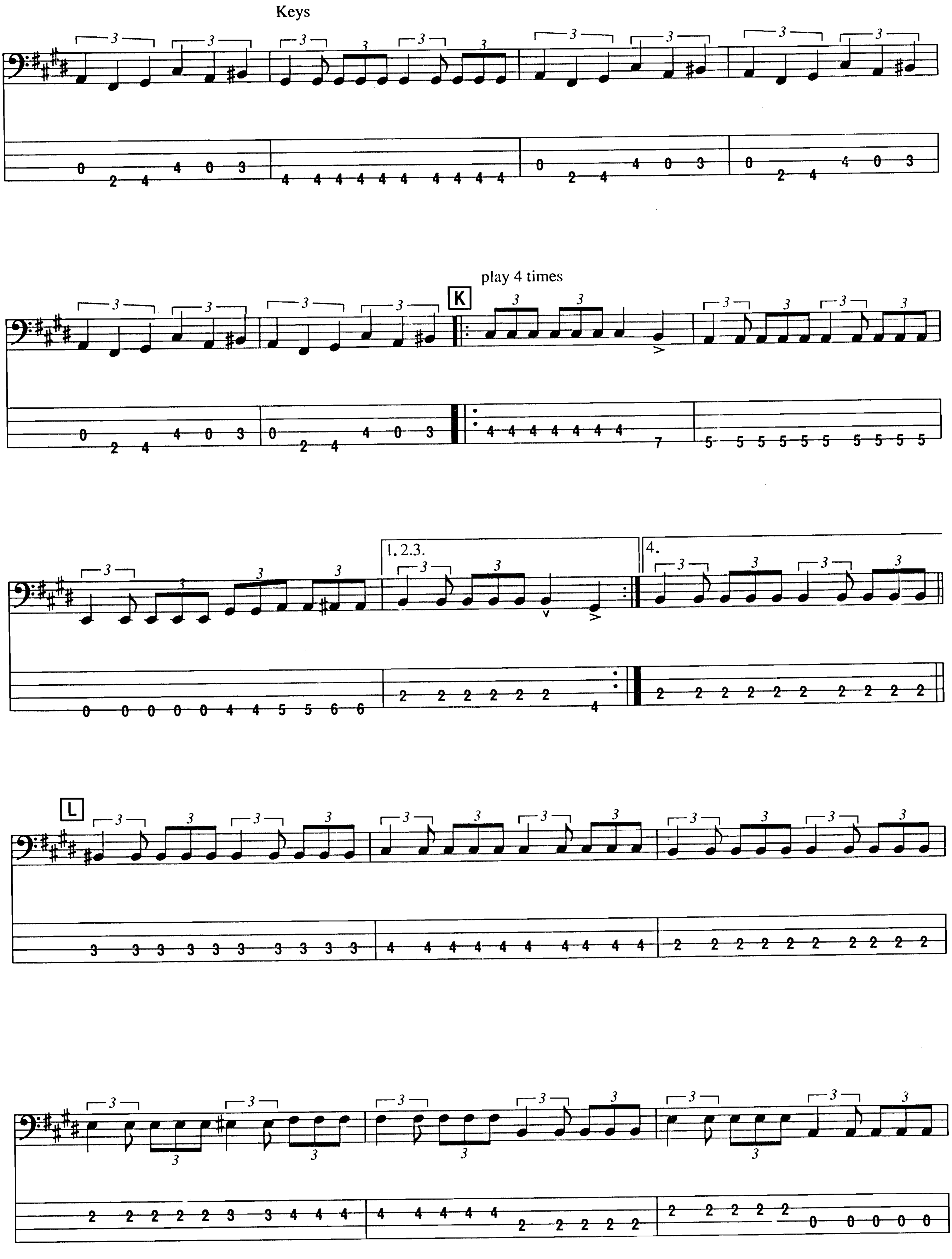
E
2nd time

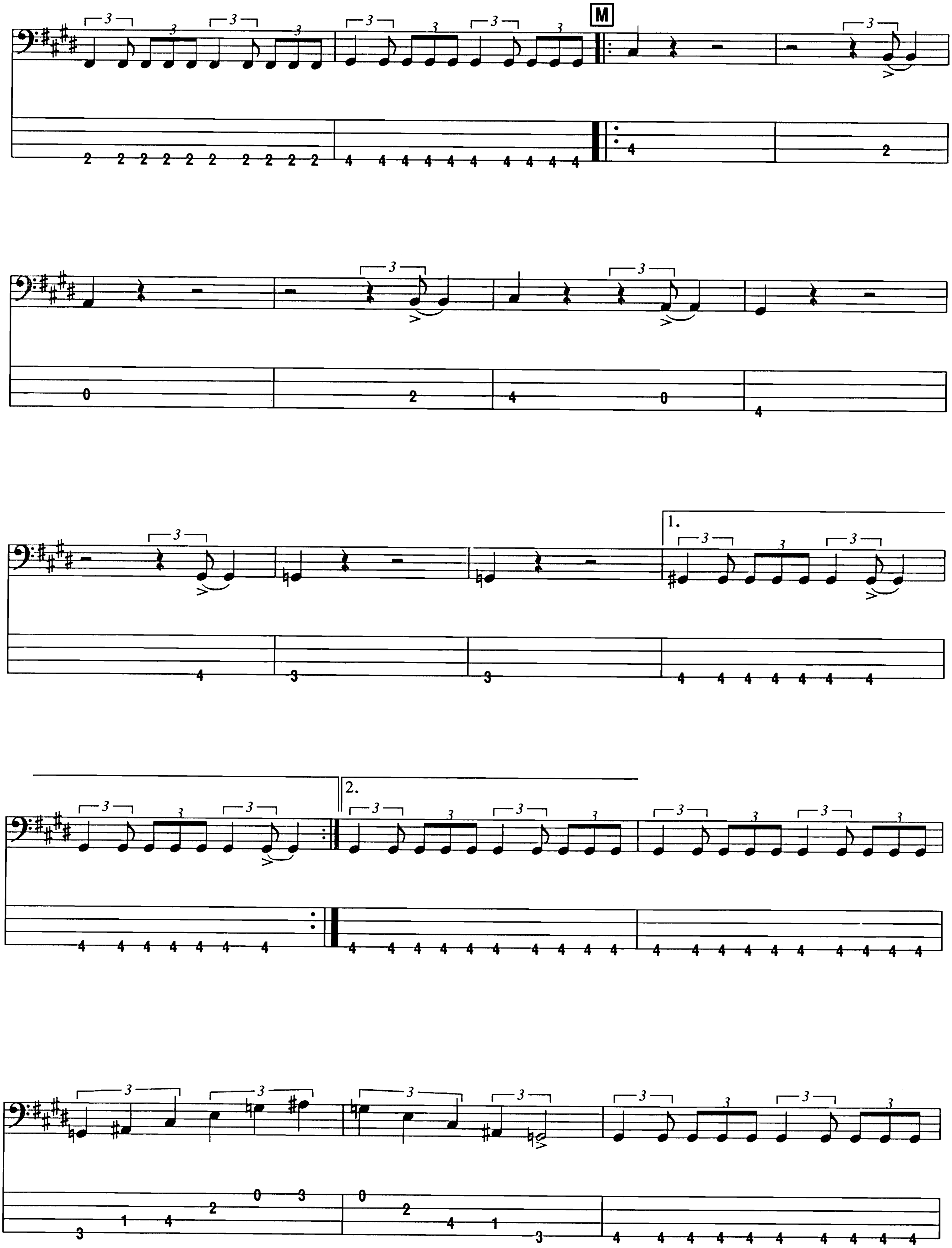

D.S. 𝄋 al Coda
Coda
play 3 times
F

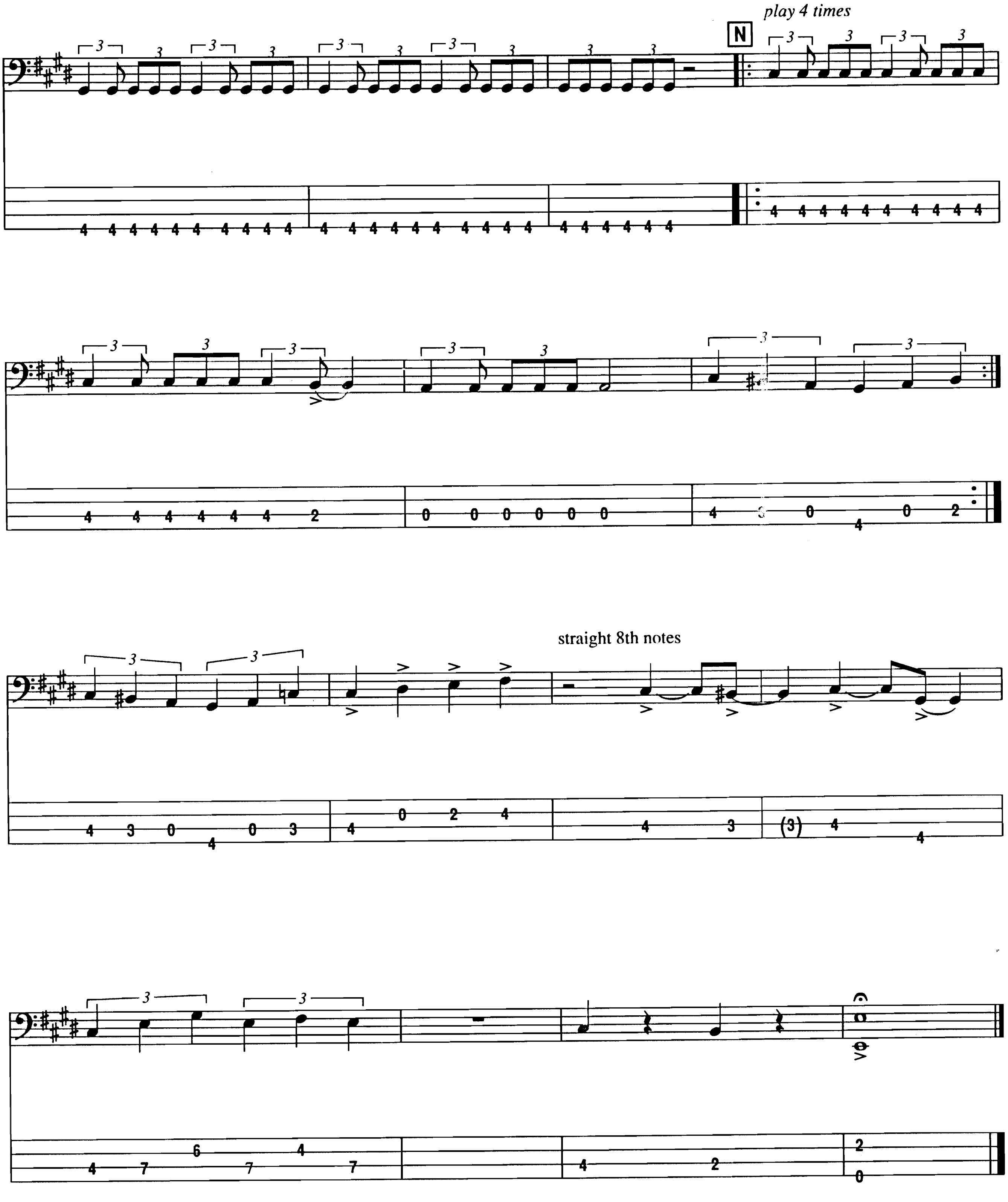

G
play 3 times
H
Gtr. Solo


Keyboard Solo
I


J
Guitar is "trading fours"
with Keyboards
Keys Solo
Gtr.

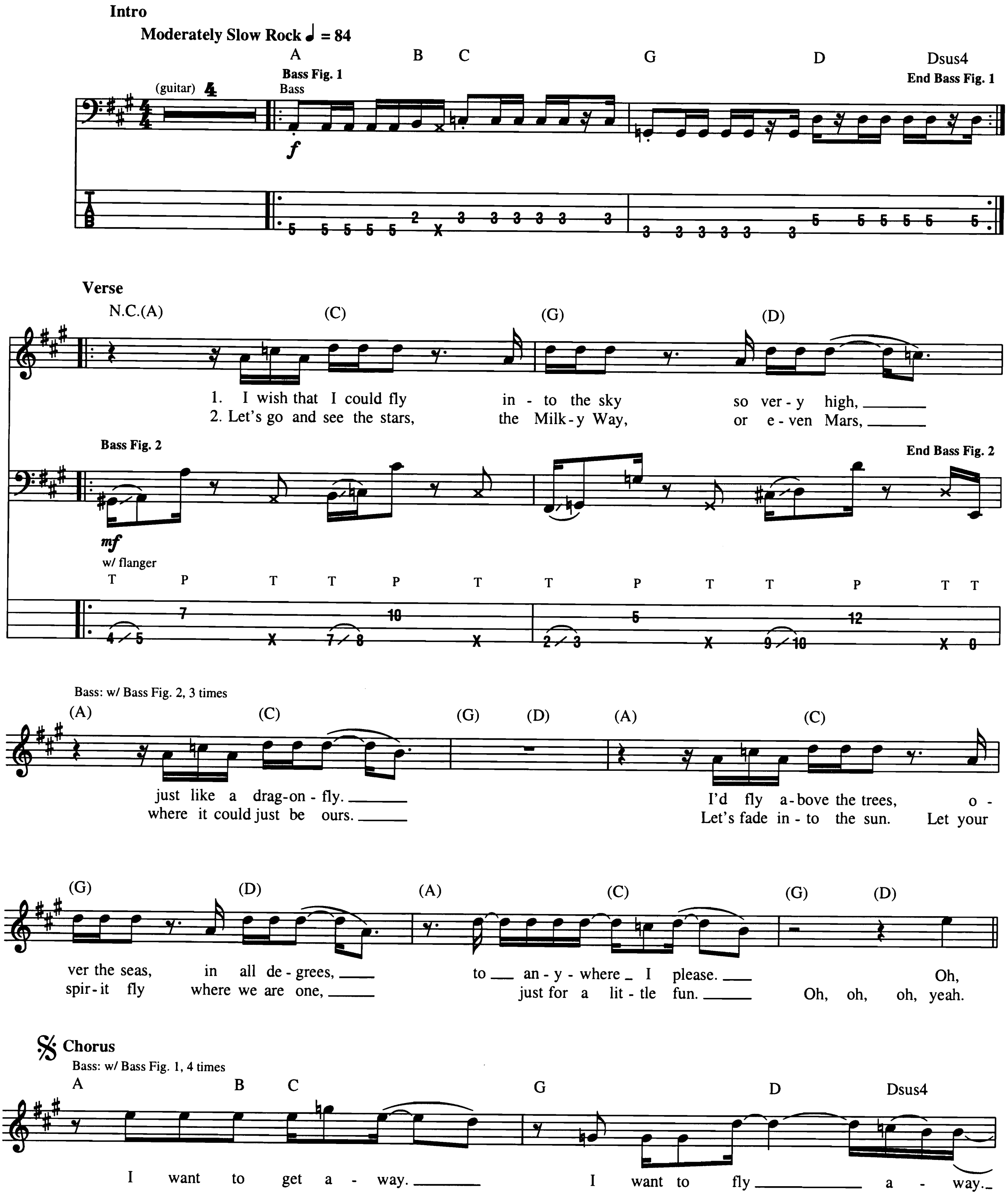

Keys
play 4 times
K
1. 2.3.
4.
L


M
1.
2.


play 4 times
N
straight 8th notes

Fly Away

Words and Music by Lenny Kravitz



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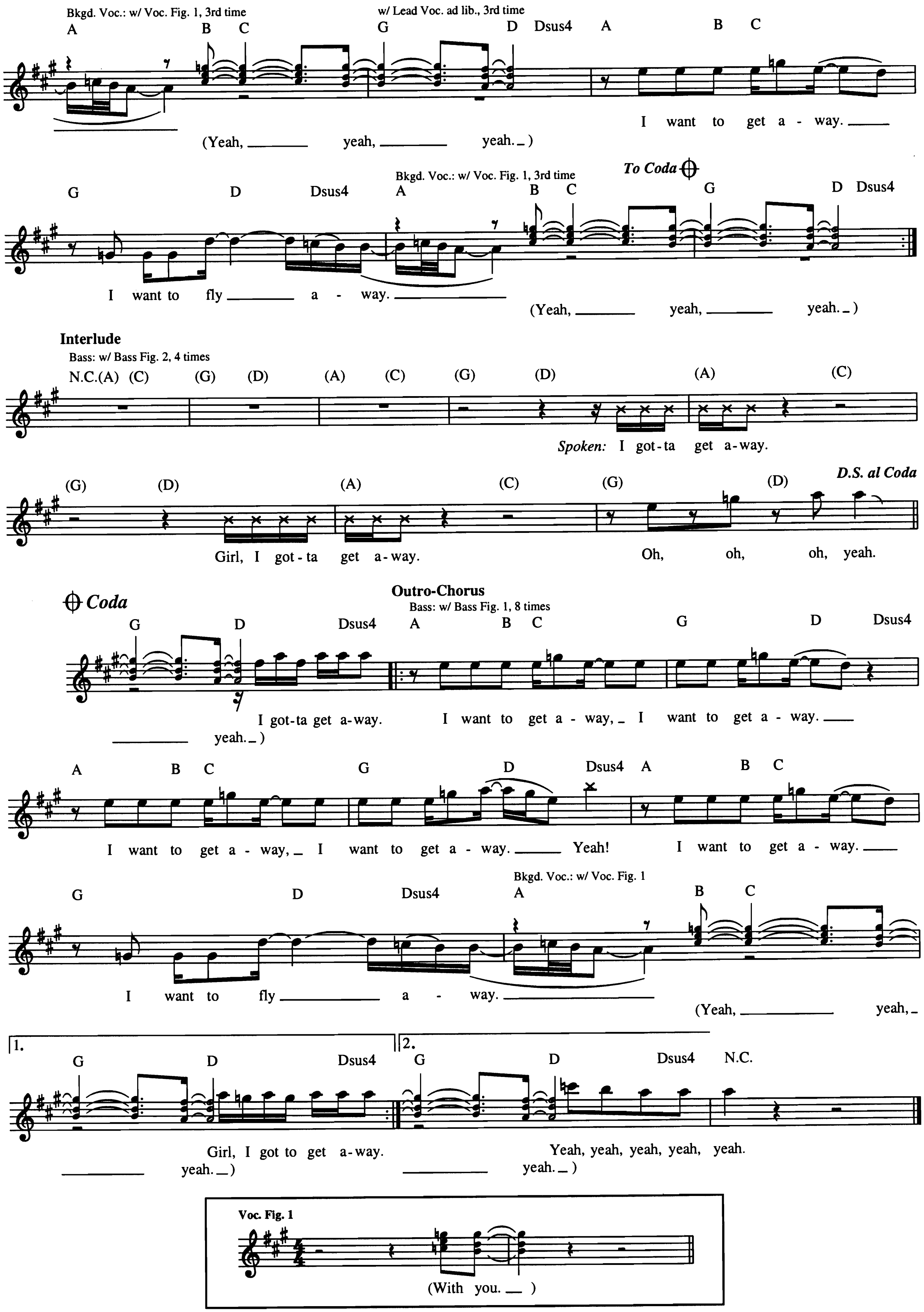
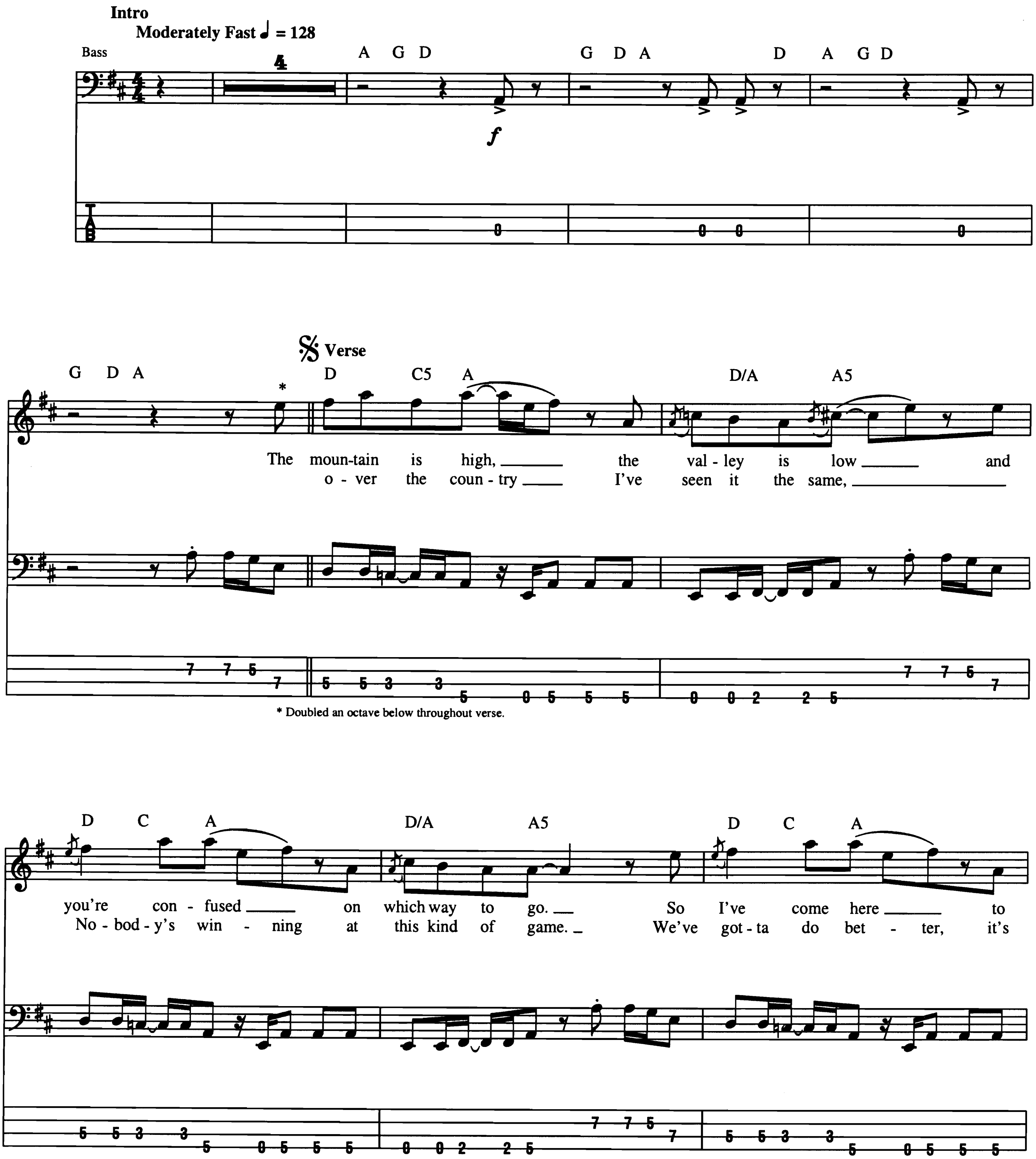

Bkgd. Voc.: w/ Voc. Fig. 1, 3rd time
w/ Lead Voc. ad lib., 3rd time
A B C G D Dsus4 A B C
I want to get a - way.
(Yeah, yeah, yeah.)
G D Dsus4 A B C G D Dsus4
Bkgd. Voc.: w/ Voc. Fig. 1, 3rd time
To Coda
I want to fly a - way.
(Yeah, yeah, yeah.)
Interlude
Bass: w/ Bass Fig. 2, 4 times
N.C.(A) (C) (G) (D) (A) (C) (G) (D) (A) (C)
Spoken: I got-ta get a-way.
(G) (D) (A) (C) (G) (D)
D.S. al Coda
Girl, I got-ta get a-way.
Oh, oh, oh, yeah.
Coda
Outro-Chorus
Bass: w/ Bass Fig. 1, 8 times
G D Dsus4 A B C G D Dsus4
I got-ta get a-way. I want to get a - way, I want to get a - way.
yeah.)
A B C G D Dsus4 A B C
I want to get a - way, I want to get a - way. Yeah! I want to get a - way.
Bkgd. Voc.: w/ Voc. Fig. 1
G D Dsus4 A B C
I want to fly a - way.
(Yeah, yeah,
1.
G D Dsus4
Girl, I got to get a-way.
yeah.)
2.
G D Dsus4 N.C.
Yeah, yeah, yeah, yeah, yeah.
yeah.)
Voc. Fig. 1
(With you.)

Free Ride

Words and Music by Dan Hartman



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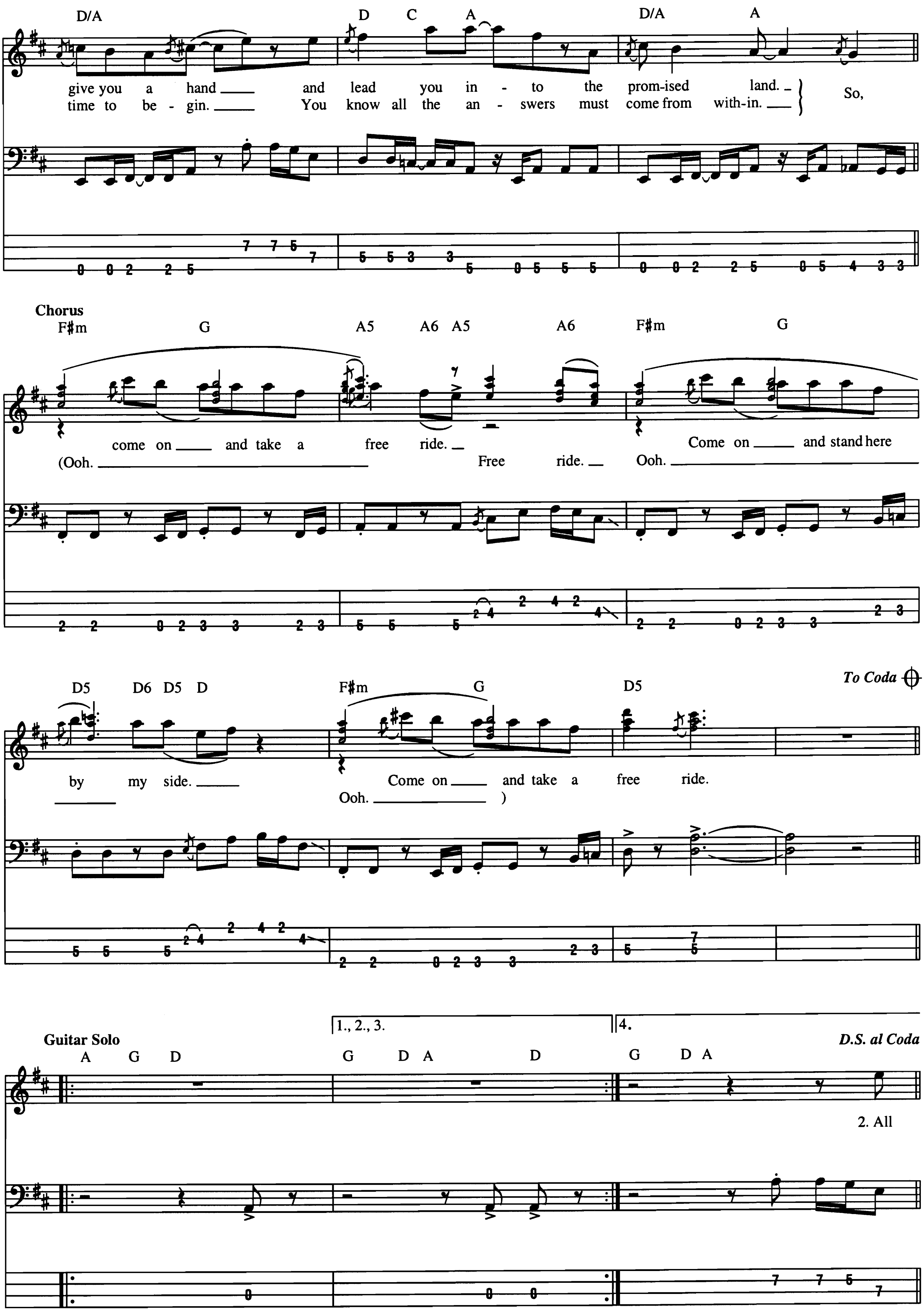
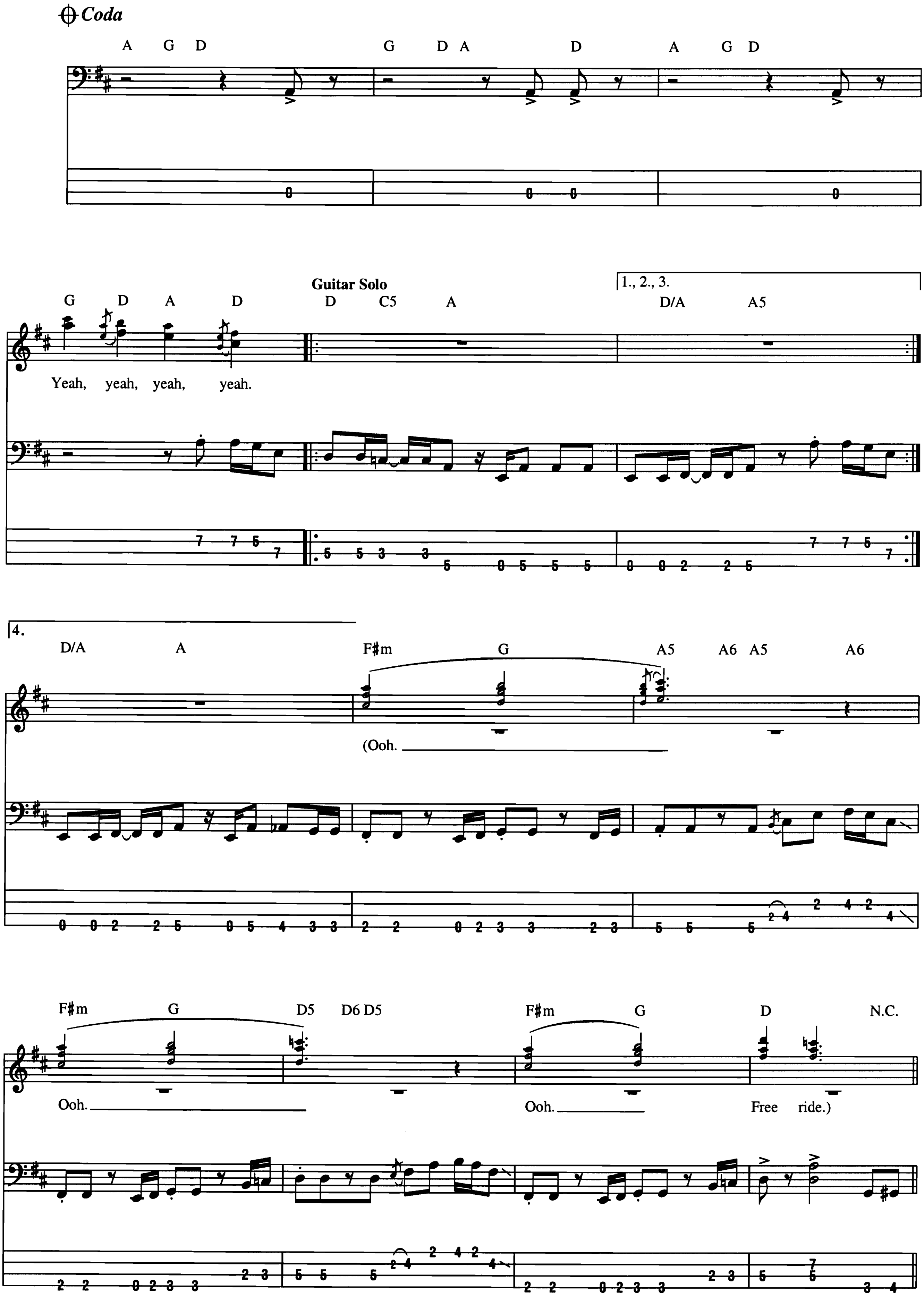
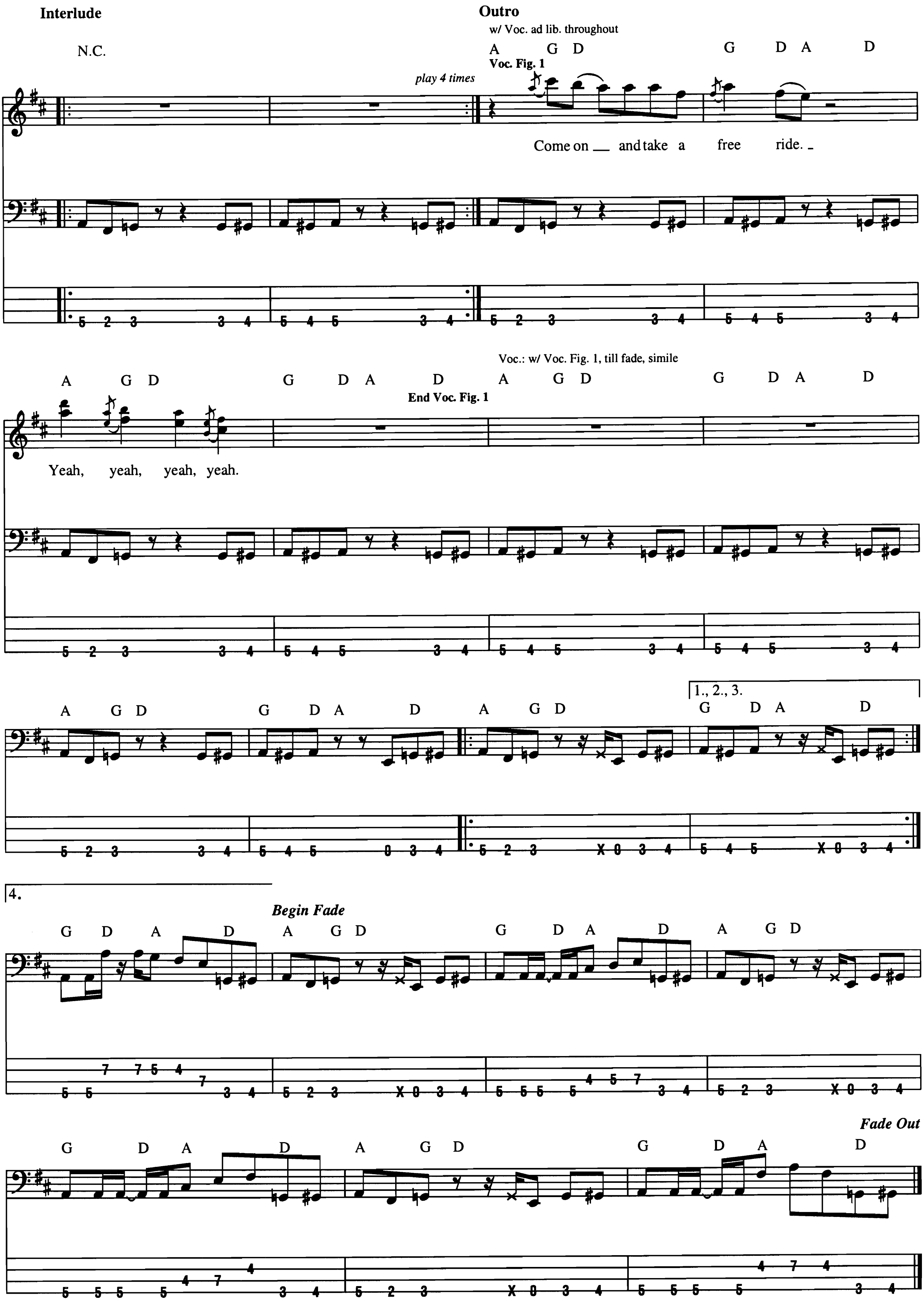
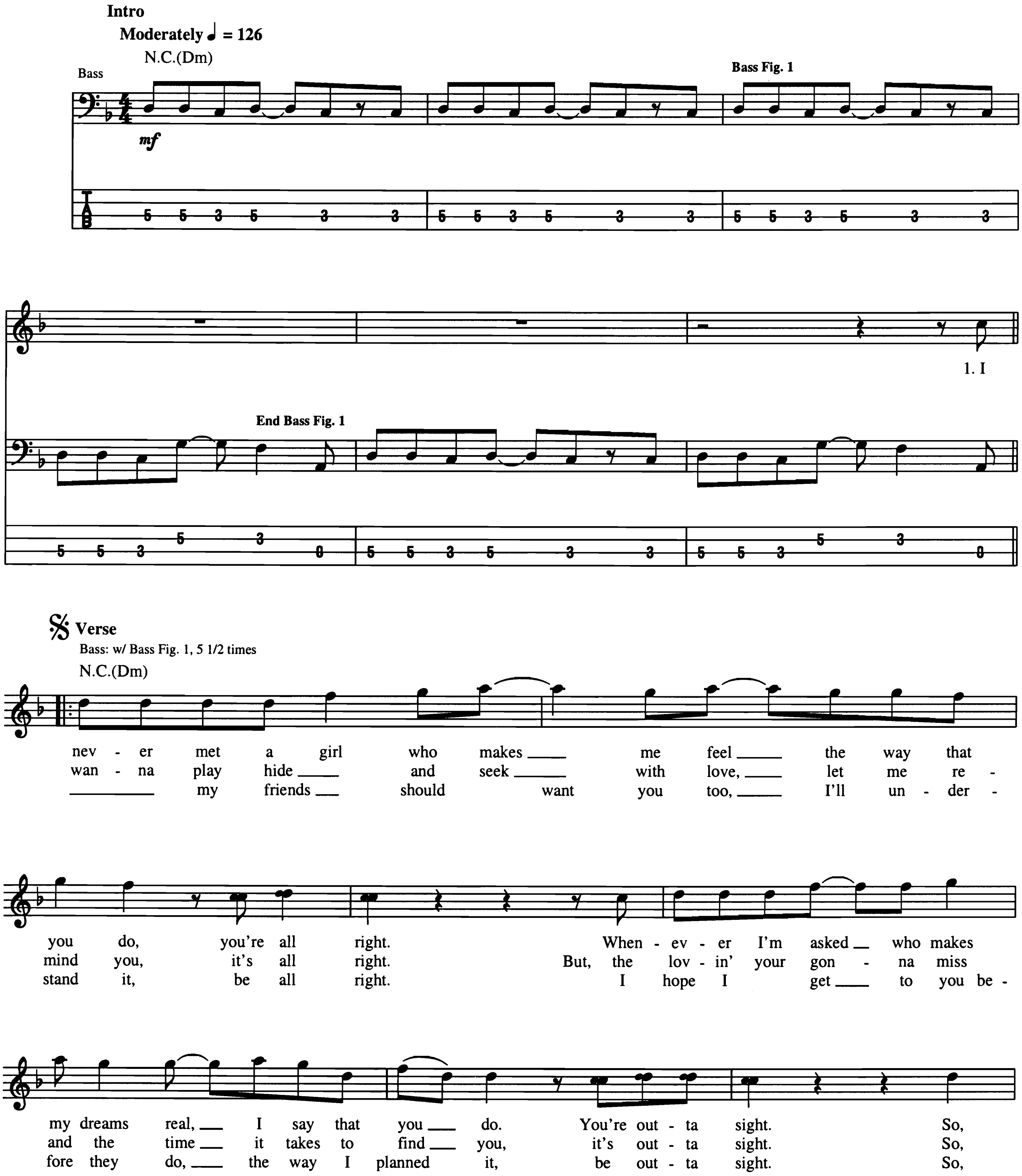

D/A D C A D/A A
give you a hand and lead you in - to the prom-ised land. So,
time to be - gin. You know all the an - swers must come from with-in.
Chorus
F#m G A5 A6 A5 A6 F#m G
come on and take a free ride. Come on and stand here
(Ooh. Free ride. Ooh.
D5 D6 D5 D F#m G D5
To Coda
by my side. Come on and take a free ride.
Ooh.)
Guitar Solo
A G D G D A D G D A
1., 2., 3.
4.
D.S. al Coda
2. All


Coda
A G D
G D A
D
A G D
Guitar Solo
G D A D
D C5 A
1., 2., 3.
D/A A5
Yeah, yeah, yeah, yeah.
4.
D/A A
F♯m G
A5 A6 A5 A6
(Ooh.
F♯m G
D5 D6 D5
F♯m G
D N.C.
Ooh.
Ooh.
Free ride.)


Interlude
N.C.
play 4 times
Outro
w/ Voc. ad lib. throughout
A G D G D A D
Voc. Fig. 1
Come on __ and take a free ride. _
Yeah, yeah, yeah, yeah.
End Voc. Fig. 1
Voc.: w/ Voc. Fig. 1, till fade, simile
1., 2., 3.
4.
Begin Fade
Fade Out

Get Ready

Words and Music by William "Smokey" Robinson



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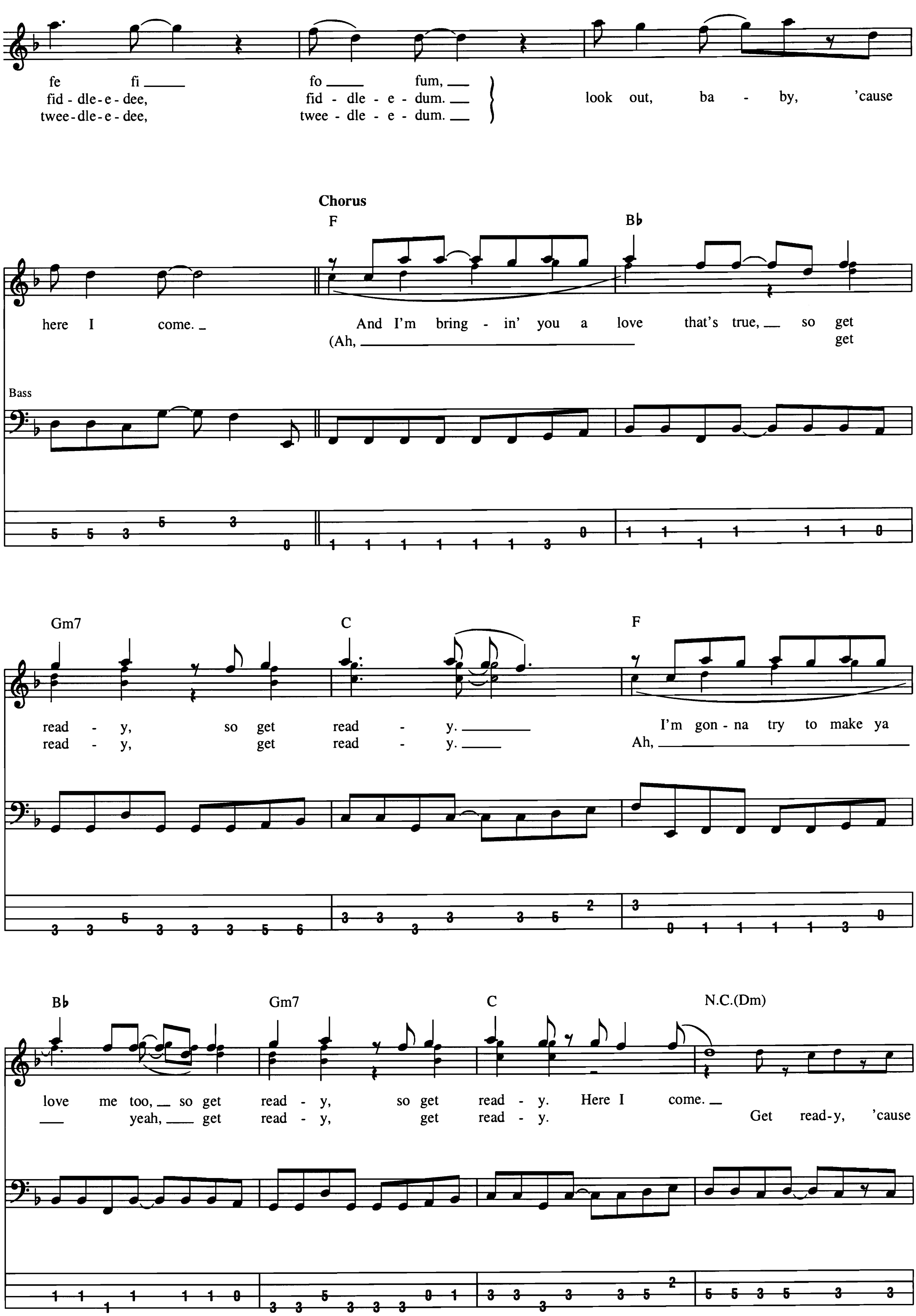
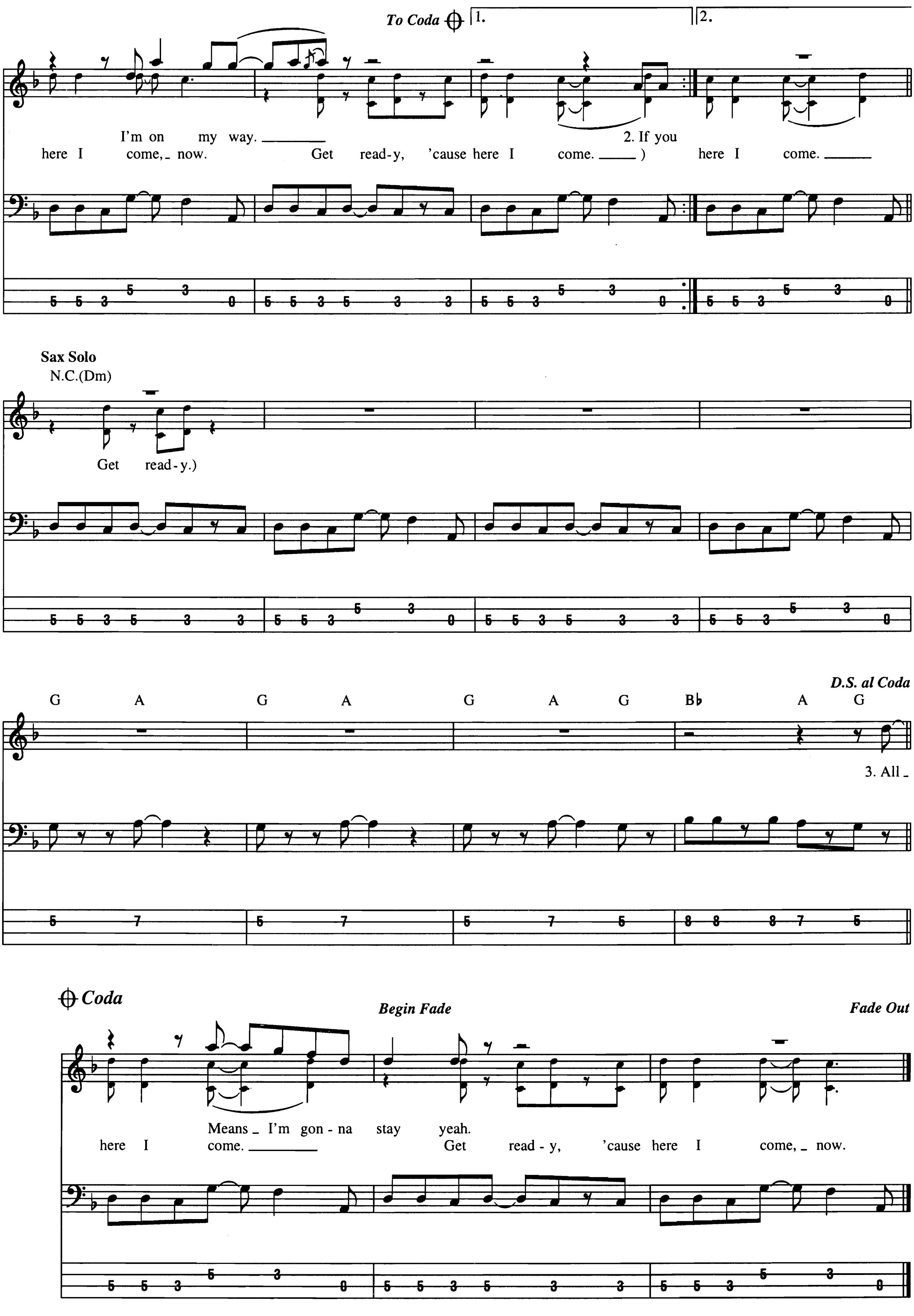
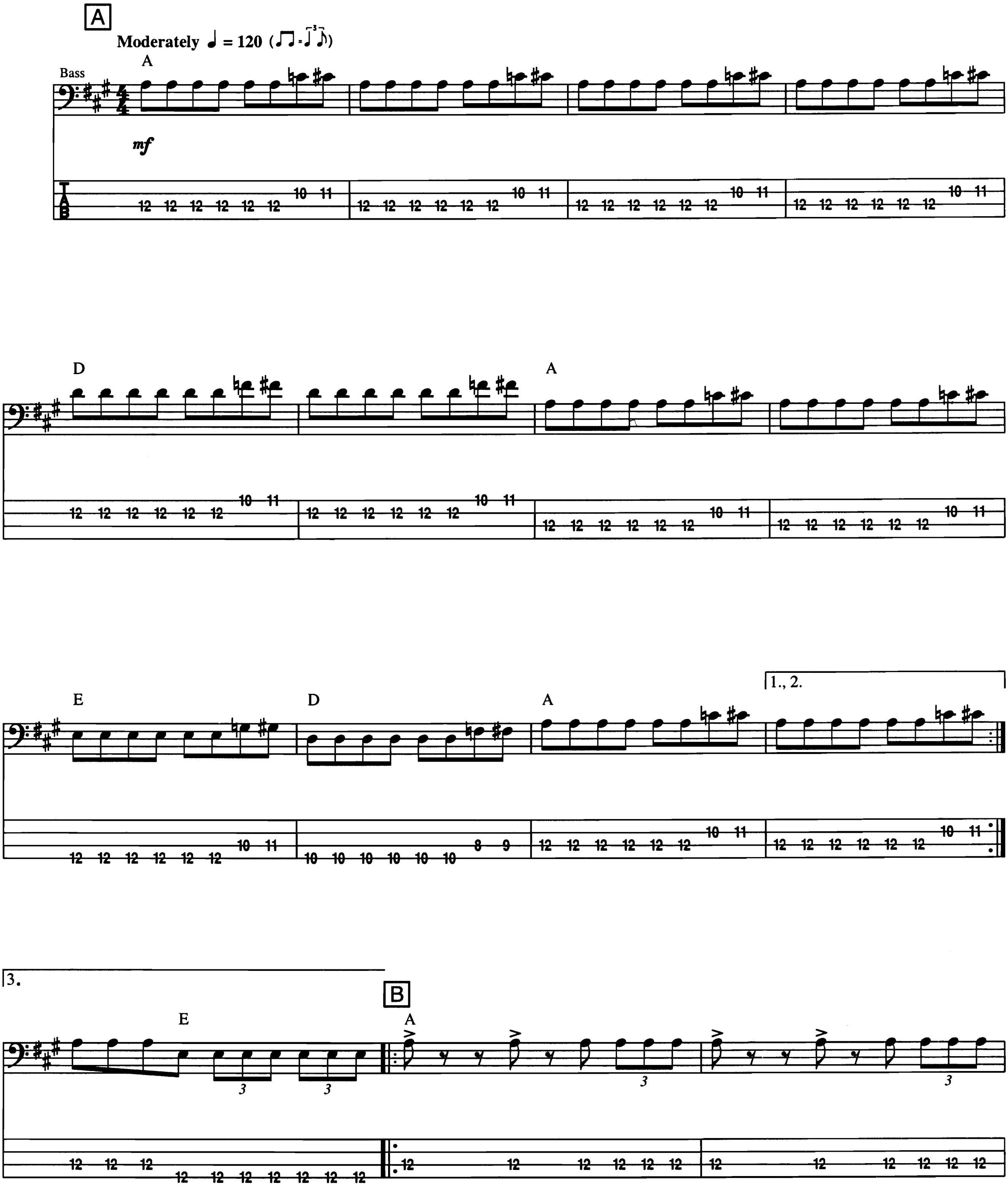

fe fi fo fum,
fid-dle-e-dee, fid-dle-e-dum.
twee-dle-e-dee, twee-dle-e-dum.
look out, ba-by, 'cause
Chorus
F
Bb
here I come.
And I'm bring-in' you a love that's true, so get
(Ah, get
Bass
Gm7
C
F
read-y, so get read-y.
read-y, get read-y.
I'm gon-na try to make ya
Ah,
Bb
Gm7
C
N.C.(Dm)
love me too, so get read-y, so get read-y. Here I come.
yeah, get read-y, get read-y. Get read-y, 'cause


To Coda
1.
2.
I'm on my way.
2. If you
here I come, now. Get ready, 'cause here I come.)
here I come.
Sax Solo
N.C.(Dm)
Get ready.)
D.S. al Coda
G A G A G A G B♭ A G
3. All
Coda
Begin Fade
Fade Out
Means I'm gon-na stay yeah.
here I come. Get ready, 'cause here I come, now.

Got to Hurry

By Oscar Rasputin



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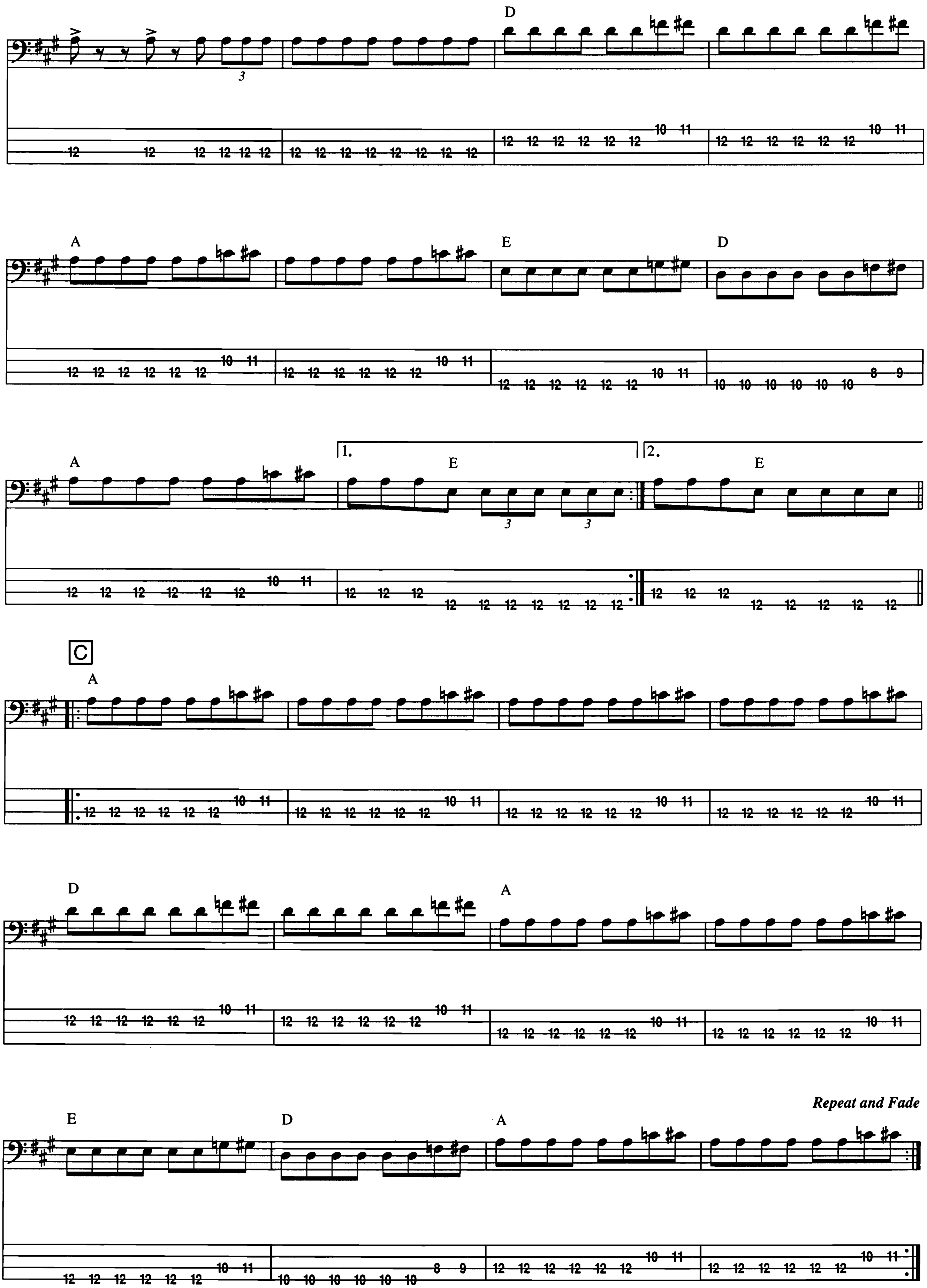
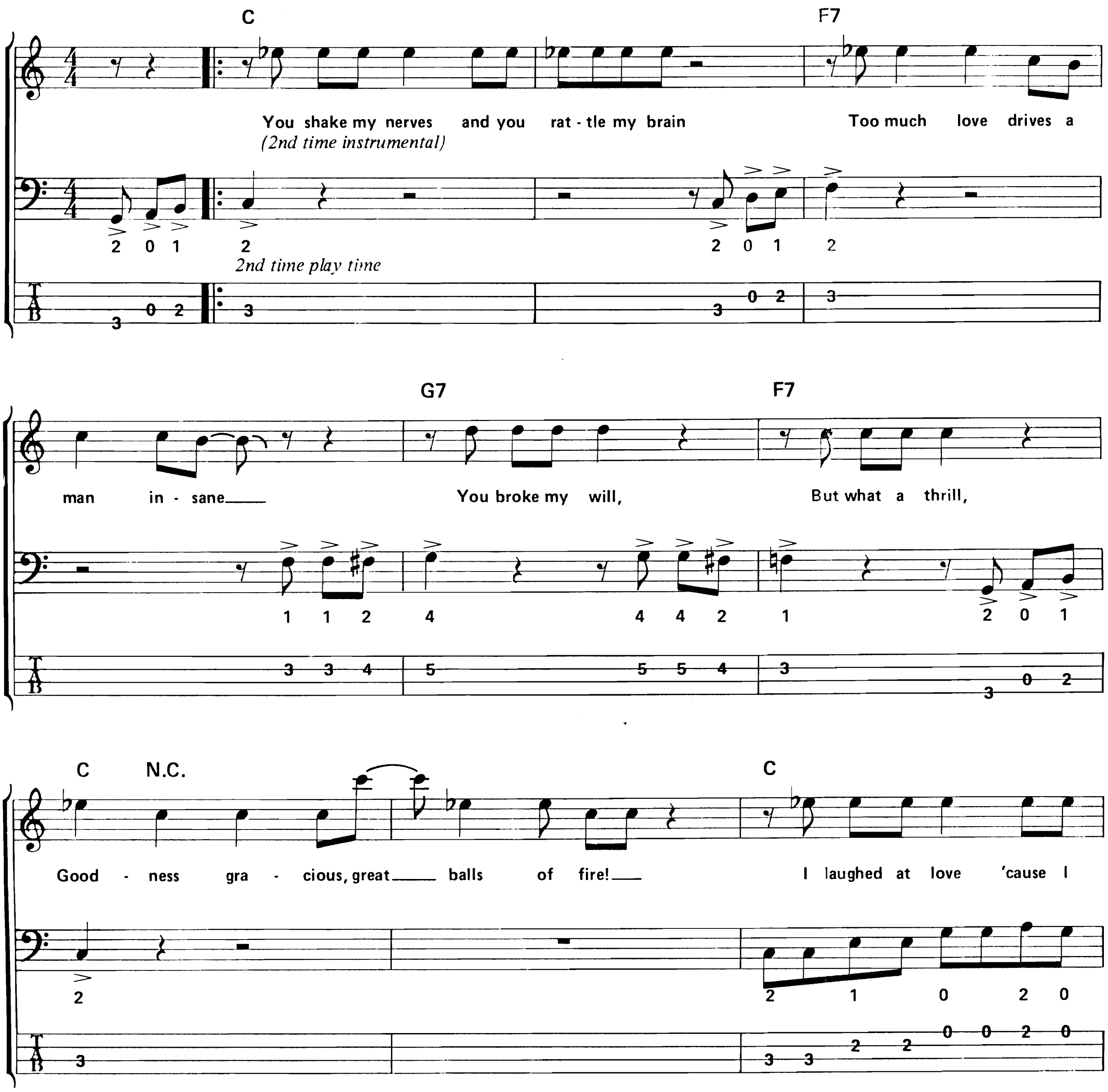

D
A
E
D
A
1.
E
2.
E
C
A
D
A
E
D
A
Repeat and Fade

Great Balls of Fire

Words and Music by Otis Blackwell and Jack Hammer

Bright Rock (♩ =166)



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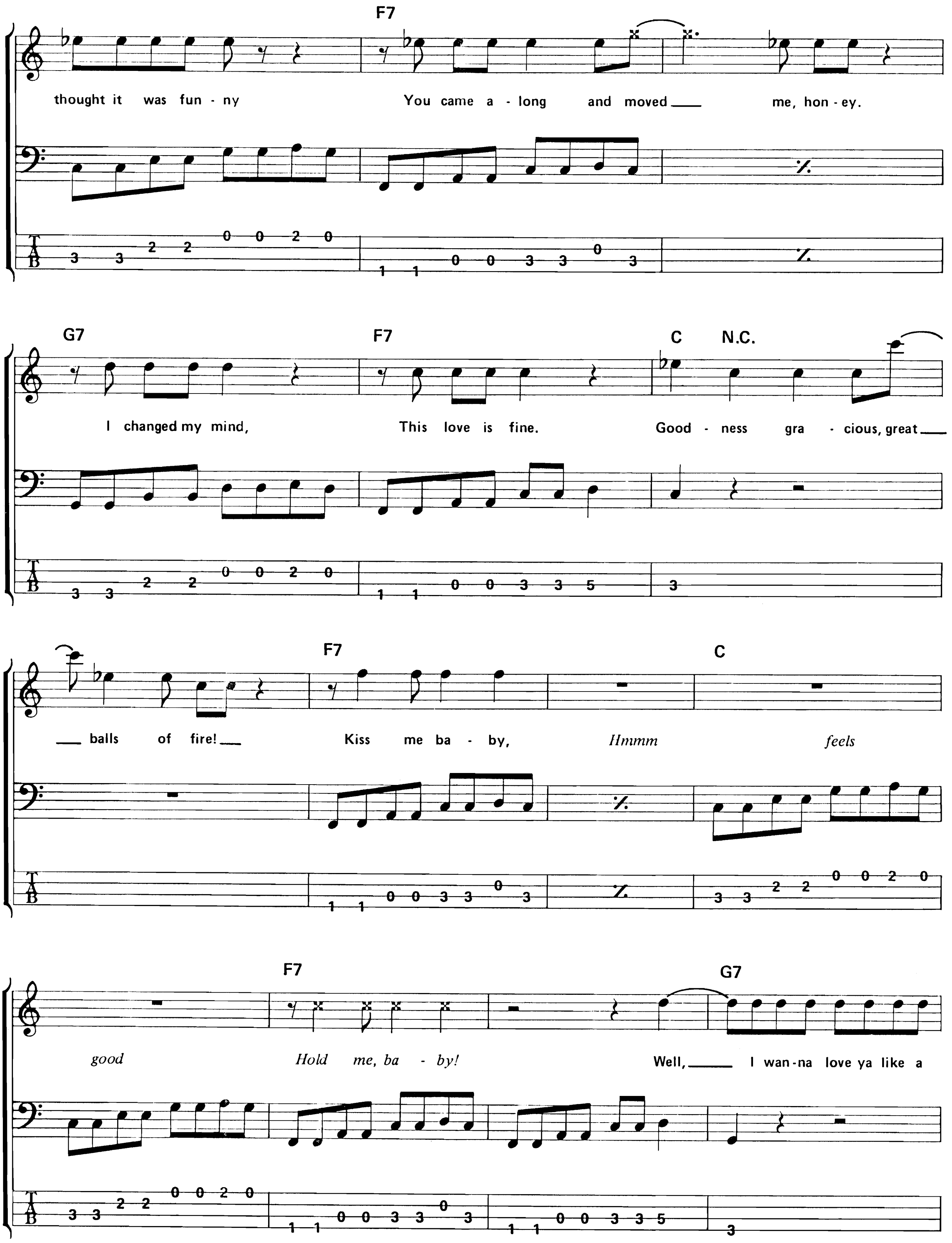
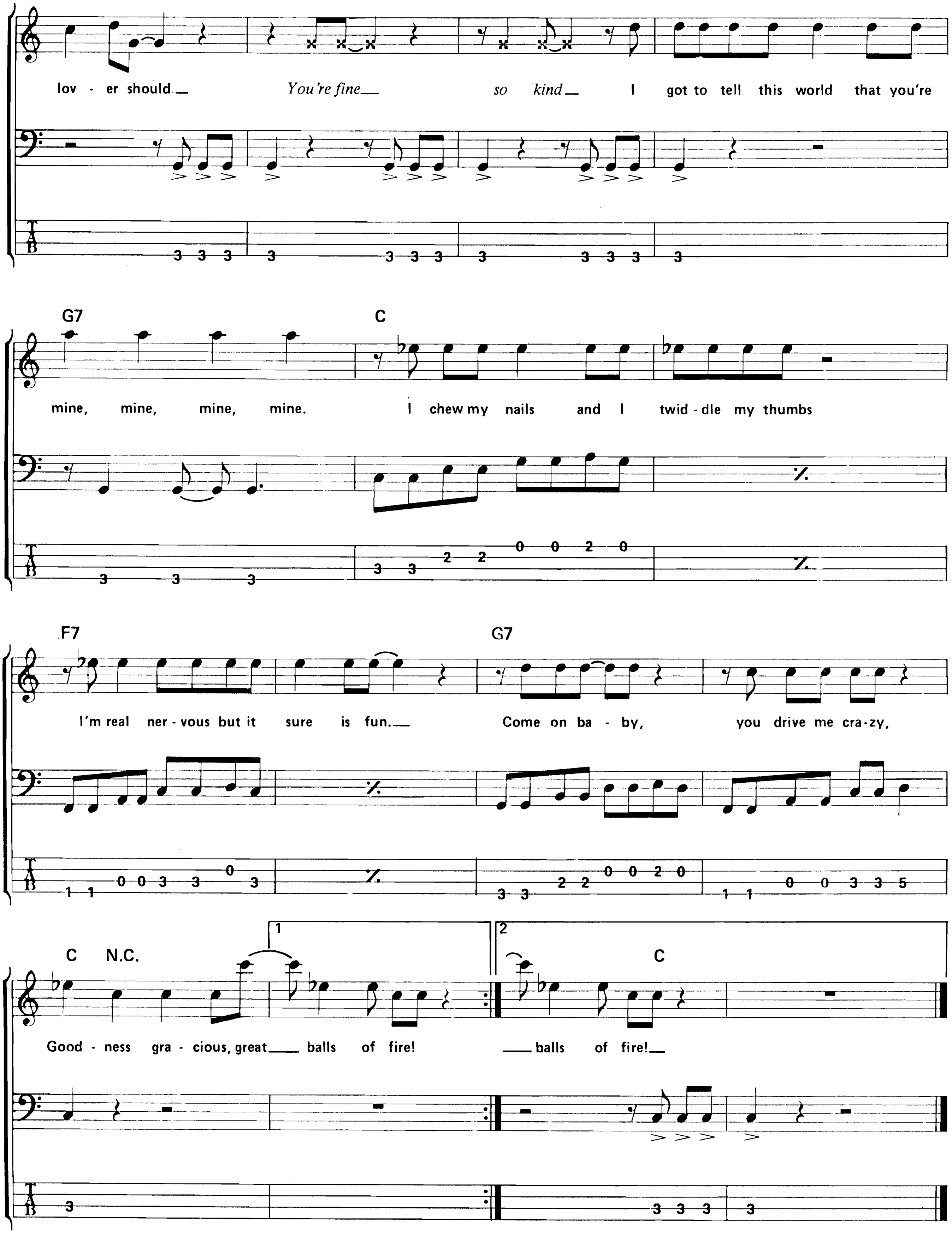
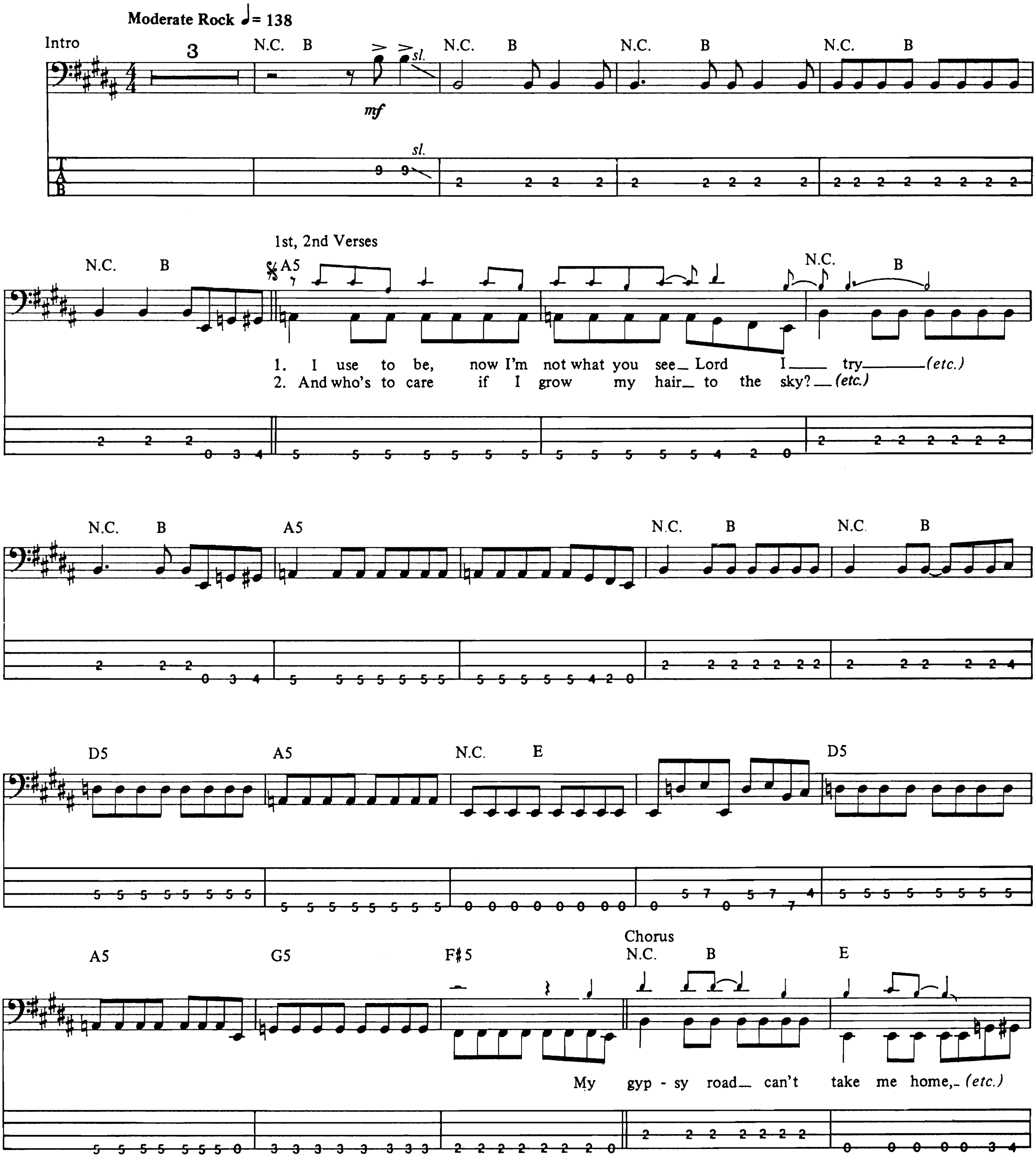

F7
thought it was fun - ny You came a - long and moved ___ me, hon - ey.
G7 F7 C N.C.
I changed my mind, This love is fine. Good - ness gra - cious, great ___
F7 C
___ balls of fire! ___ Kiss me ba - by, Hmmm feels
F7 G7
good Hold me, ba - by! Well, ___ I wan-na love ya like a


lov - er should.__ You're fine__ so kind__ I got to tell this world that you're
G7
C
mine, mine, mine, mine. I chew my nails and I twid - dle my thumbs
F7
G7
I'm real ner - vous but it sure is fun.__ Come on ba - by, you drive me cra-zy,
C N.C.
1
2
C
Good - ness gra - cious, great___ balls of fire! ___balls of fire!__
T
A
B

Gypsy Road

Words and Music by Tom Keifer



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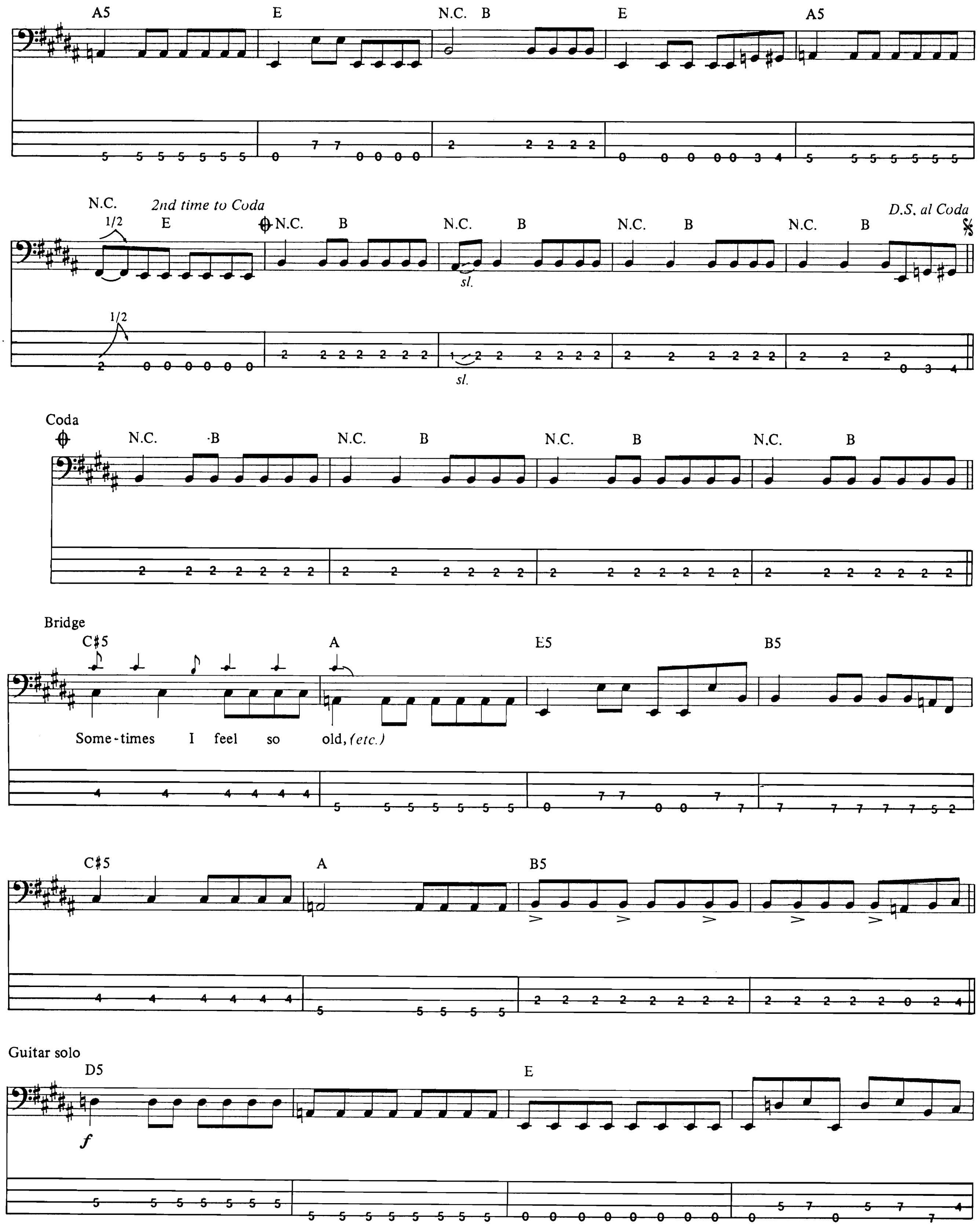
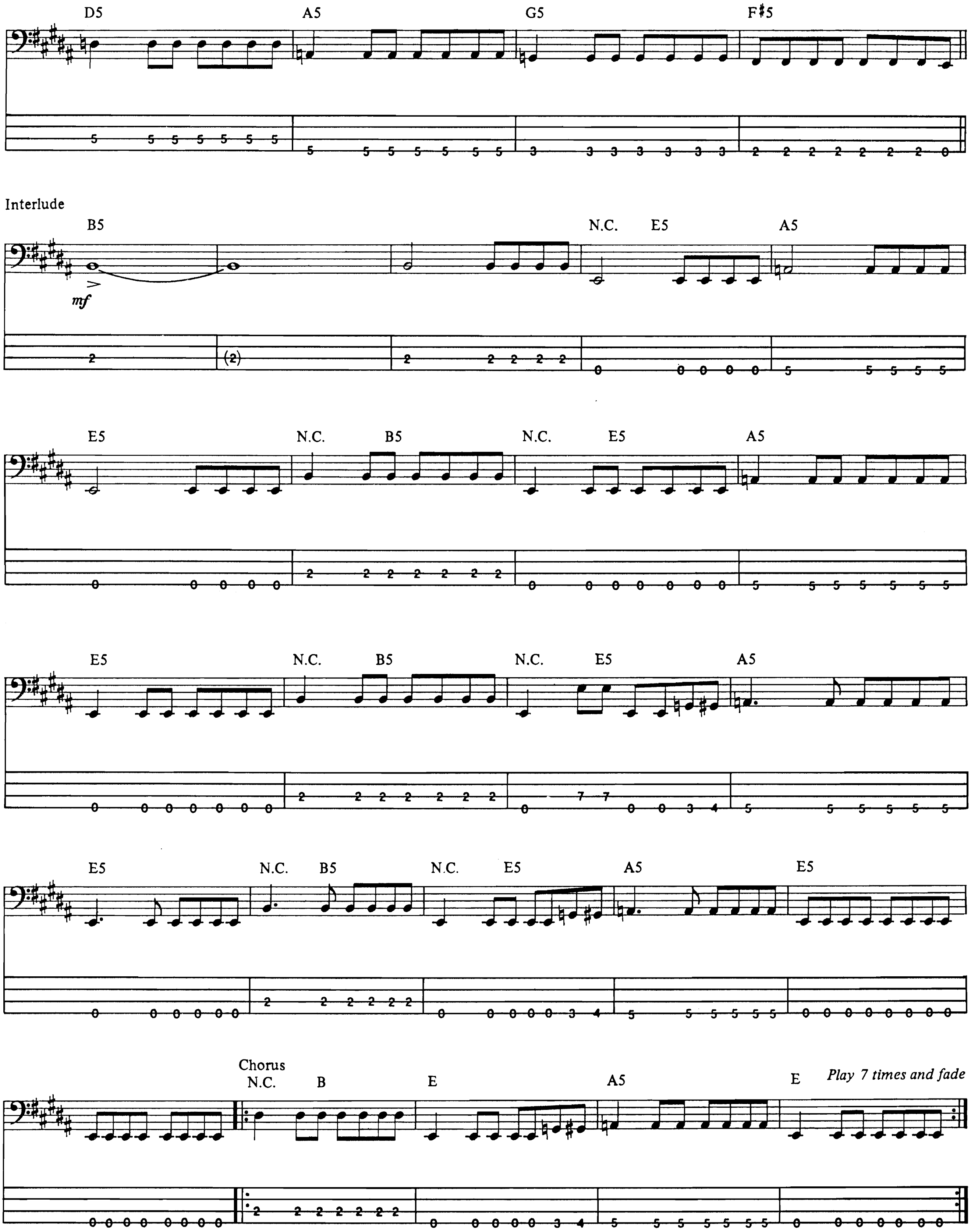
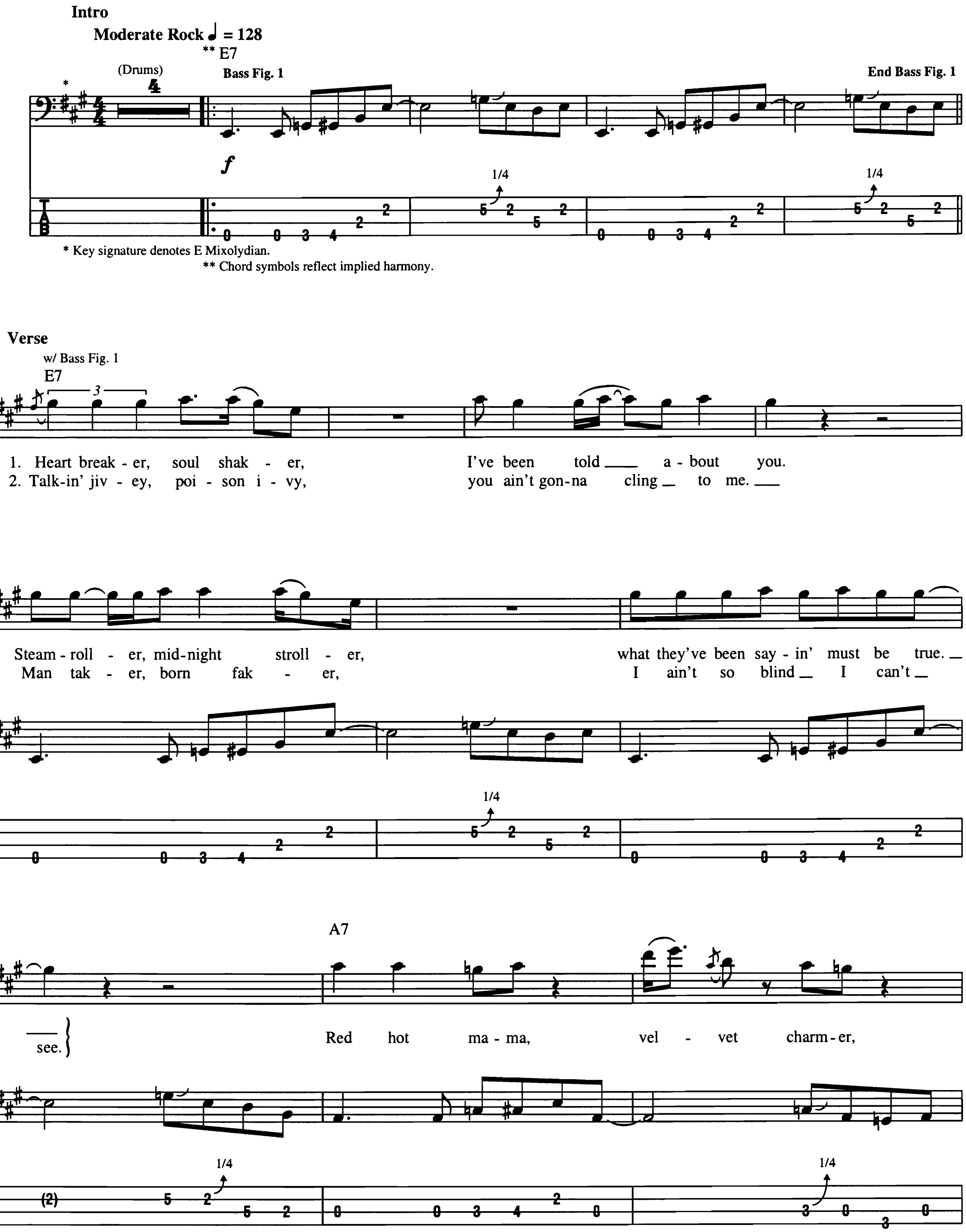

A5
E
N.C. B
E
A5
N.C.
2nd time to Coda
1/2
E
N.C.
B
N.C.
B
N.C.
B
N.C.
B
D.S. al Coda
sl.
Coda
N.C.
B
N.C.
B
N.C.
B
N.C.
B
Bridge
C♯5
A
E5
B5
Some-times I feel so old, (etc.)
C♯5
A
B5
Guitar solo
D5
E
f


D5 A5 G5 F♯5
Interlude
B5 N.C. E5 A5
mf
E5 N.C. B5 N.C. E5 A5
E5 N.C. B5 N.C. E5 A5
E5 N.C. B5 N.C. E5 A5 E5
Chorus
N.C. B E A5 E
Play 7 times and fade

Hair of the Dog

Words and Music by Dan McCafferty, Darrell Sweet, Pete Agnew and Manuel Charlton



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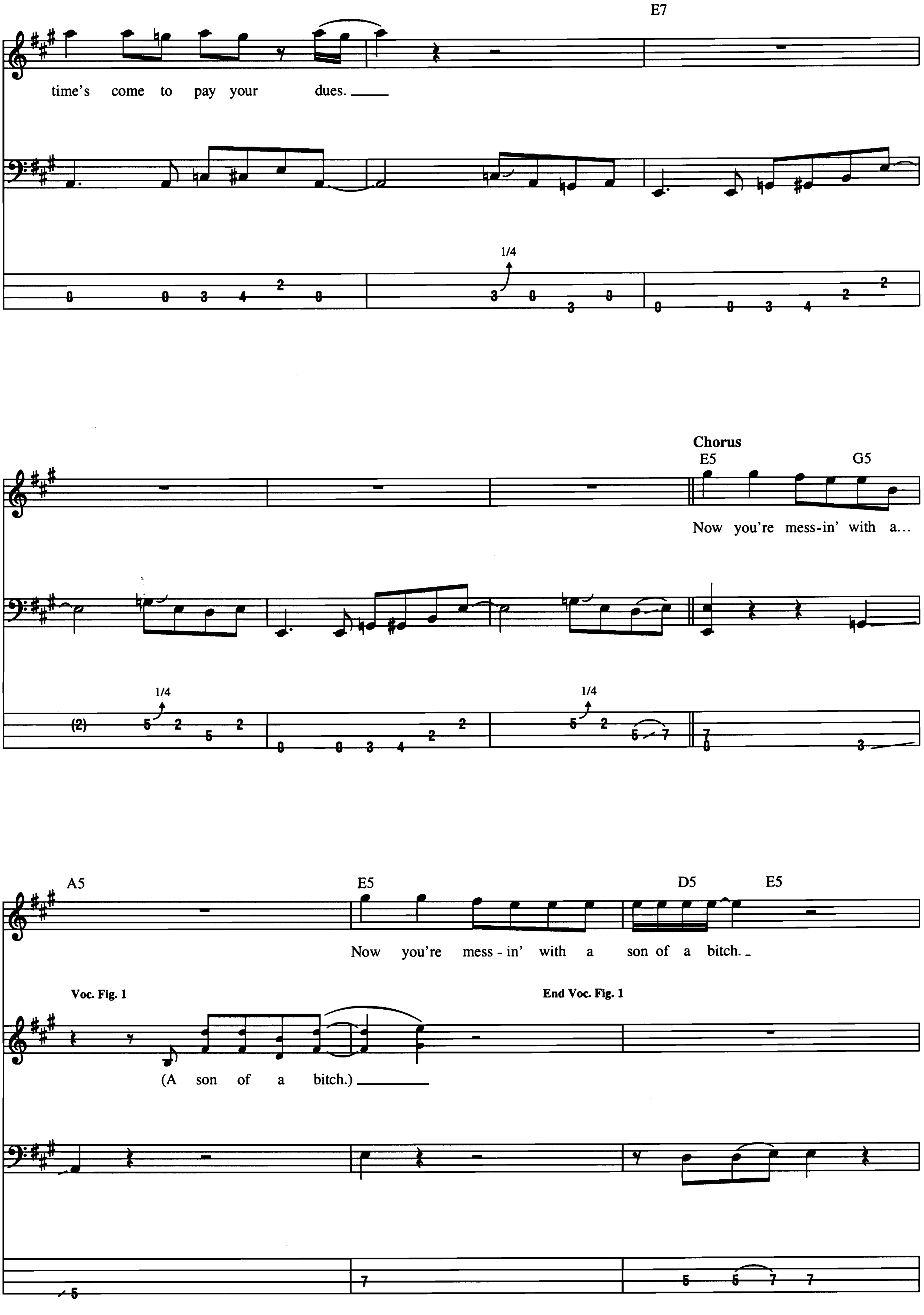
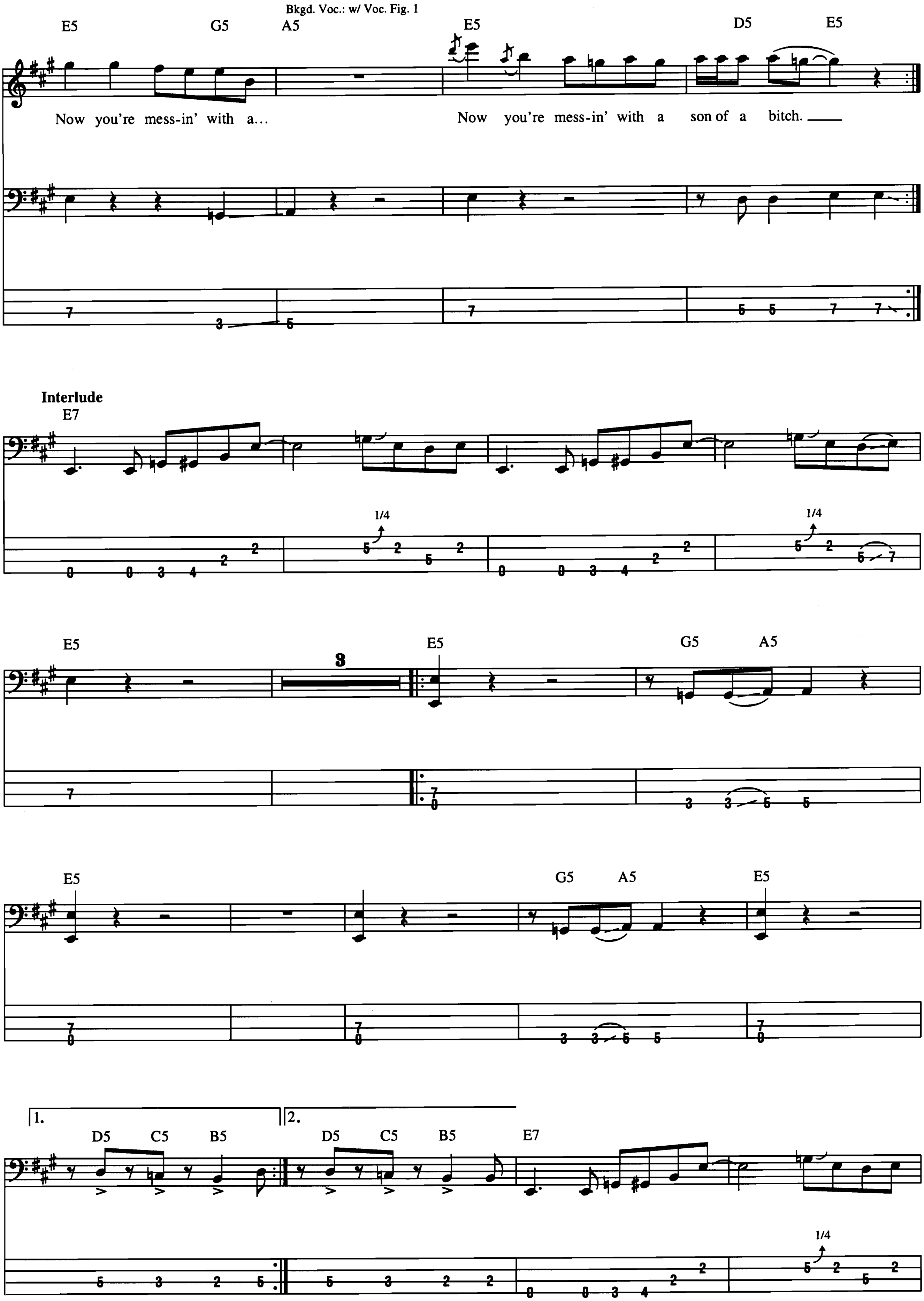
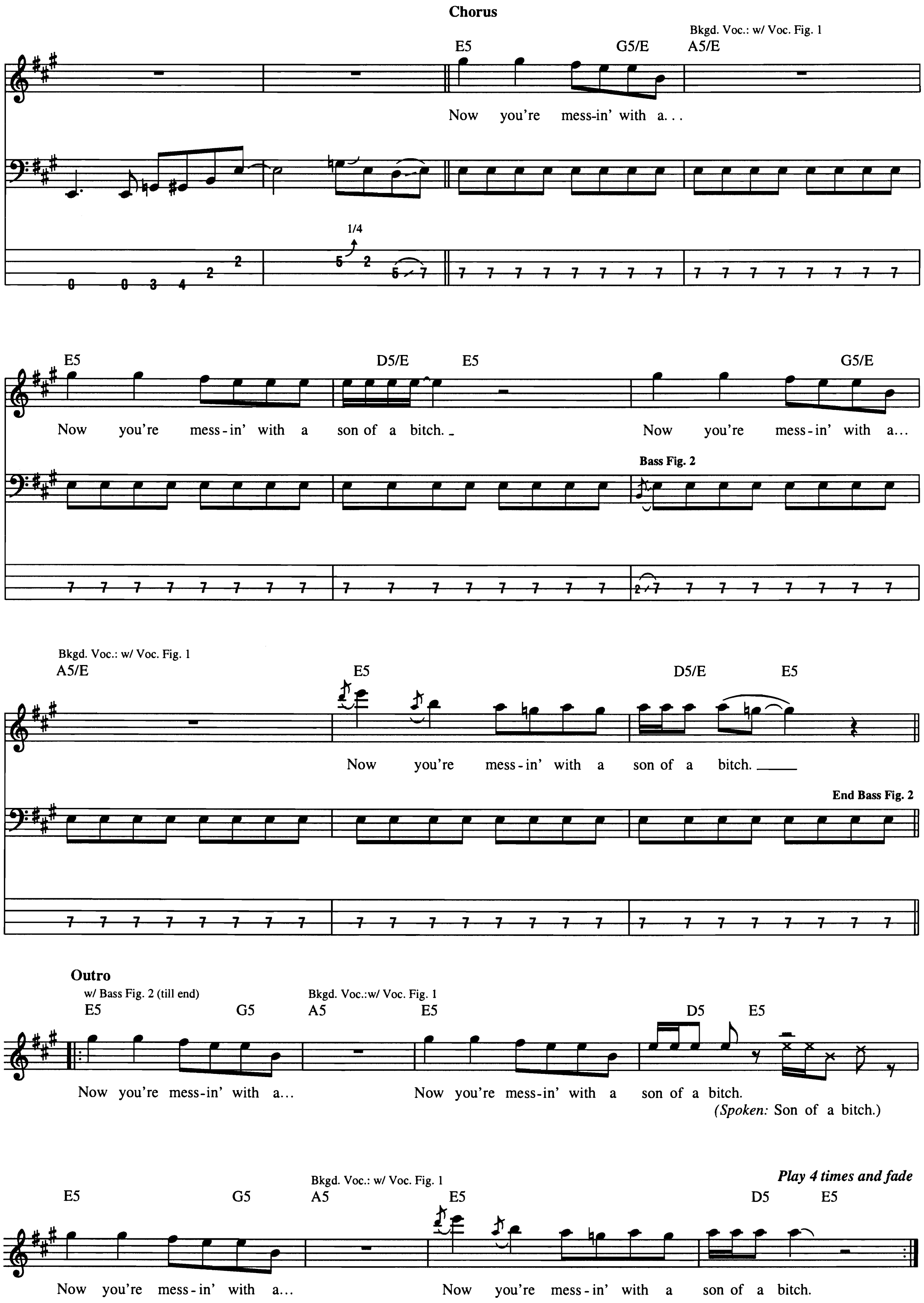

E7
time's come to pay your dues.
1/4
Chorus
E5
G5
Now you're mess-in' with a...
1/4
1/4
A5
E5
D5
E5
Now you're mess - in' with a son of a bitch.
Voc. Fig. 1
End Voc. Fig. 1
(A son of a bitch.)

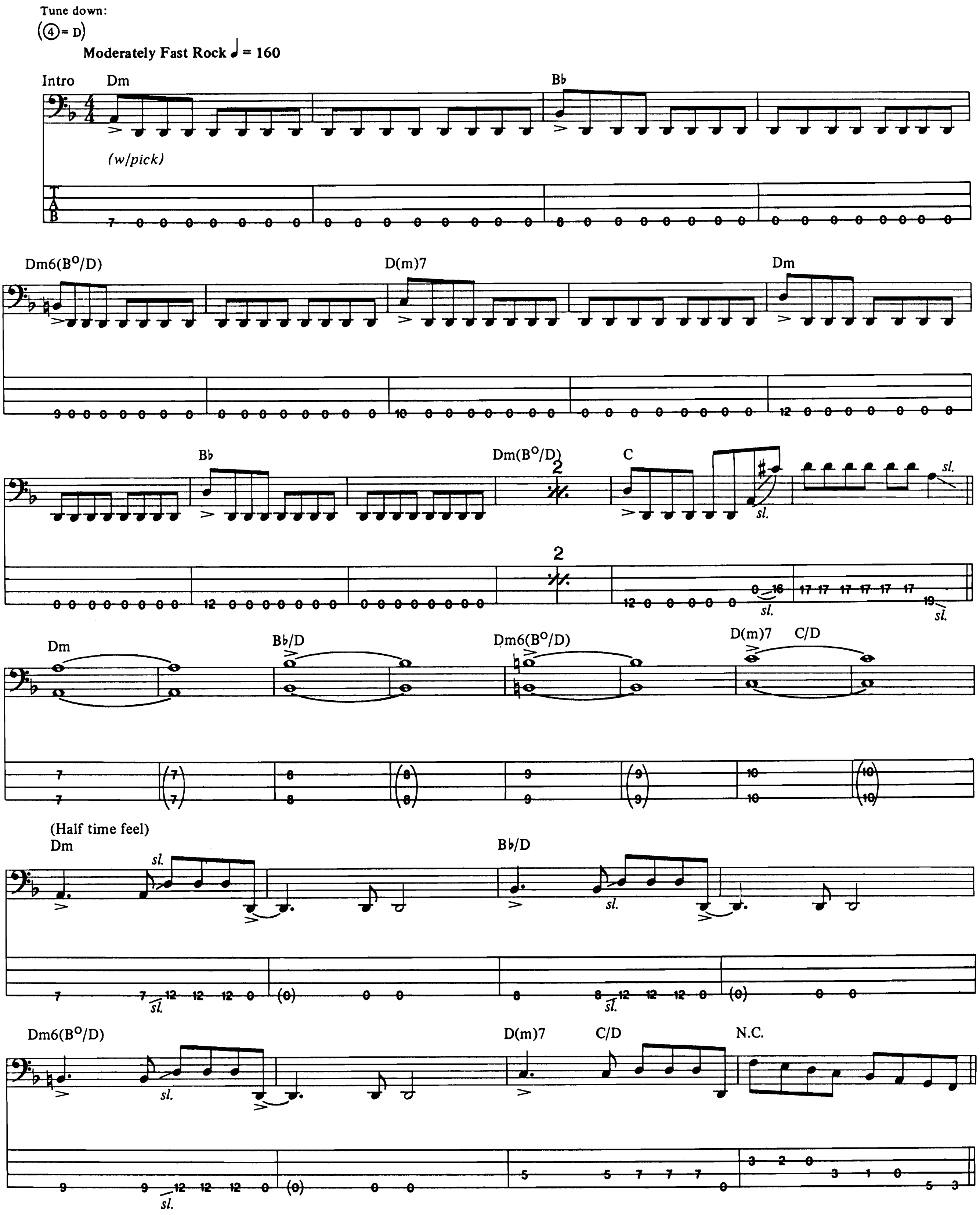

Bkgd. Voc.: w/ Voc. Fig. 1
E5
G5
A5
E5
D5
E5
Now you're mess-in' with a…
Now you're mess-in' with a son of a bitch.
Interlude
E7
1/4
1/4
E5
3
E5
G5
A5
E5
G5
A5
E5
1.
2.
D5
C5
B5
D5
C5
B5
E7
1/4



Chorus
Bkgd. Voc.: w/ Voc. Fig. 1
E5
G5/E
A5/E
Now you're mess-in' with a...
1/4
E5
D5/E
E5
G5/E
Now you're mess-in' with a son of a bitch.
Now you're mess-in' with a...
Bass Fig. 2
Bkgd. Voc.: w/ Voc. Fig. 1
A5/E
E5
D5/E
E5
Now you're mess-in' with a son of a bitch.
End Bass Fig. 2
Outro
w/ Bass Fig. 2 (till end)
E5
G5
Bkgd. Voc.:w/ Voc. Fig. 1
A5
E5
D5
E5
Now you're mess-in' with a...
Now you're mess-in' with a son of a bitch.
(Spoken: Son of a bitch.)
Play 4 times and fade
E5
G5
Bkgd. Voc.: w/ Voc. Fig. 1
A5
E5
D5
E5
Now you're mess-in' with a...
Now you're mess-in' with a son of a bitch.

Hangar 18

Words and Music by Dave Mustaine



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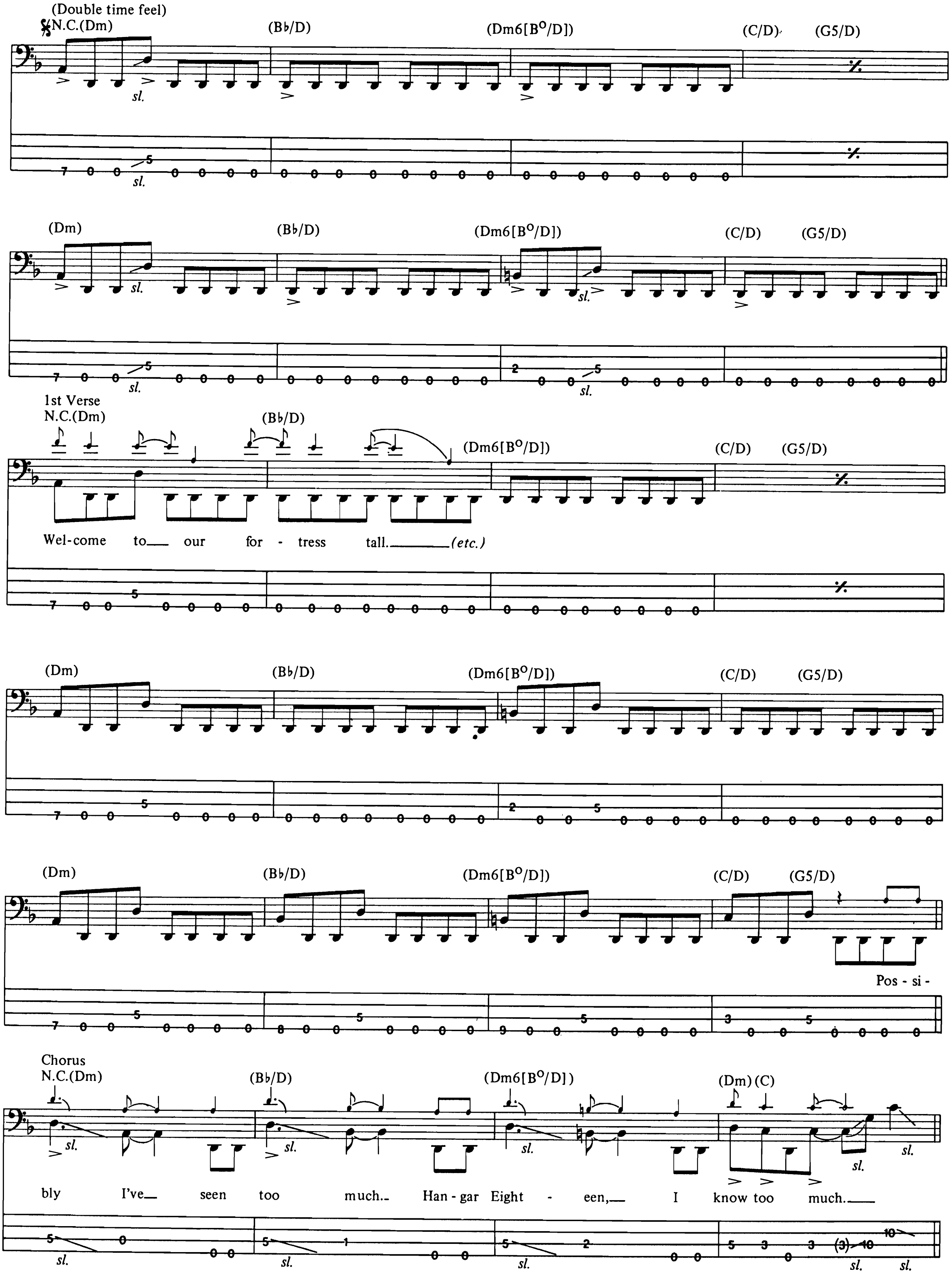
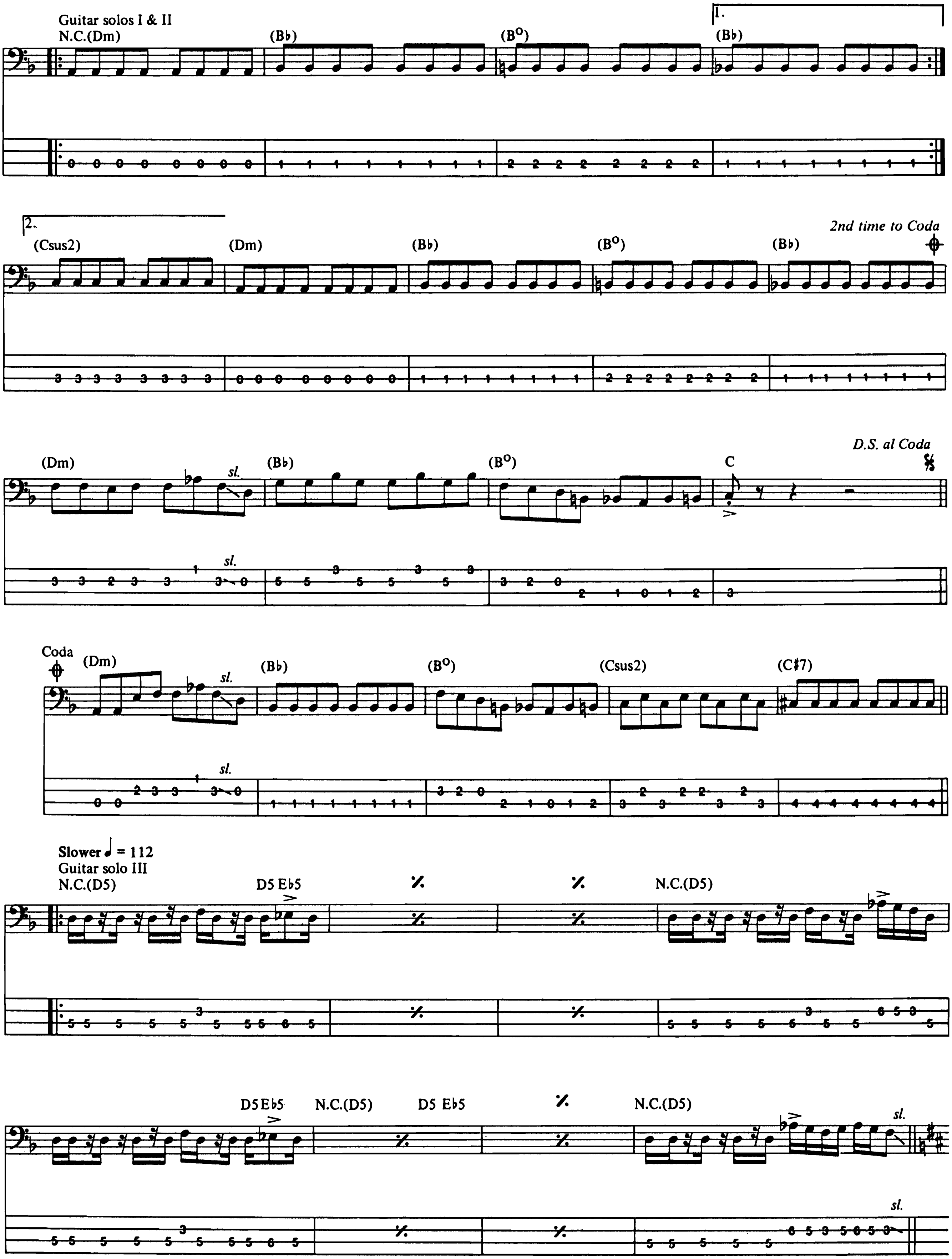
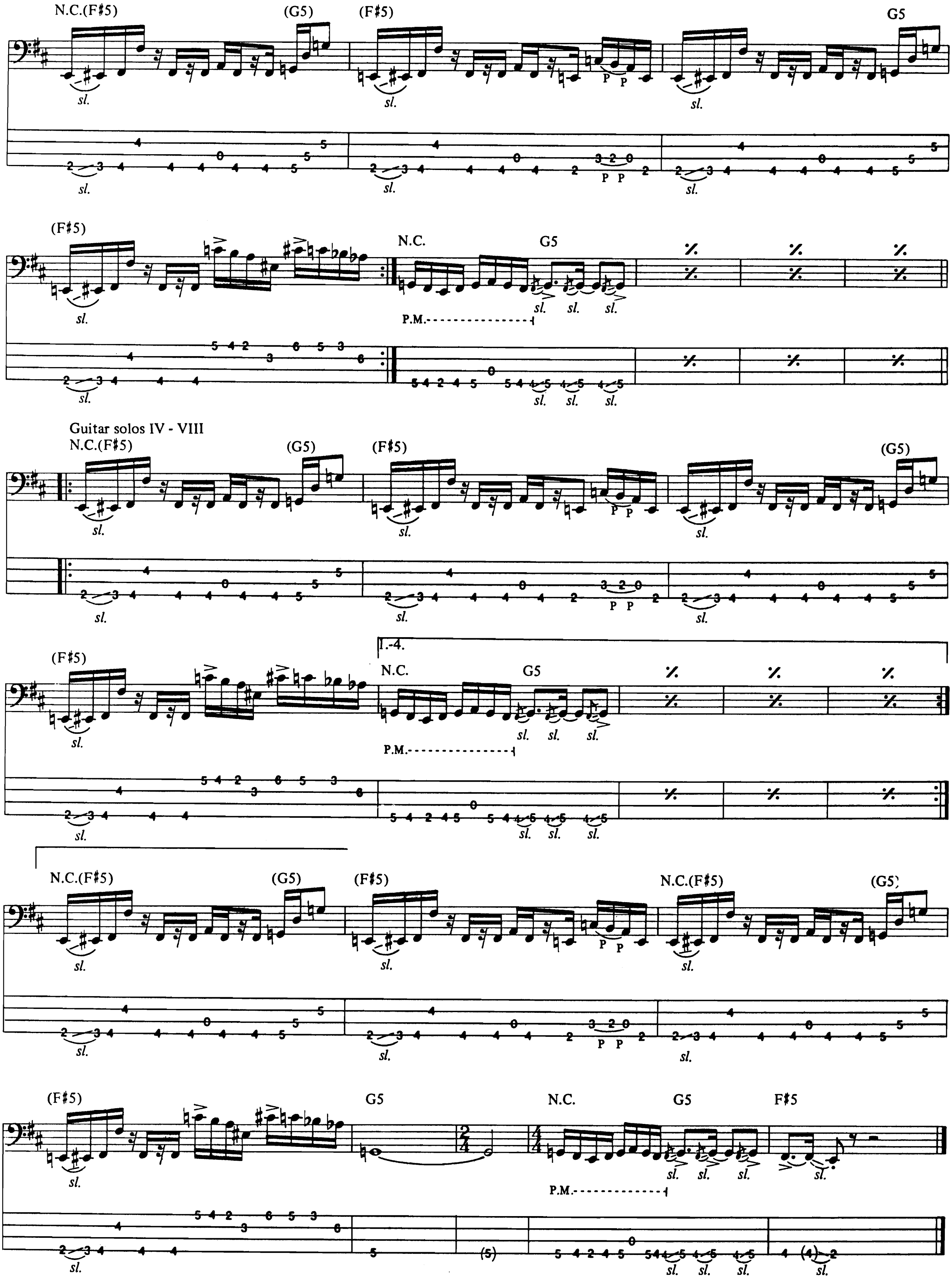
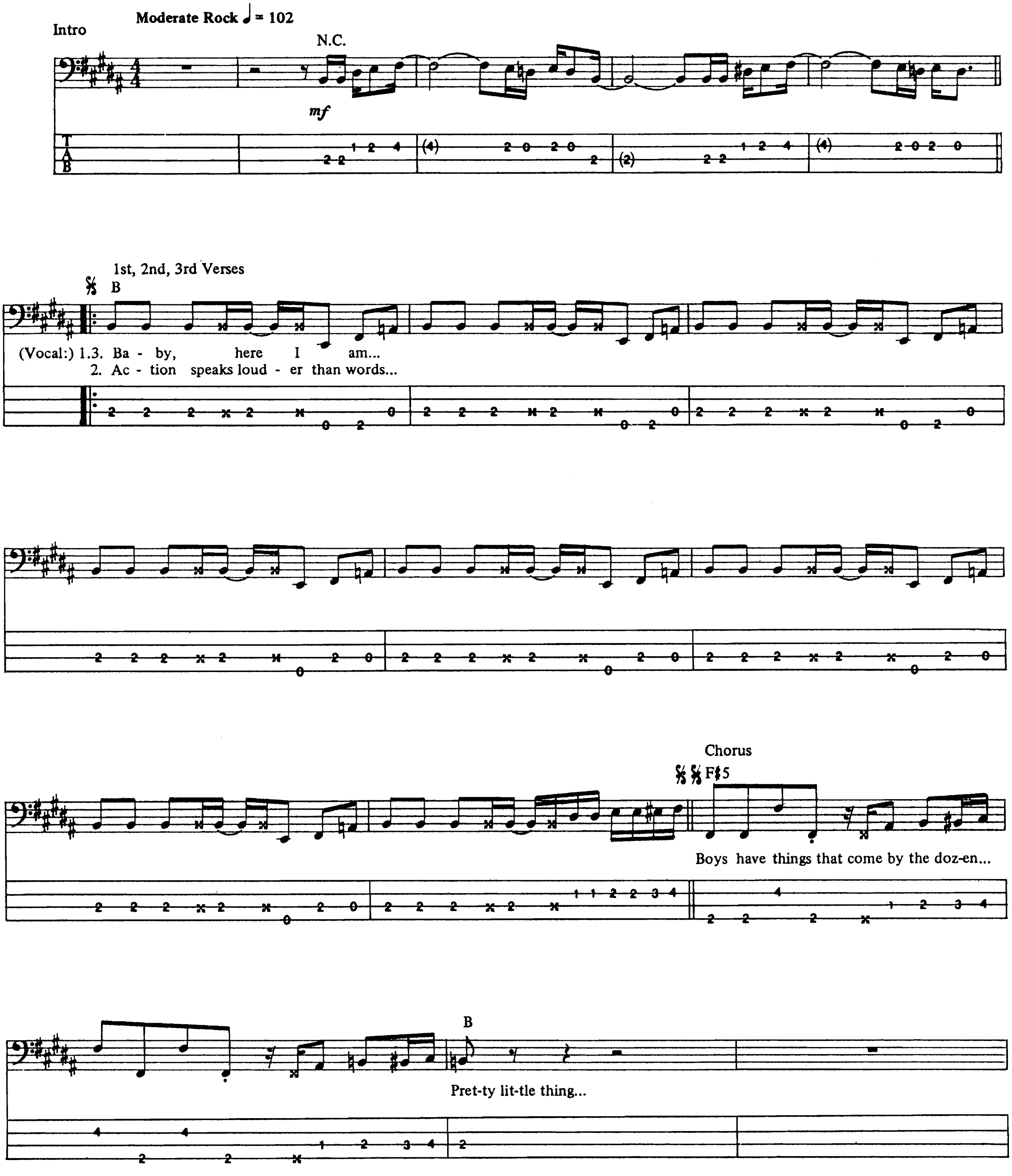

(Double time feel)
N.C.(Dm)
(B♭/D)
(Dm6[B°/D])
(C/D)
(G5/D)
sl.
1st Verse
Wel-come to our for - tress tall. (etc.)
Pos - si -
Chorus
(Dm) (C)
bly I've seen too much. Han - gar Eight - een, I know too much.


Guitar solos I & II
N.C.(Dm)
(B♭)
(B°)
1.
(B♭)
2.
(Csus2)
(Dm)
(B♭)
(B°)
(B♭)
2nd time to Coda
(Dm)
sl.
(B♭)
(B°)
C
D.S. al Coda
Coda
(Dm)
sl.
(B♭)
(B°)
(Csus2)
(C♯7)
Slower ♩ = 112
Guitar solo III
N.C.(D5)
D5 E♭5
N.C.(D5)
D5 E♭5
N.C.(D5)
D5 E♭5
N.C.(D5)
sl.


N.C.(F#5)
(G5)
(F#5)
G5
N.C.
P.M.
Guitar solos IV - VIII
1.-4.
F#5
sl.

Hard to Handle

Words and Music by Allen Jones, Alvertis Bell and Otis Redding



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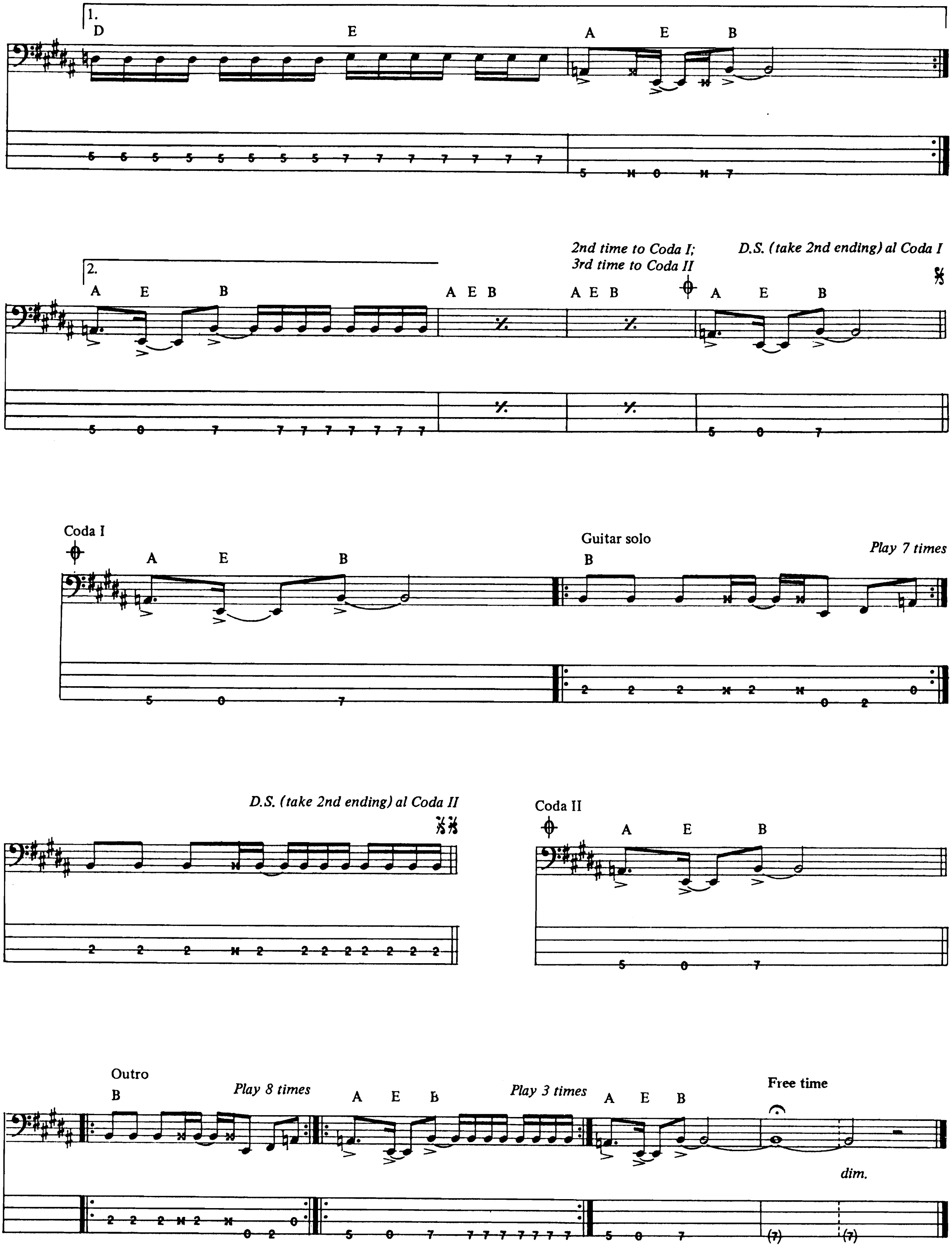
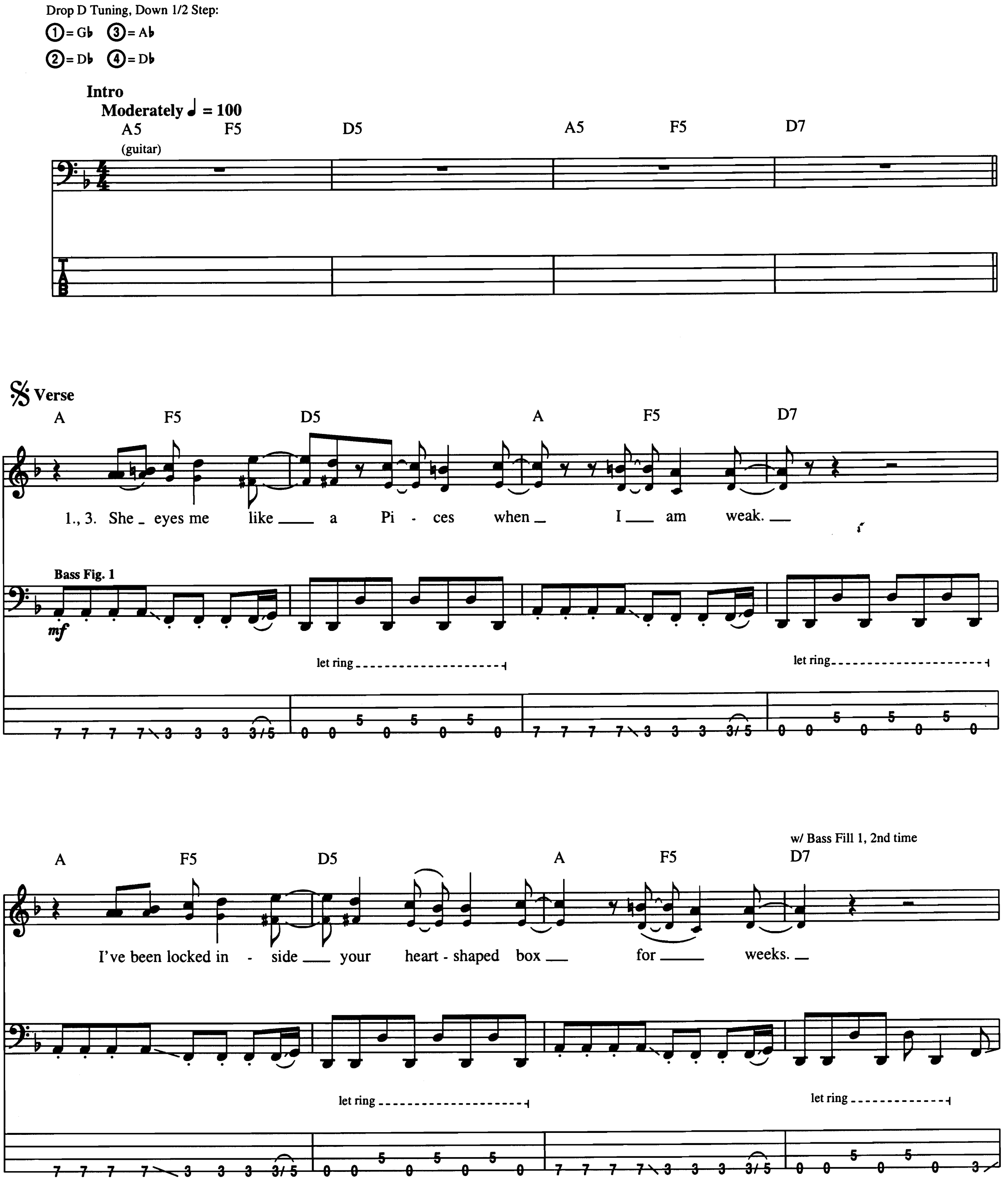

1.
D
E
A
E
B
2.
A
E
B
A E B
A E B
2nd time to Coda I;
3rd time to Coda II
D.S. (take 2nd ending) al Coda I
A
E
B
Coda I
A
E
B
Guitar solo
B
Play 7 times
D.S. (take 2nd ending) al Coda II
Coda II
A
E
B
Outro
B
Play 8 times
A
E
B
Play 3 times
A
E
B
Free time
dim.

Heart Shaped Box

Words and Music by Kurt Cobain



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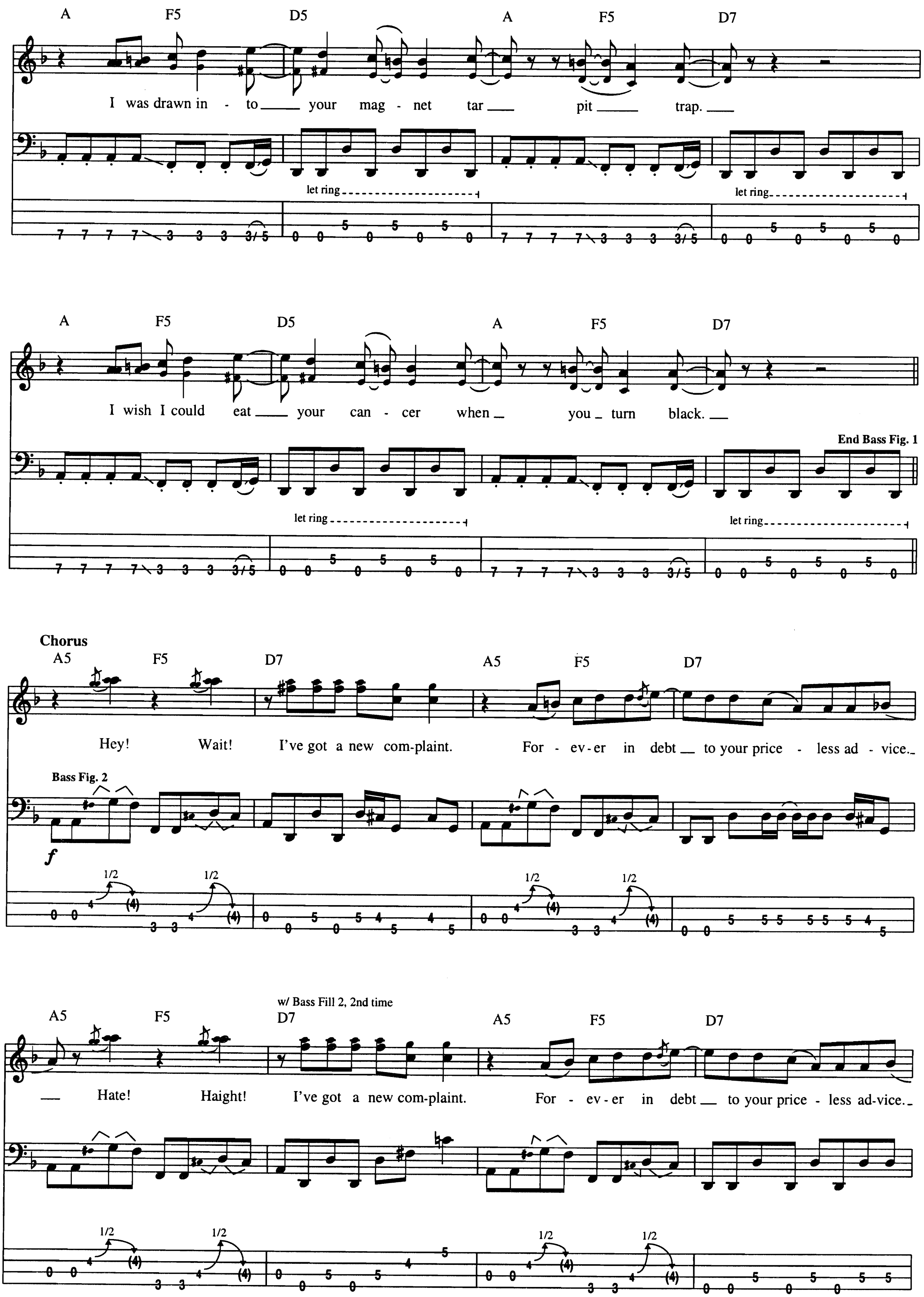
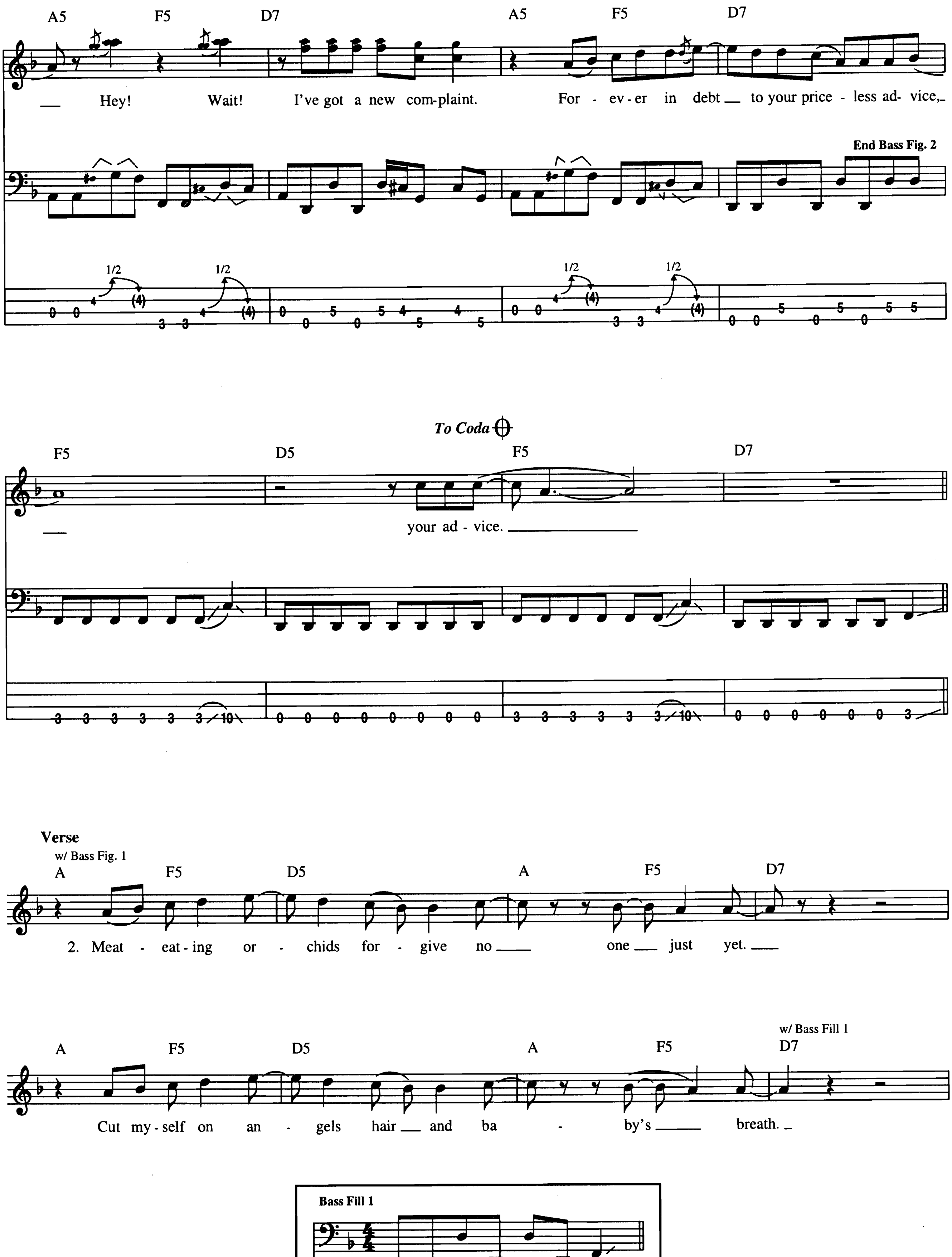
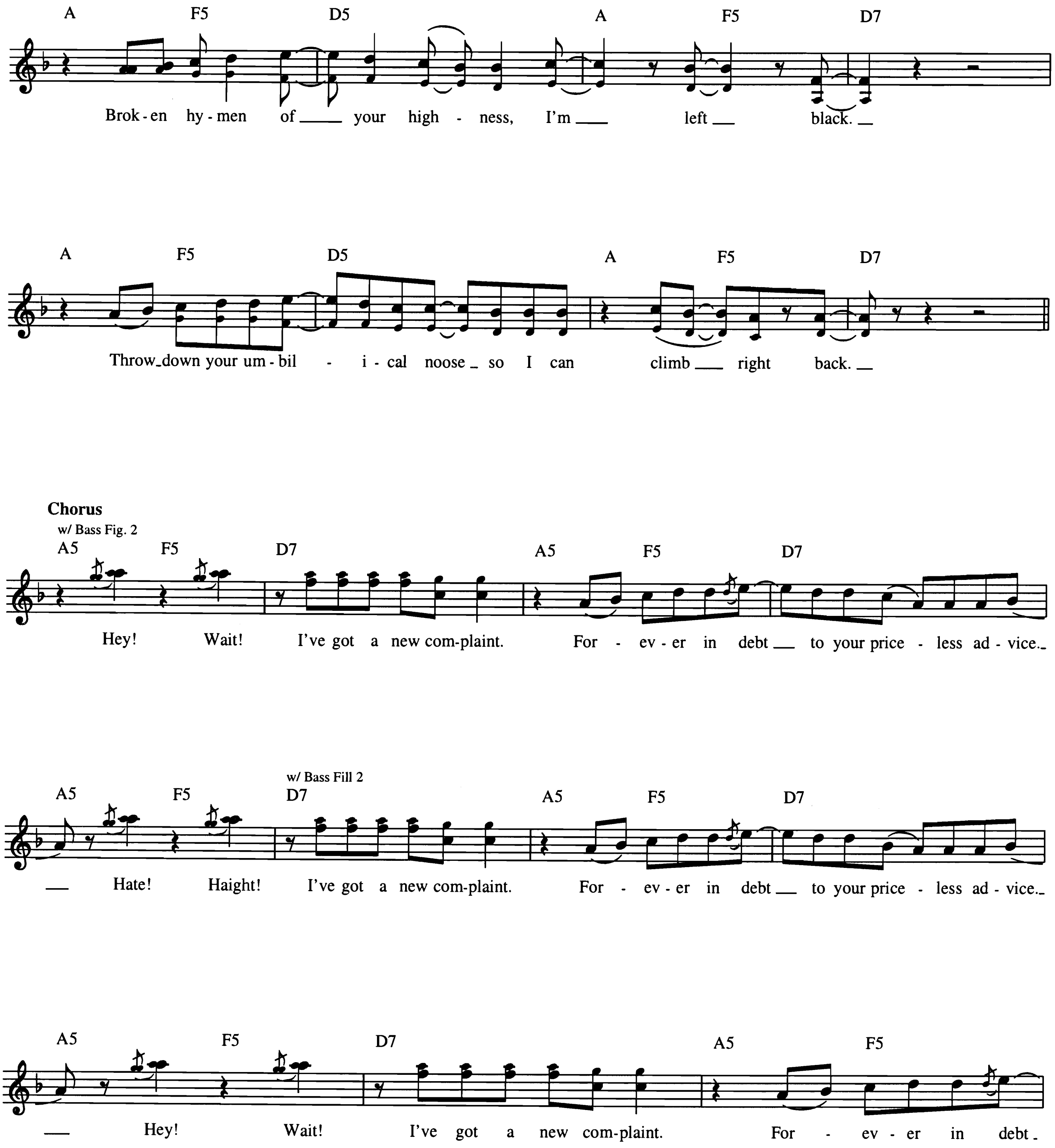
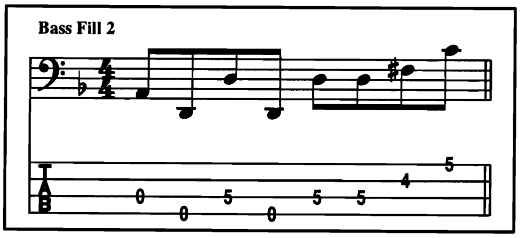
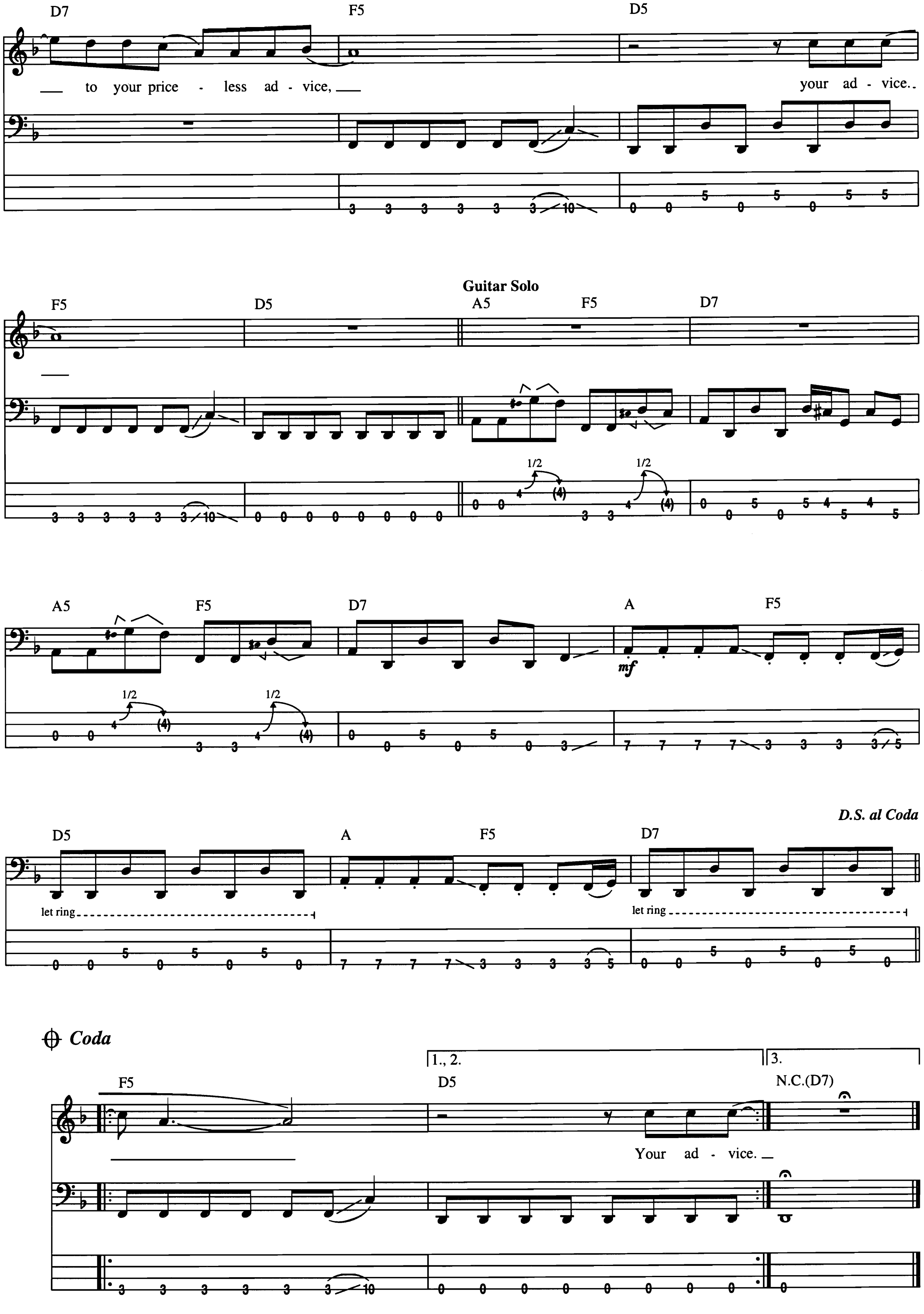

A F5 D5 A F5 D7
I was drawn in - to your mag - net tar pit trap.
let ring
A F5 D5 A F5 D7
I wish I could eat your can - cer when you turn black.
End Bass Fig. 1
let ring
Chorus
A5 F5 D7 A5 F5 D7
Hey! Wait! I've got a new com-plaint. For - ev - er in debt to your price - less ad - vice.
Bass Fig. 2
f
1/2
w/ Bass Fill 2, 2nd time
A5 F5 D7 A5 F5 D7
Hate! Haight! I've got a new com-plaint. For - ev - er in debt to your price - less ad-vice.
1/2


A5 F5 D7 A5 F5 D7
Hey! Wait! I've got a new com-plaint. For - ev - er in debt to your price - less ad- vice,
End Bass Fig. 2
1/2 1/2 1/2 1/2
To Coda
F5 D5 F5 D7
your ad - vice.
Verse
w/ Bass Fig. 1
A F5 D5 A F5 D7
2. Meat - eat - ing or - chids for - give no one just yet.
A F5 D5 A F5 D7
w/ Bass Fill 1
Cut my - self on an - gels hair and ba - by's breath.
Bass Fill 1

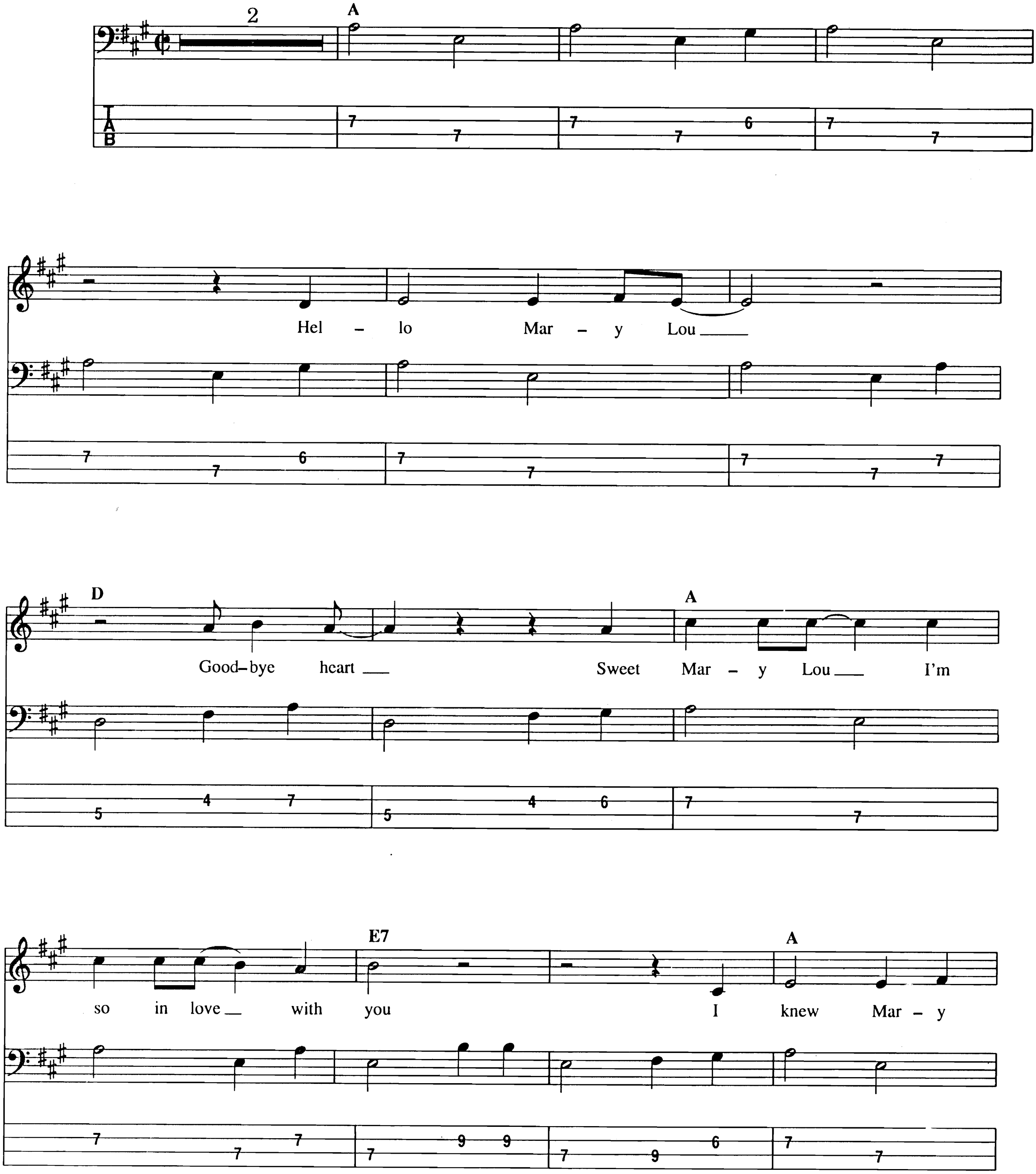

A F5 D5 A F5 D7
Brok-en hy-men of ___ your high - ness, I'm ___ left ___ black. ___
A F5 D5 A F5 D7
Throw_down your um-bil - i-cal noose _ so I can climb ___ right back. ___
Chorus
w/ Bass Fig. 2
A5 F5 D7 A5 F5 D7
Hey! Wait! I've got a new com-plaint. For - ev-er in debt ___ to your price - less ad-vice._
w/ Bass Fill 2
A5 F5 D7 A5 F5 D7
— Hate! Haight! I've got a new com-plaint. For - ev-er in debt ___ to your price - less ad-vice._
A5 F5 D7 A5 F5
— Hey! Wait! I've got a new com-plaint. For - ev - er in debt _


Bass Fill 2
T
A
B
0 0 5 0 5 5 4 5


D7
F5
D5
to your price - less ad - vice,
your ad - vice.
Guitar Solo
A5
F5
D7
1/2
A
mf
let ring
D.S. al Coda
Coda
1., 2.
3.
N.C.(D7)
Your ad - vice.

Hello Mary Lou

Words and Music by Gene Pitney and C. Mangiaracina



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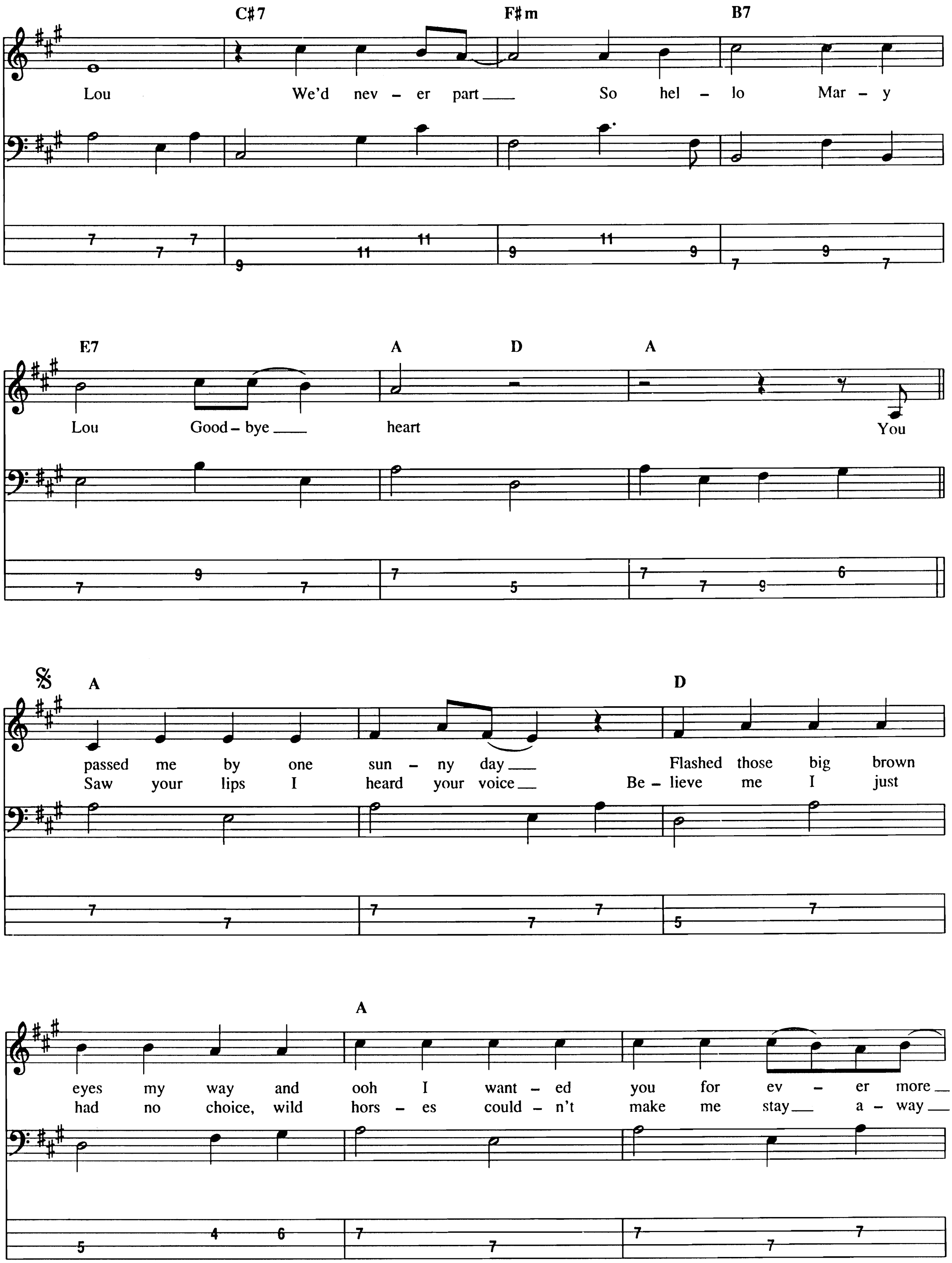
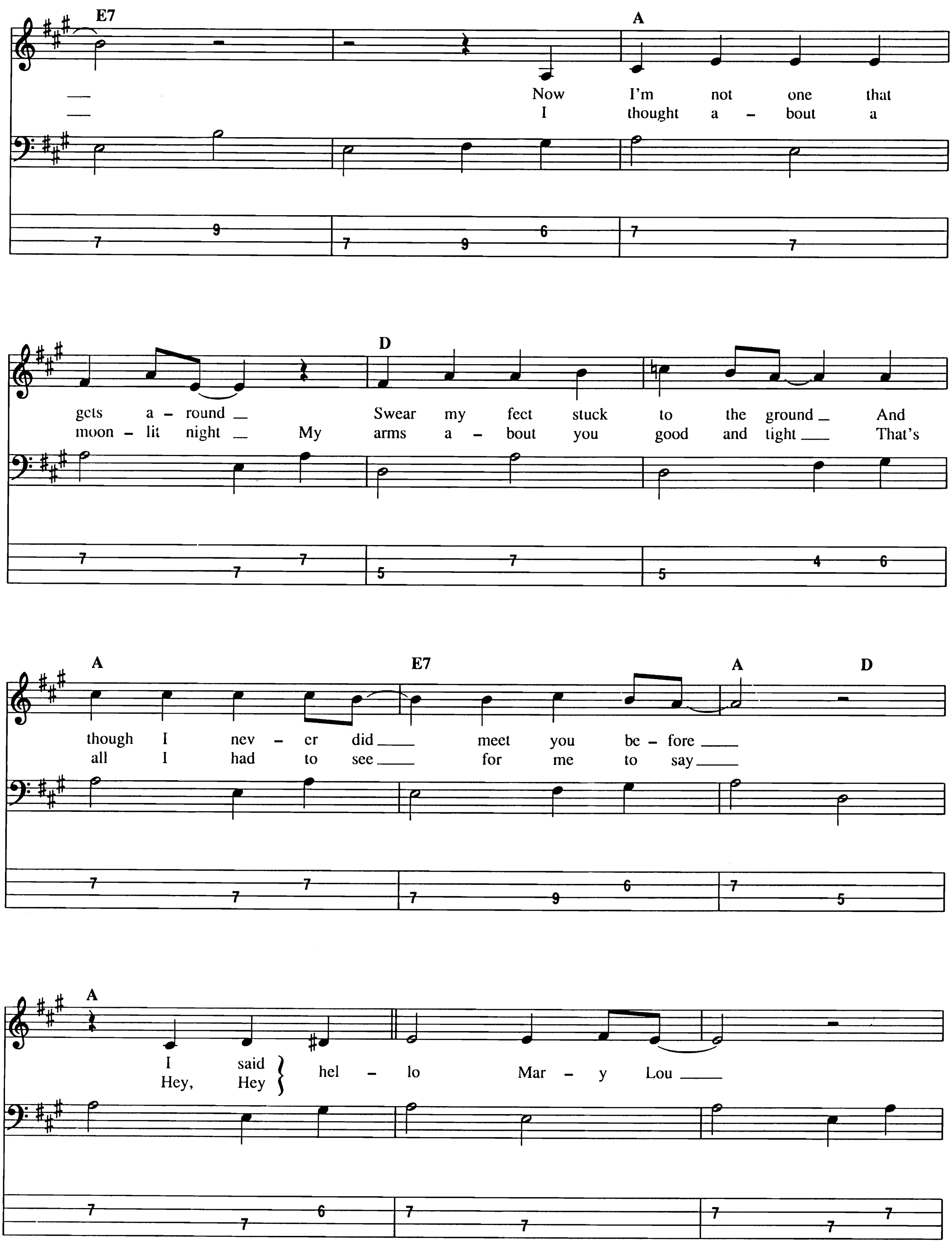
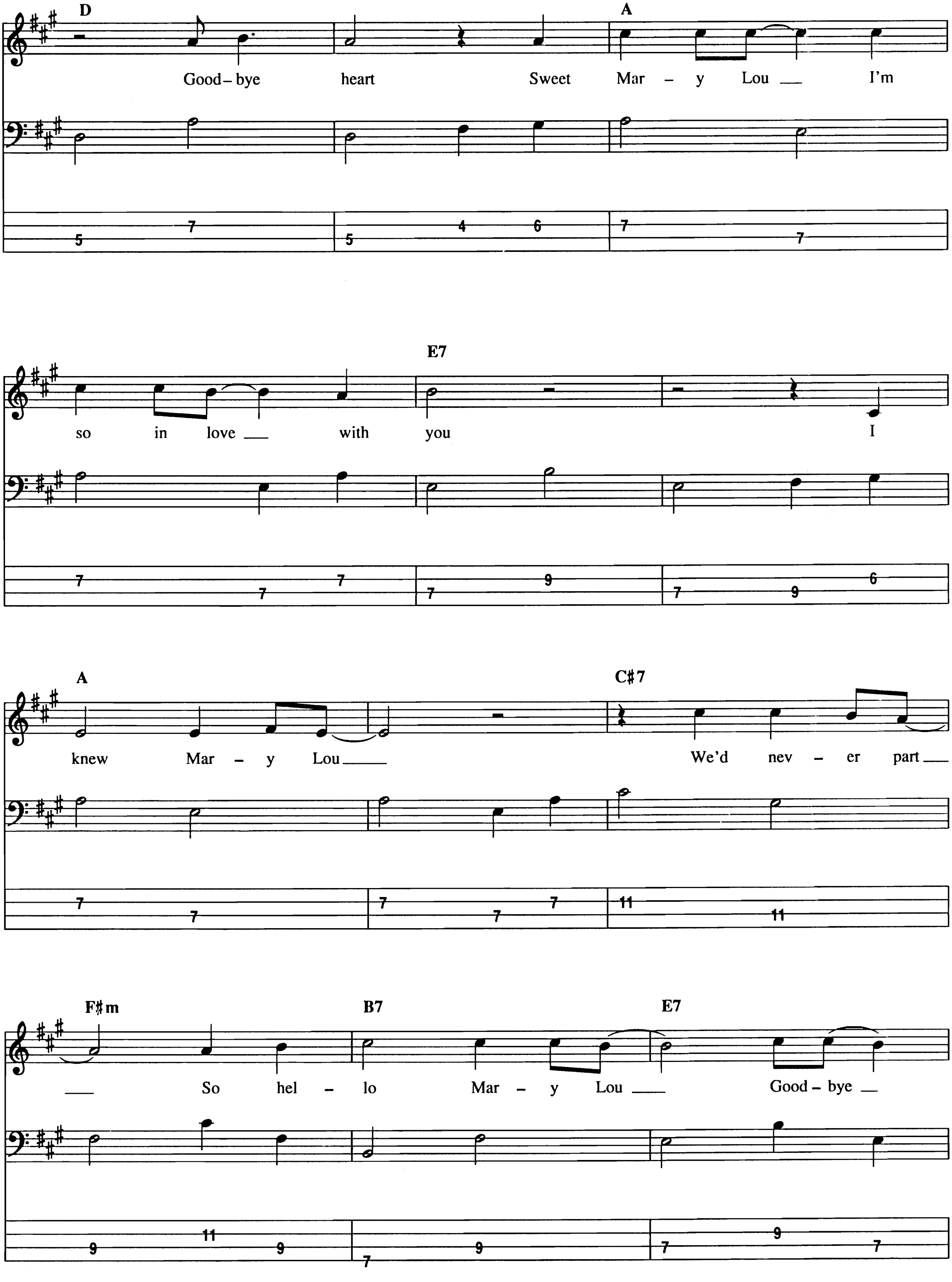
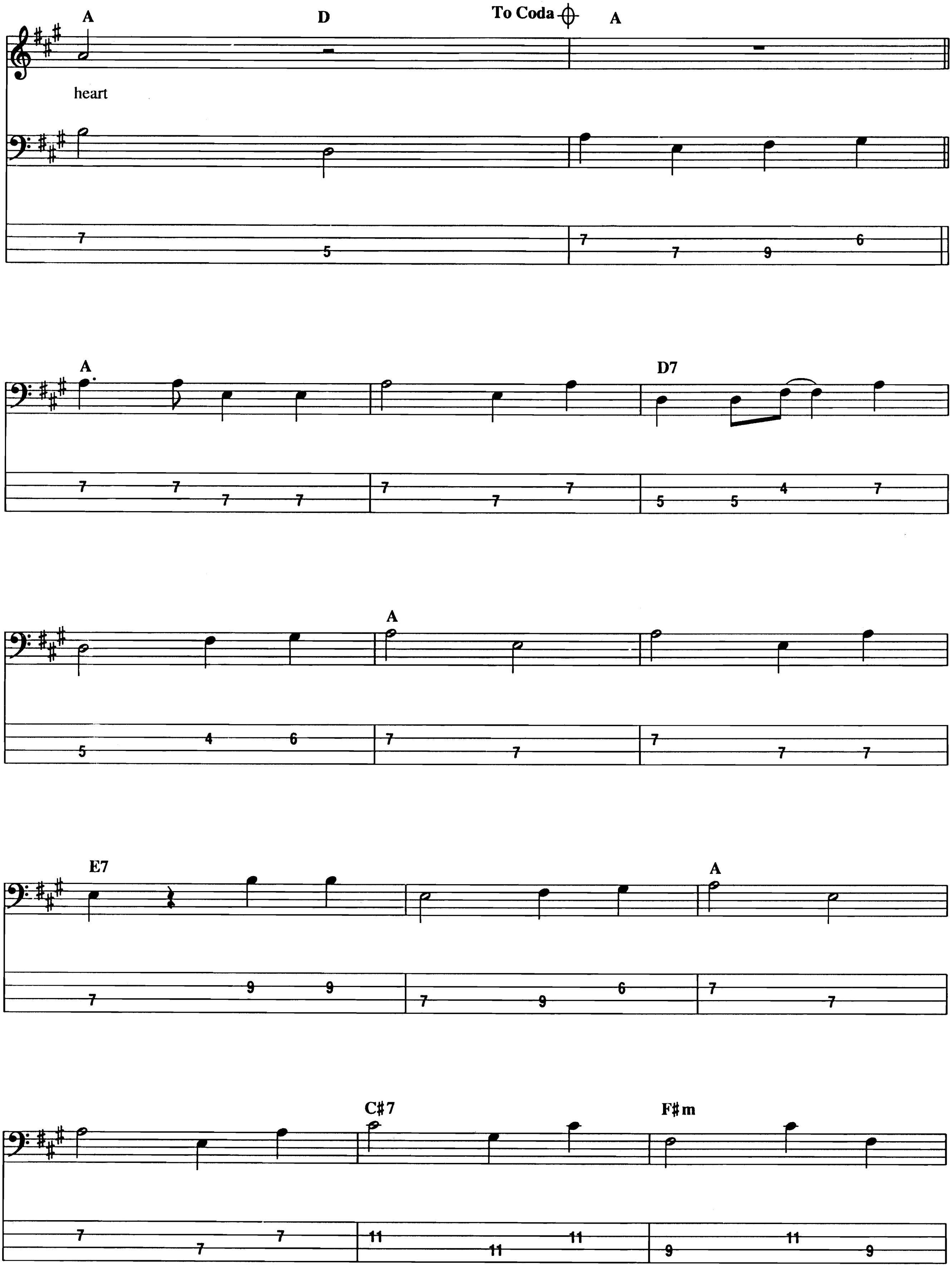
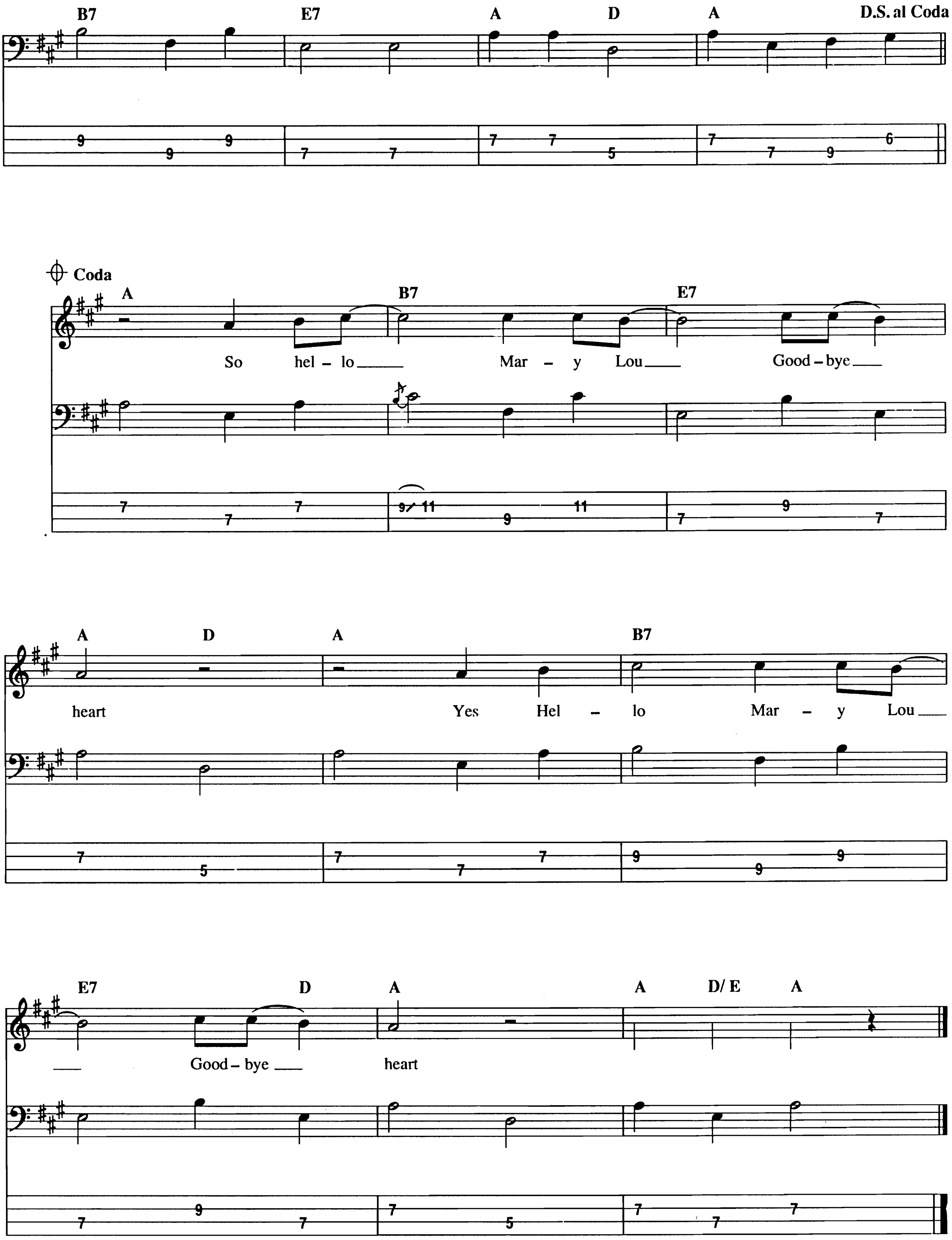

C♯7
F♯m
B7
Lou We'd nev - er part So hel - lo Mar - y
E7
A
D
A
Lou Good - bye heart You
A
D
passed me by one sun - ny day Flashed those big brown
Saw your lips I heard your voice Be - lieve me I just
A
eyes my way and ooh I want - ed you for ev - er more
had no choice, wild hors - es could - n't make me stay a - way


E7
A
Now I'm not one that
I thought a - bout a
gets a - round
moon - lit night My
D
Swear my feet stuck to the ground And
arms a - bout you good and tight That's
A
E7
A
D
though I nev - er did meet you be - fore
all I had to see for me to say
A
I said
Hey, Hey
hel - lo Mar - y Lou

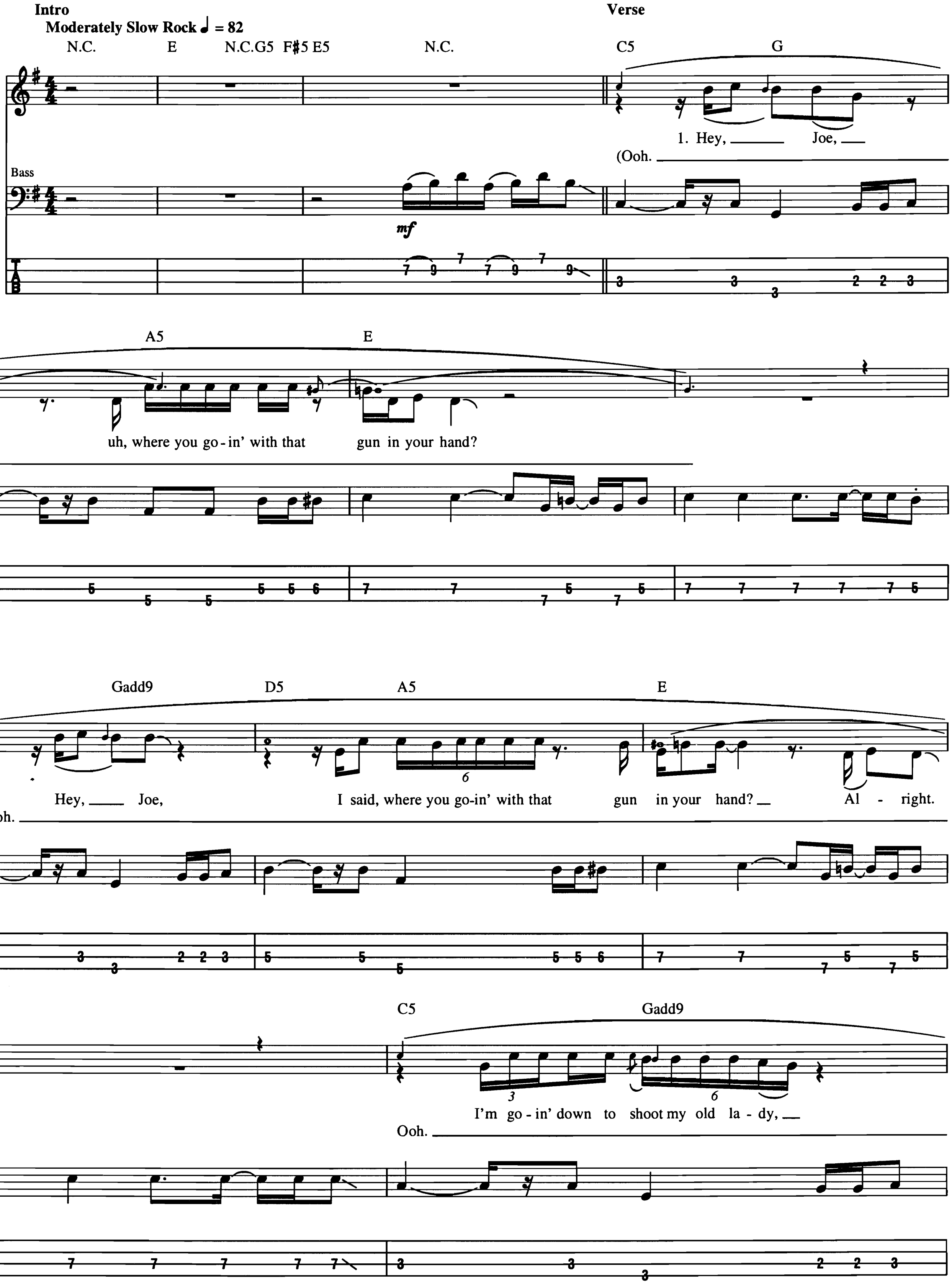

D
Good-bye heart
A
Sweet Mar-y Lou I'm
so in love with
E7
you
I
A
knew Mar-y Lou
C#7
We'd nev-er part
F#m
So hel-
B7
lo Mar-y Lou
E7
Good-bye


A
D
To Coda
A
heart
A
D7
A
E7
A
C#7
F#m


B7 E7 A D A
D.S. al Coda
Coda
A B7 E7
So hel - lo Mar - y Lou Good - bye
A D A B7
heart Yes Hel - lo Mar - y Lou
E7 D A A D/E A
Good - bye heart

Hey Joe

Words and Music by Billy Roberts



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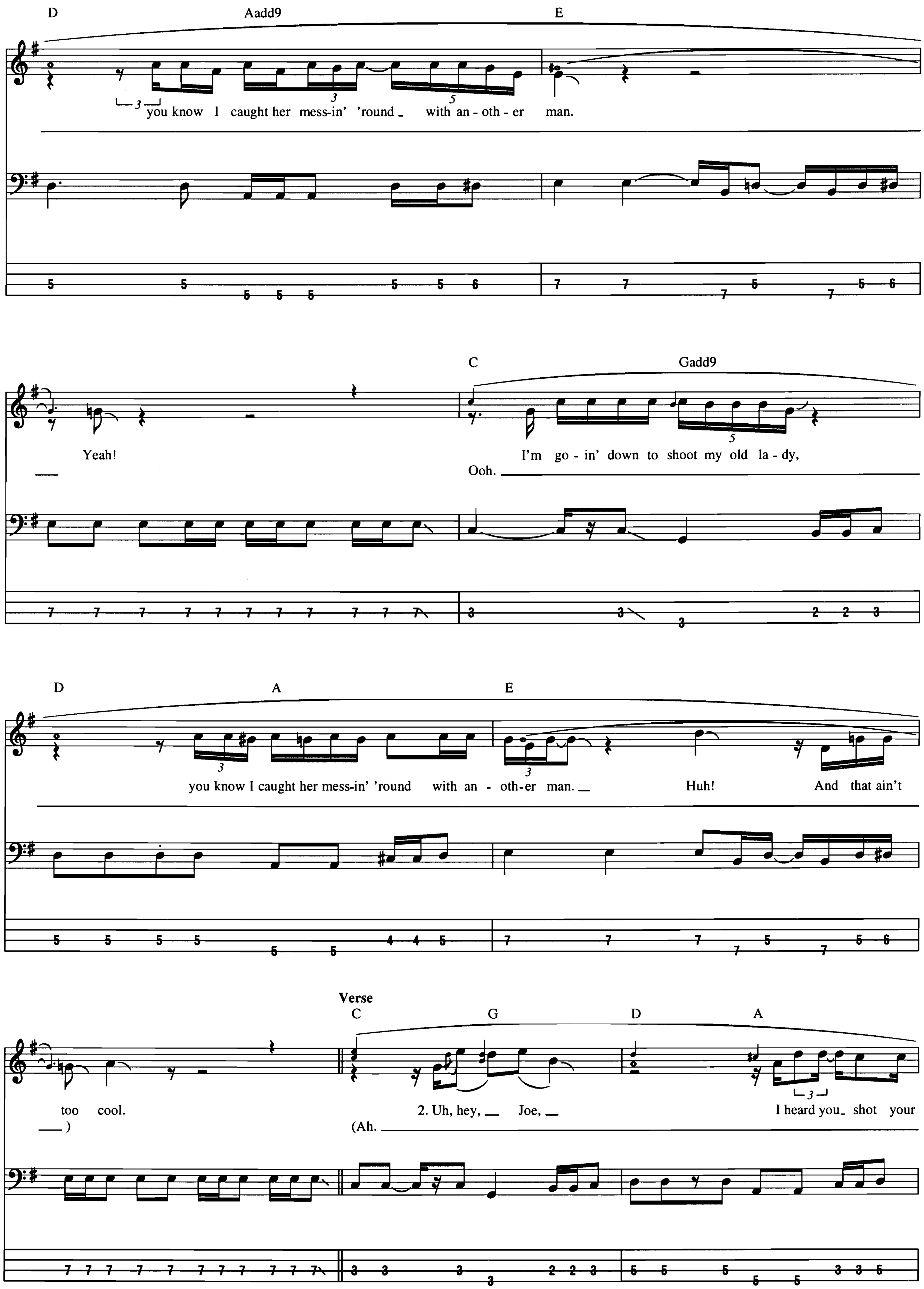
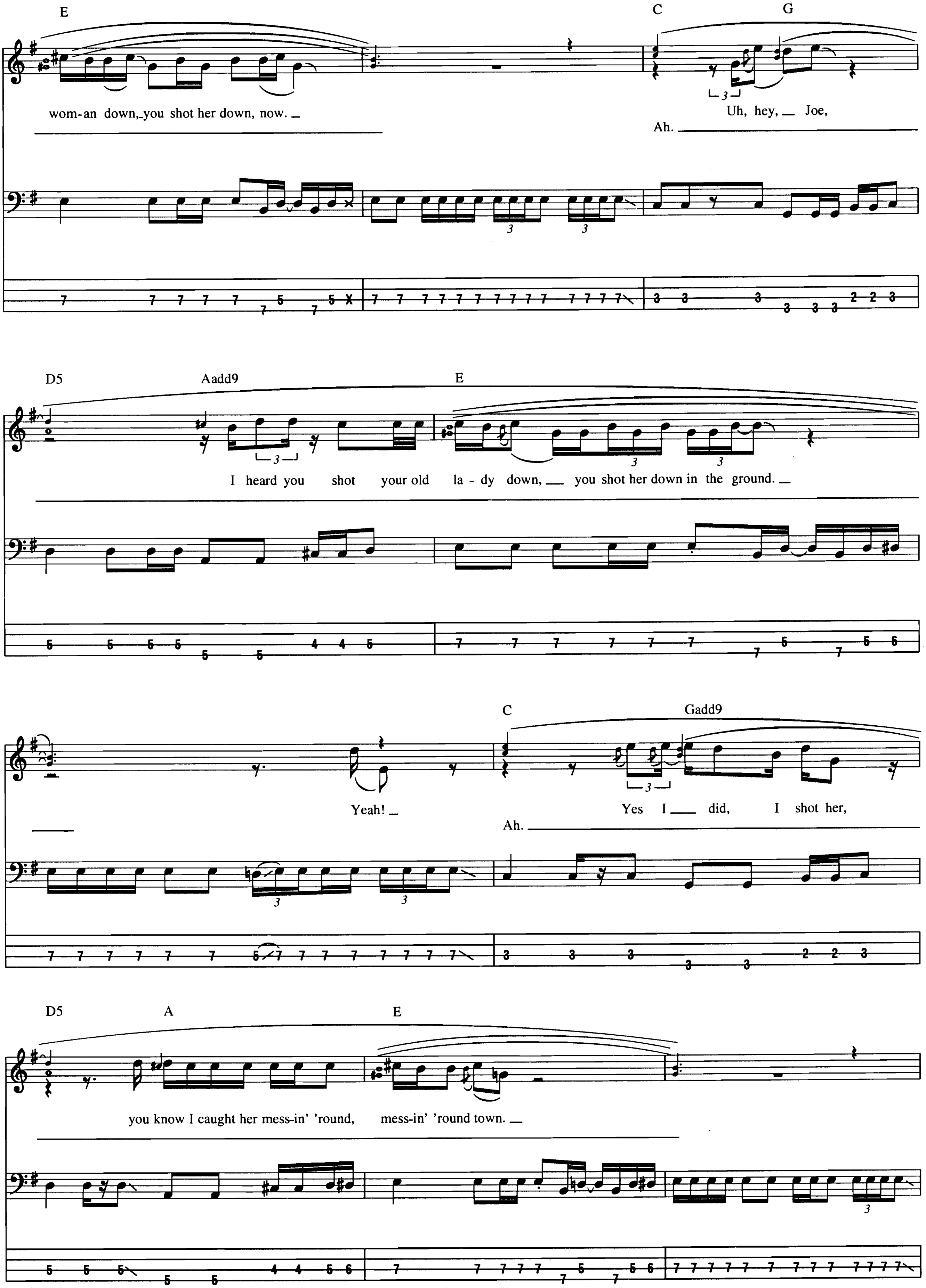
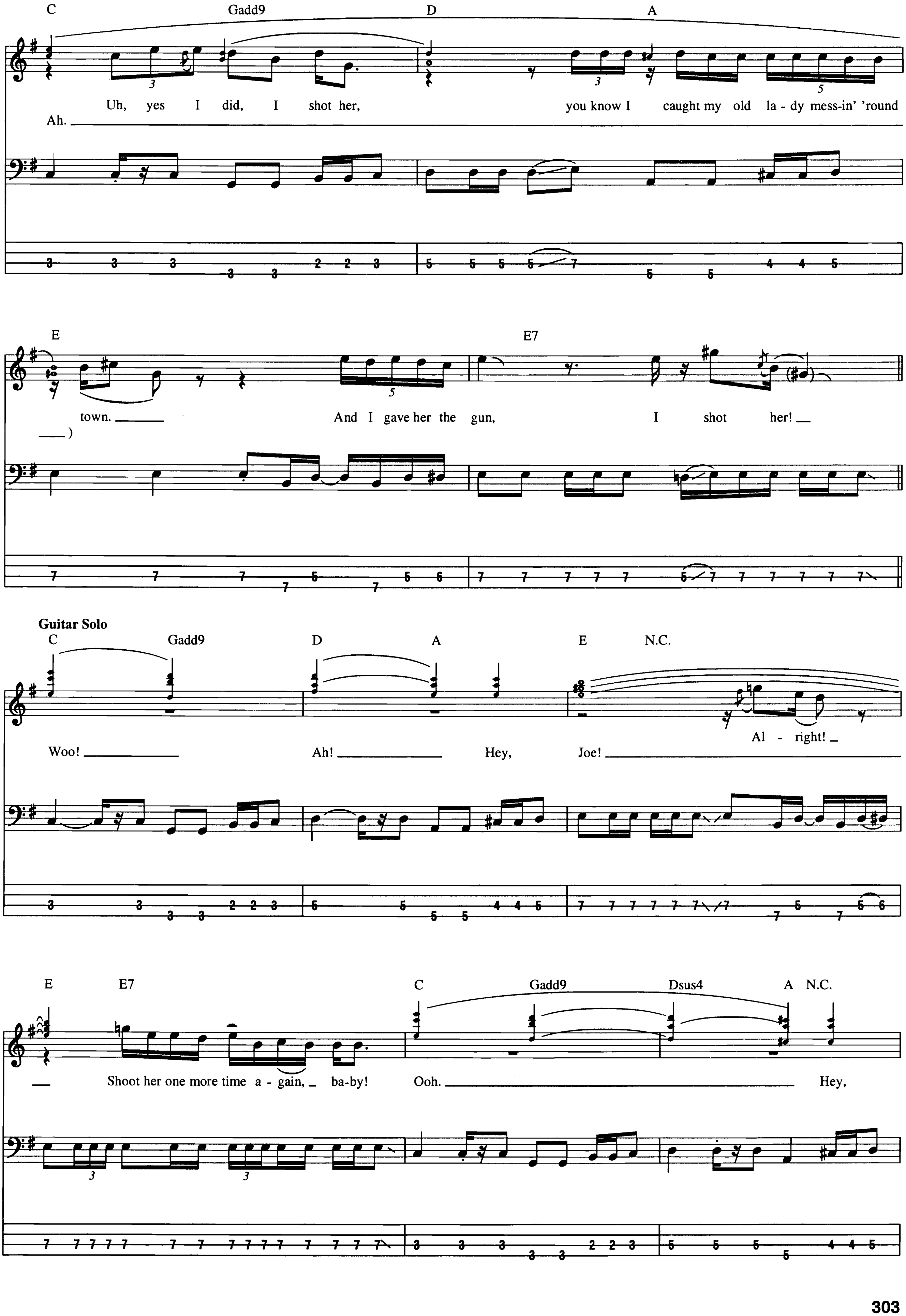
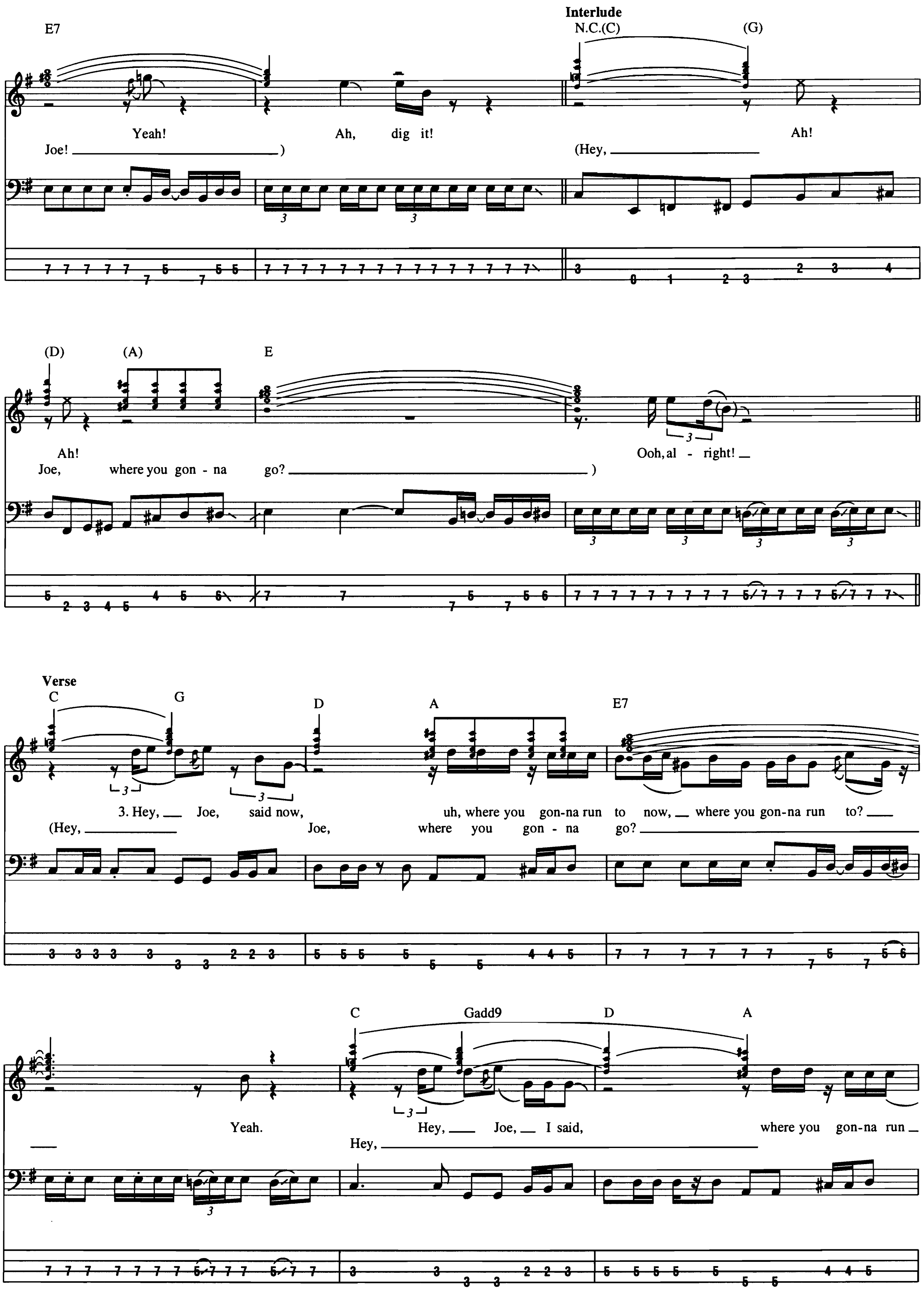
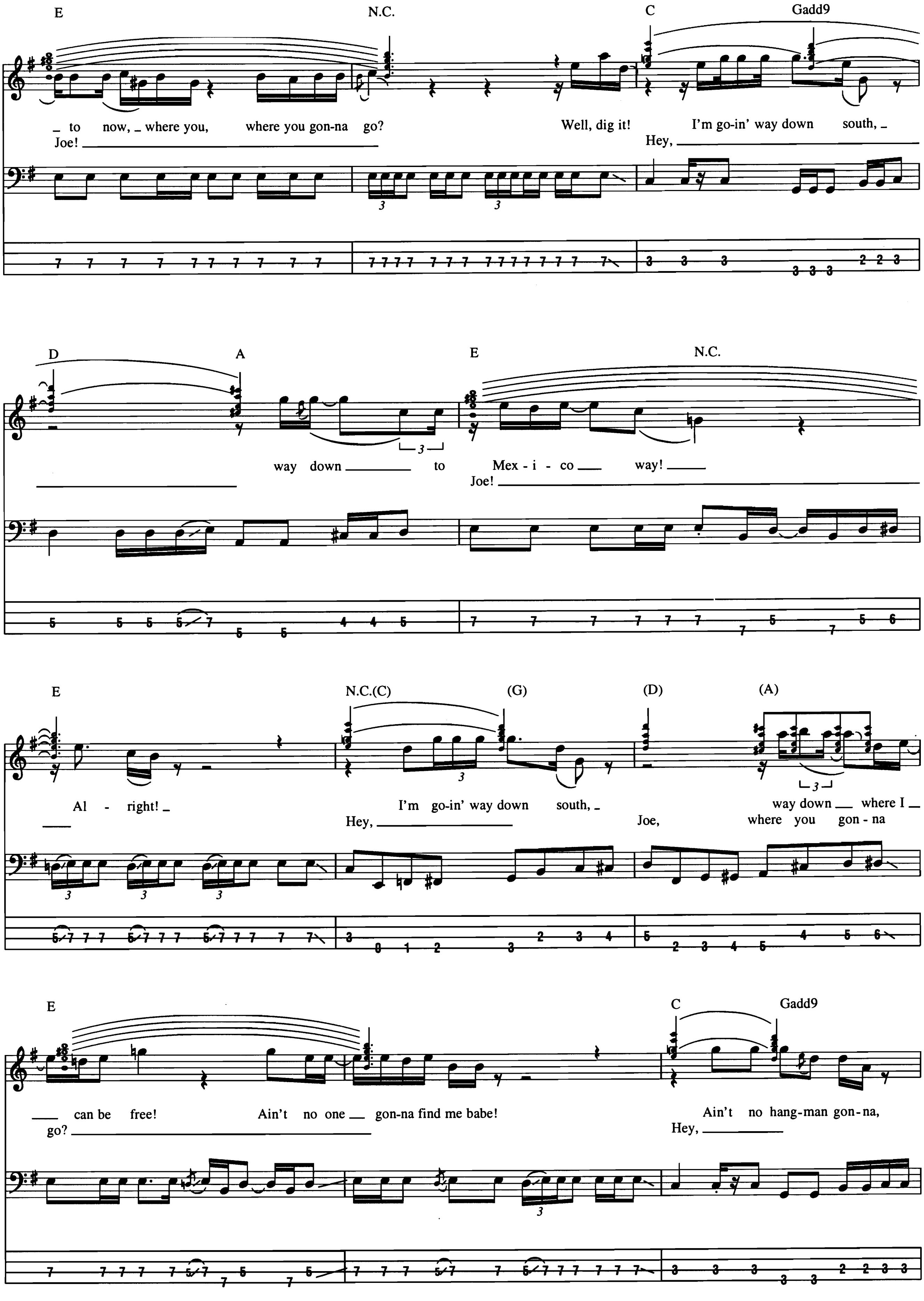
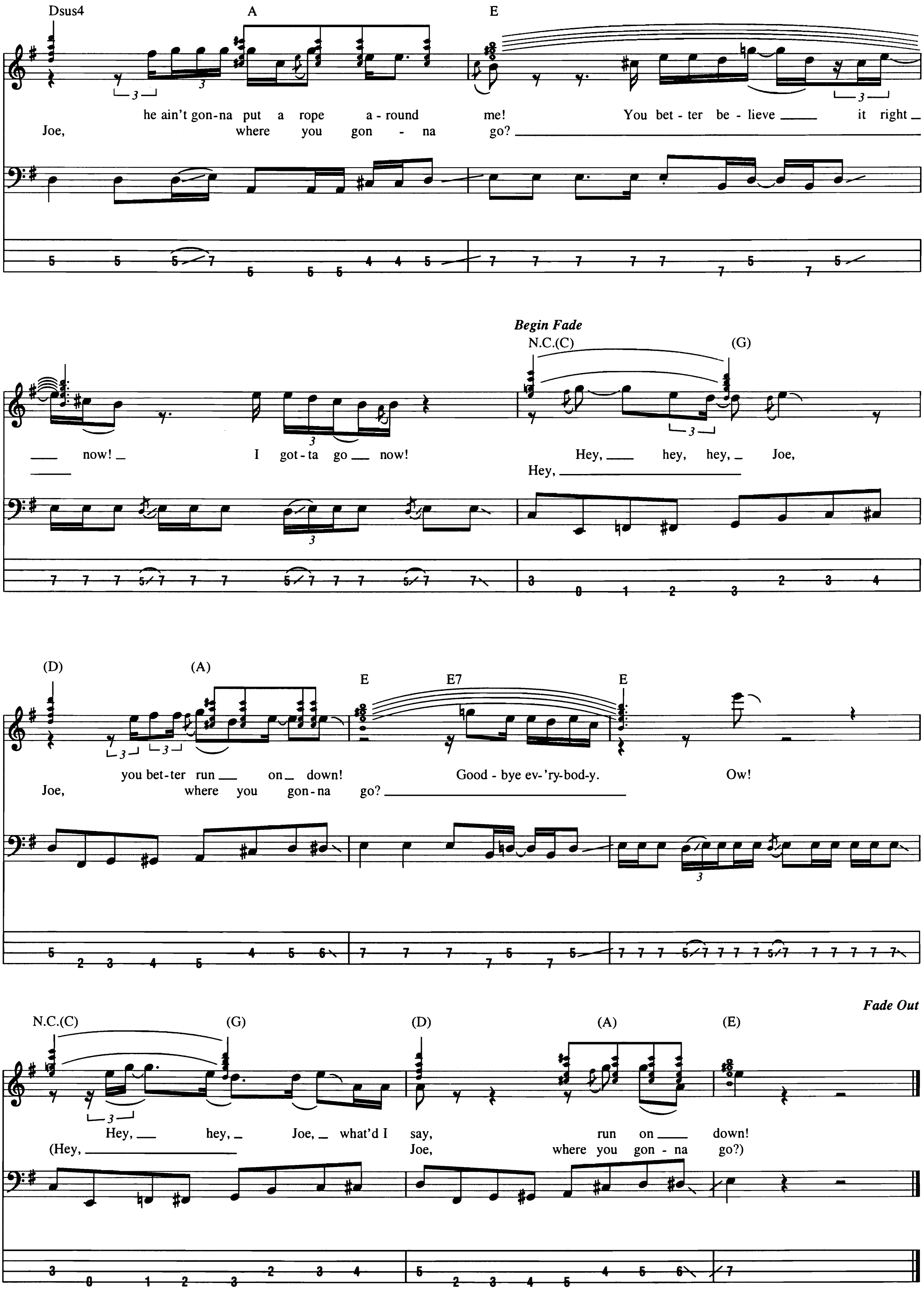

D
Aadd9
E
you know I caught her mess-in' 'round with an-oth-er man.
C
Gadd9
Yeah!
I'm go-in' down to shoot my old la-dy,
Ooh.
D
A
E
you know I caught her mess-in' 'round with an-oth-er man.
Huh!
And that ain't
Verse
C
G
D
A
too cool.
)
2. Uh, hey, Joe,
I heard you shot your
(Ah.


E
C
G
wom-an down, you shot her down, now.
Uh, hey, Joe,
Ah.
D5
Aadd9
E
I heard you shot your old la - dy down, you shot her down in the ground.
C
Gadd9
Yeah!
Yes I did, I shot her,
Ah.
D5
A
E
you know I caught her mess-in' 'round, mess-in' 'round town.


C Gadd9 D A
Uh, yes I did, I shot her, you know I caught my old la - dy mess-in' 'round
Ah.
E E7
town. And I gave her the gun, I shot her!
)
Guitar Solo
C Gadd9 D A E N.C.
Al - right!
Woo! Ah! Hey, Joe!
E E7 C Gadd9 Dsus4 A N.C.
Shoot her one more time a - gain, ba-by! Ooh. Hey,

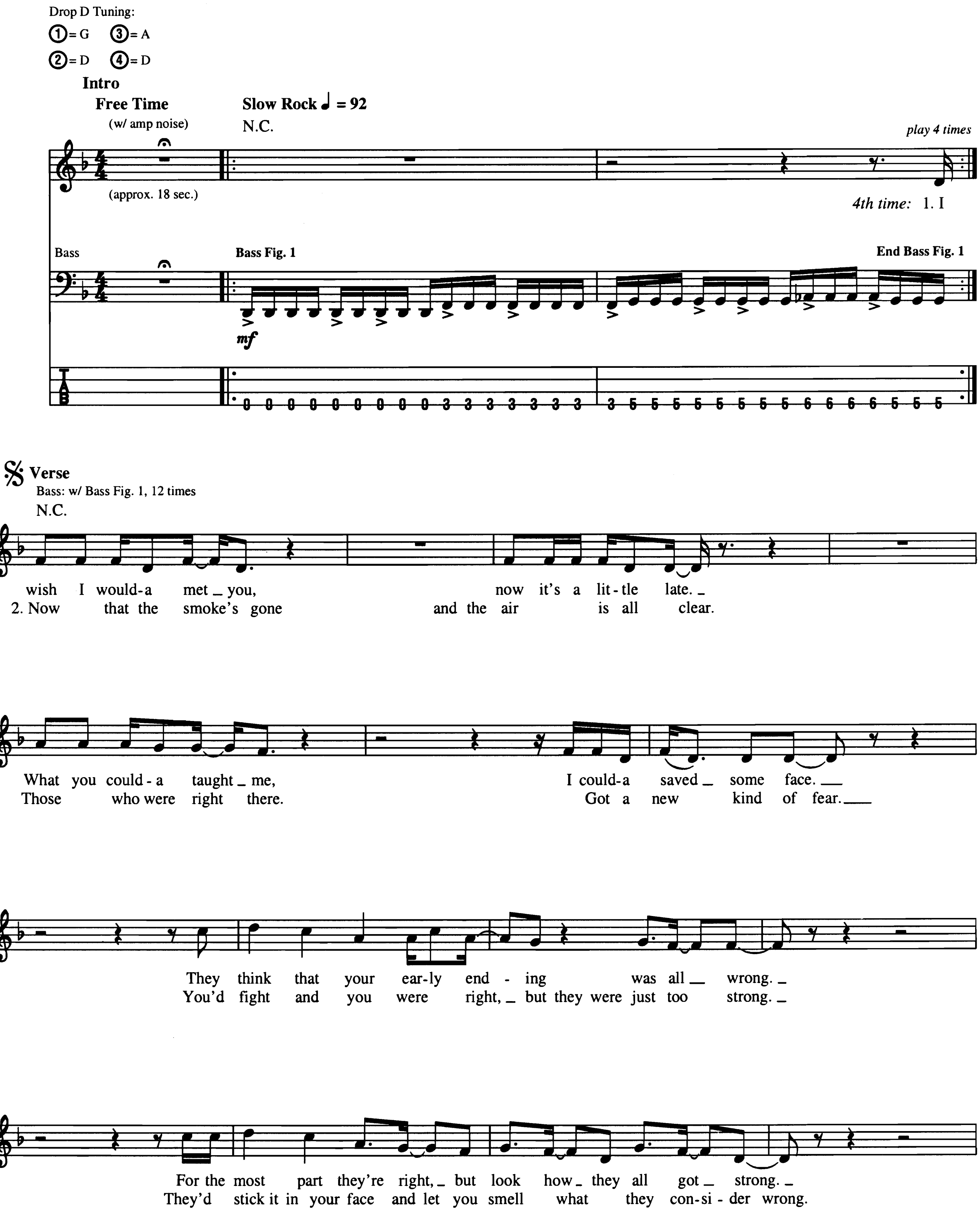

E7
Interlude
N.C.(C)
(G)
Yeah!
Ah, dig it!
Ah!
Joe!)
(Hey,
(D)
(A)
E
Ah!
Ooh, al - right!
Joe, where you gon - na go?)
Verse
C
G
D
A
E7
3. Hey, Joe, said now, uh, where you gon-na run to now, where you gon-na run to?
(Hey, Joe, where you gon - na go?
Gadd9
Yeah.
Hey, Joe, I said, where you gon-na run
Hey,


E
N.C.
C
Gadd9
to now, where you, where you gon-na go?
Joe!
Well, dig it!
I'm go-in' way down south,
Hey,
D
A
E
N.C.
way down to Mex - i - co way!
Joe!
E
N.C.(C)
(G)
(D)
(A)
Al - right!
I'm go-in' way down south,
Hey,
way down where I
Joe, where you gon - na
E
C
Gadd9
can be free! Ain't no one gon-na find me babe!
go?
Ain't no hang-man gon - na,
Hey,


Dsus4
A
E
he ain't gon-na put a rope a-round me! You bet-ter be-lieve it right
Joe, where you gon - na go?
Begin Fade
N.C.(C)
(G)
now! I got-ta go now! Hey, hey, hey, Joe,
Hey,
(D)
(A)
E
E7
E
you bet-ter run on down! Good - bye ev-'ry-bod-y. Ow!
Joe, where you gon-na go?
Fade Out
N.C.(C)
(G)
(D)
(A)
(E)
Hey, hey, Joe, what'd I say, run on down!
(Hey, Joe, where you gon - na go?)

Hey Man Nice Shot

Words and Music by Richard Patrick



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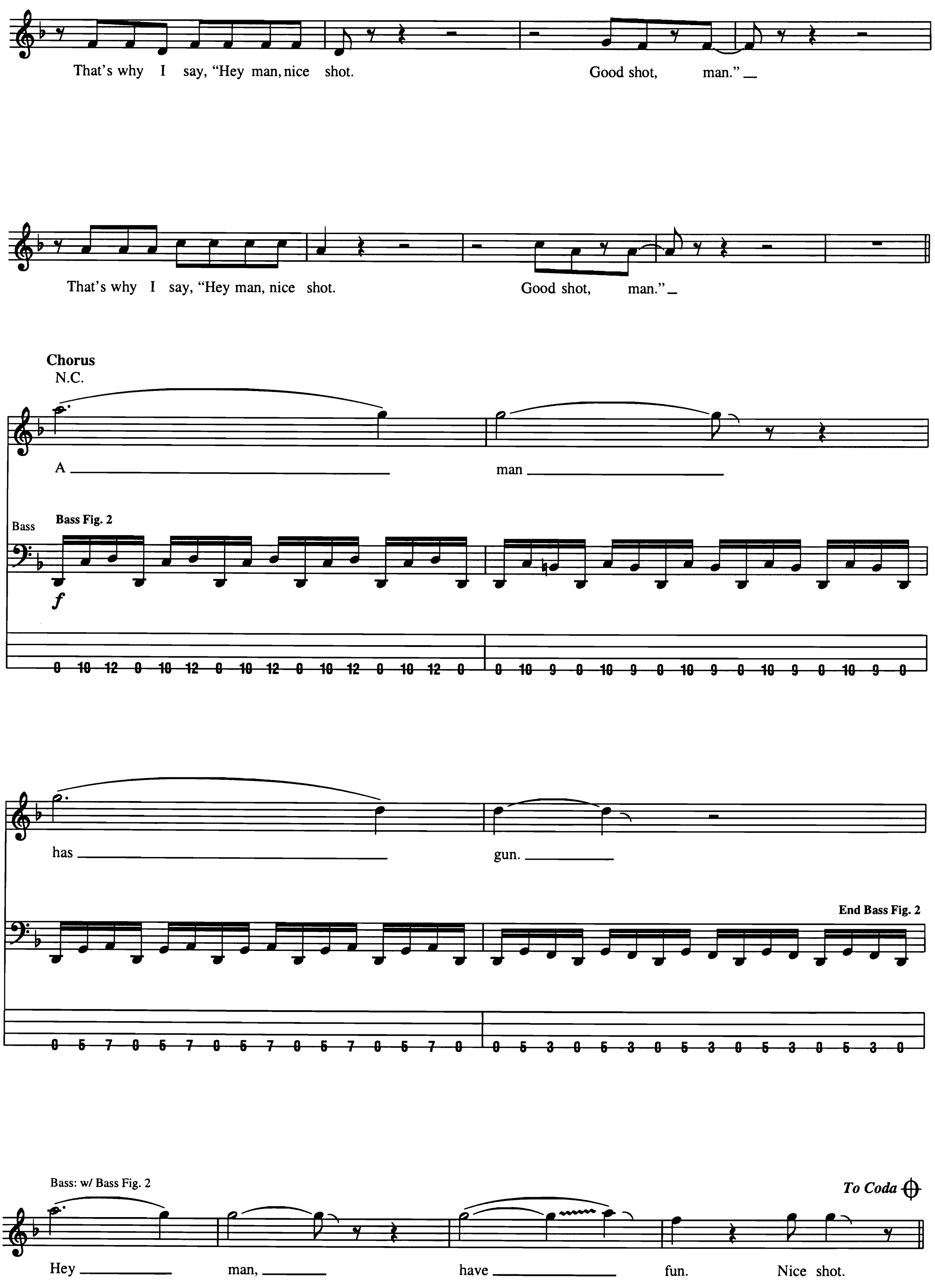
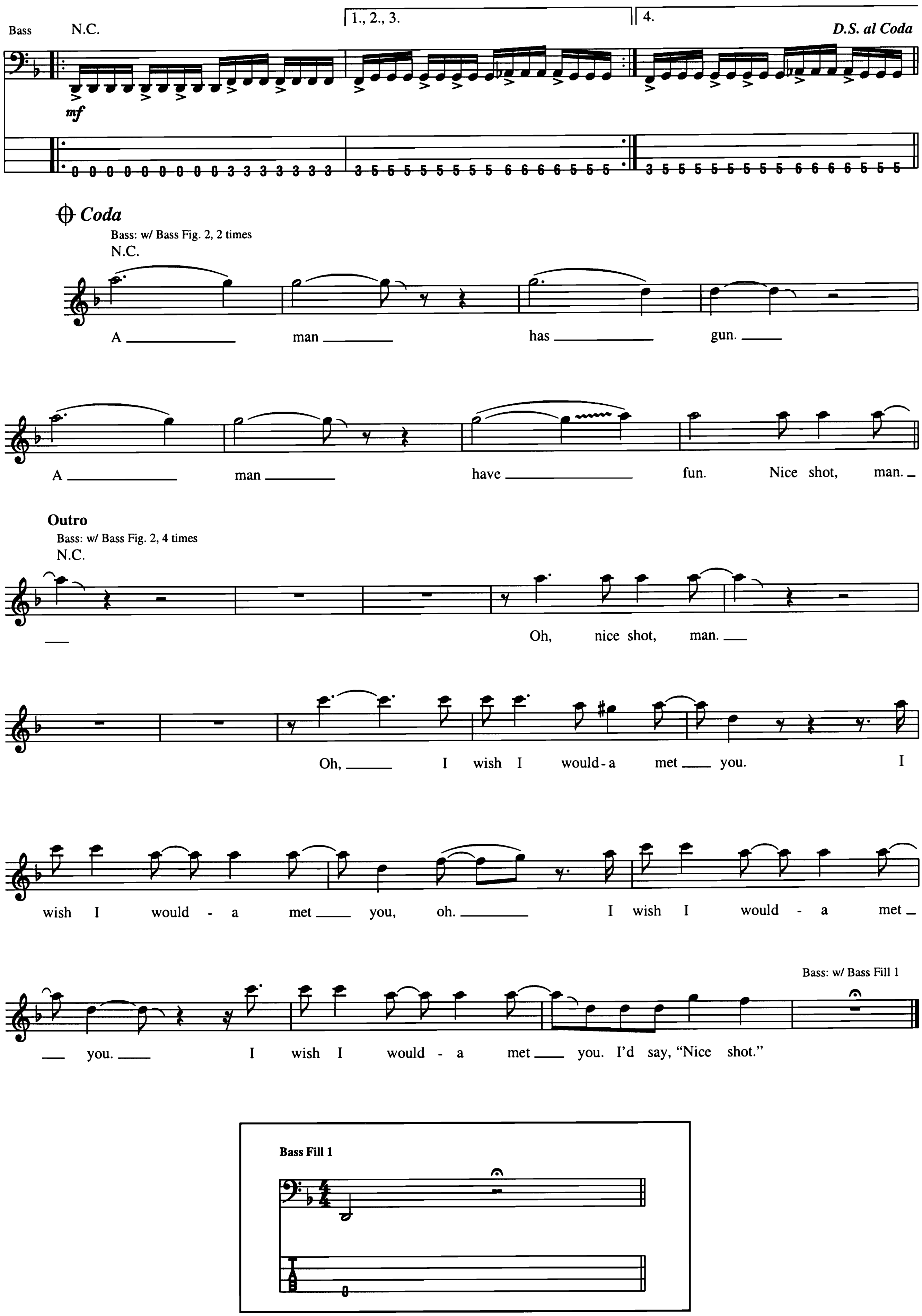
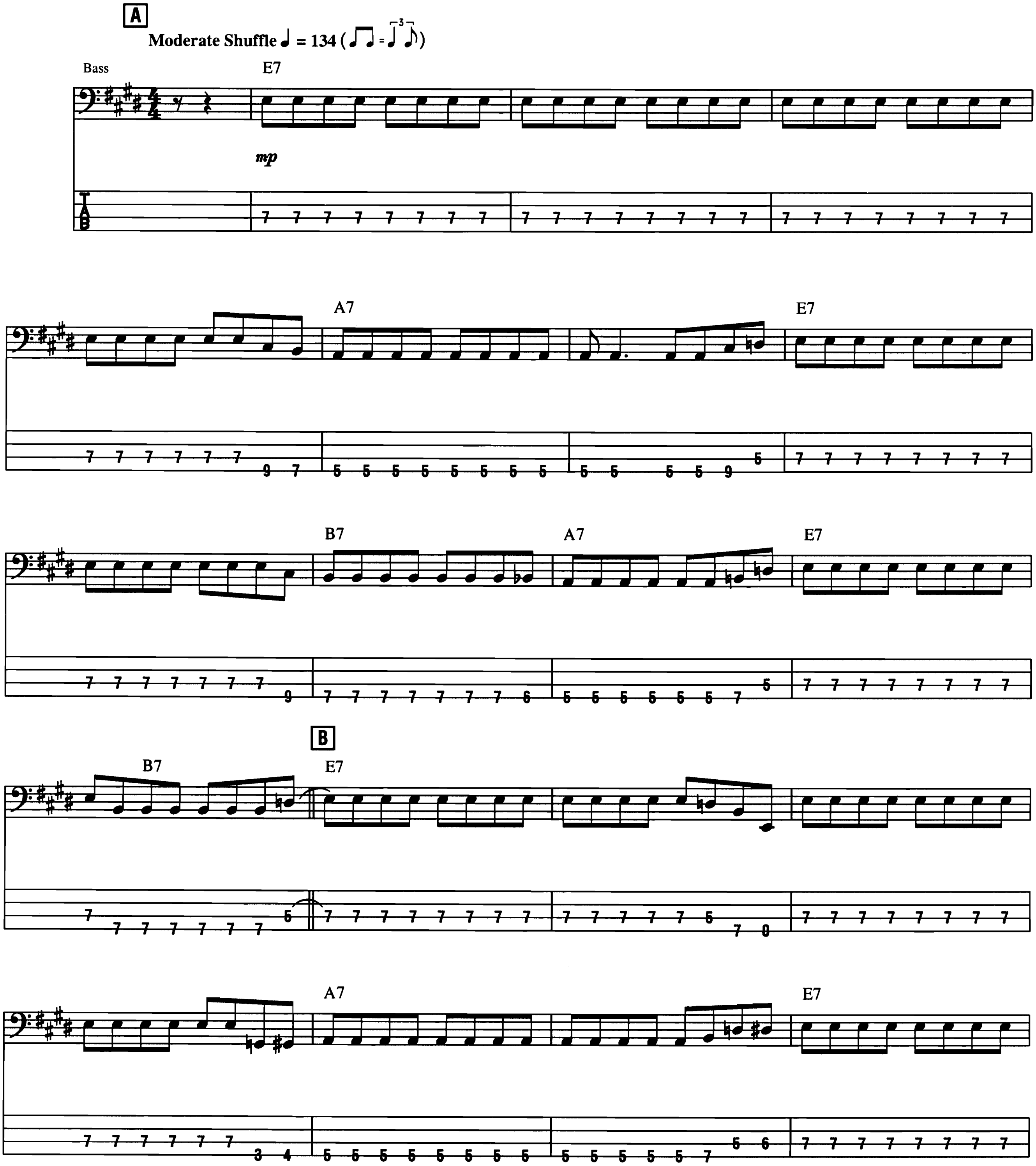

That's why I say, "Hey man, nice shot. Good shot, man."
That's why I say, "Hey man, nice shot. Good shot, man."
Chorus
N.C.
A man
Bass
Bass Fig. 2
f
has gun.
End Bass Fig. 2
Bass: w/ Bass Fig. 2
To Coda
Hey man, have fun. Nice shot.


Bass
N.C.
1., 2., 3.
4.
D.S. al Coda
mf
0 0 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3
3 5 5 5 5 5 5 5 5 5 6 6 6 6 6 5 5 5
3 5 5 5 5 5 5 5 5 5 6 6 6 6 6 5 5 5
Coda
Bass: w/ Bass Fig. 2, 2 times
N.C.
A man has gun.
A man have fun. Nice shot, man.
Outro
Bass: w/ Bass Fig. 2, 4 times
N.C.
Oh, nice shot, man.
Oh, I wish I would-a met you. I
wish I would - a met you, oh. I wish I would - a met
you. I wish I would - a met you. I'd say, "Nice shot."
Bass: w/ Bass Fill 1
Bass Fill 1
T
A
B
0

Hide Away

Words and Music by Freddie King and Sonny Thompson



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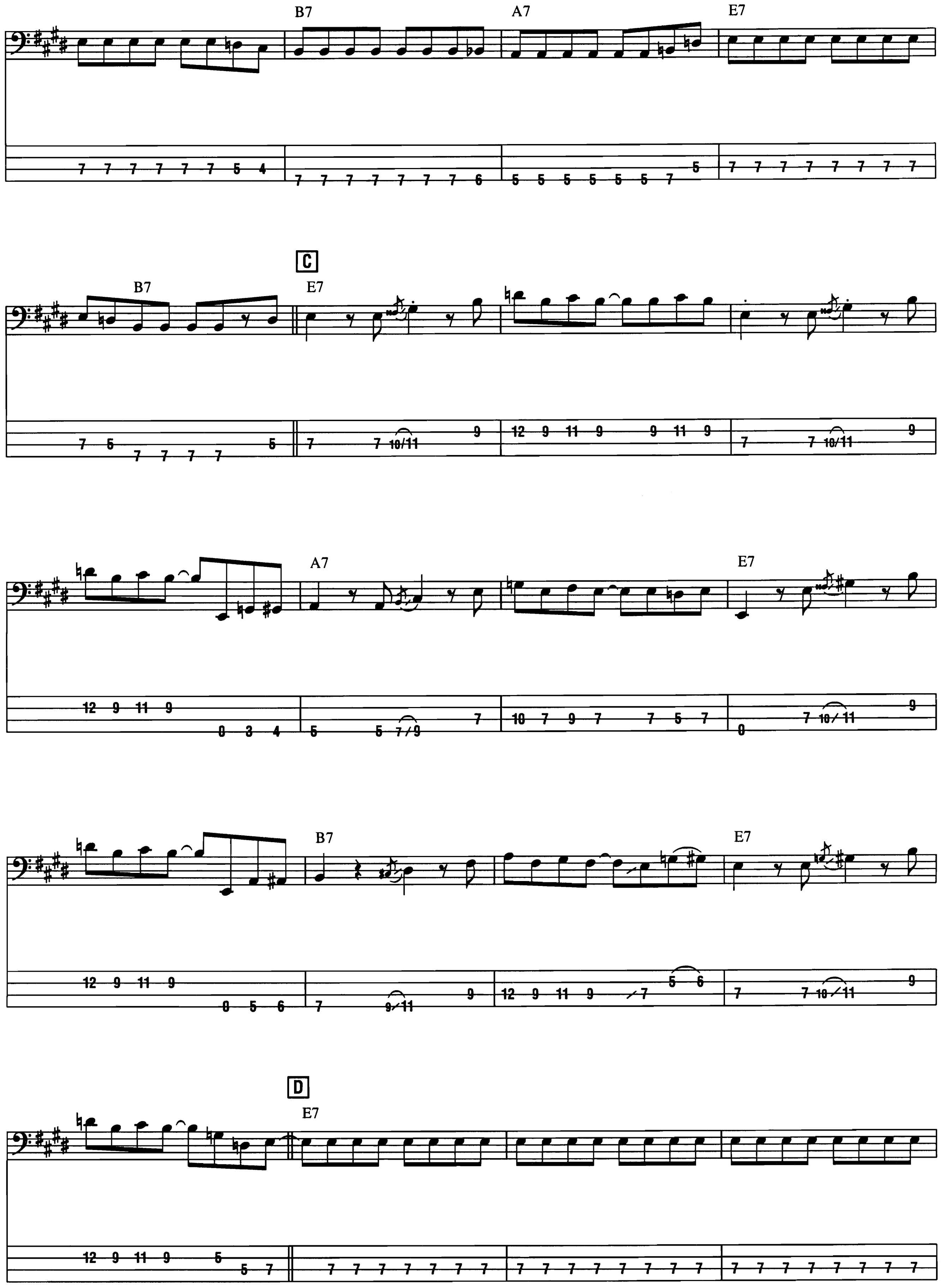
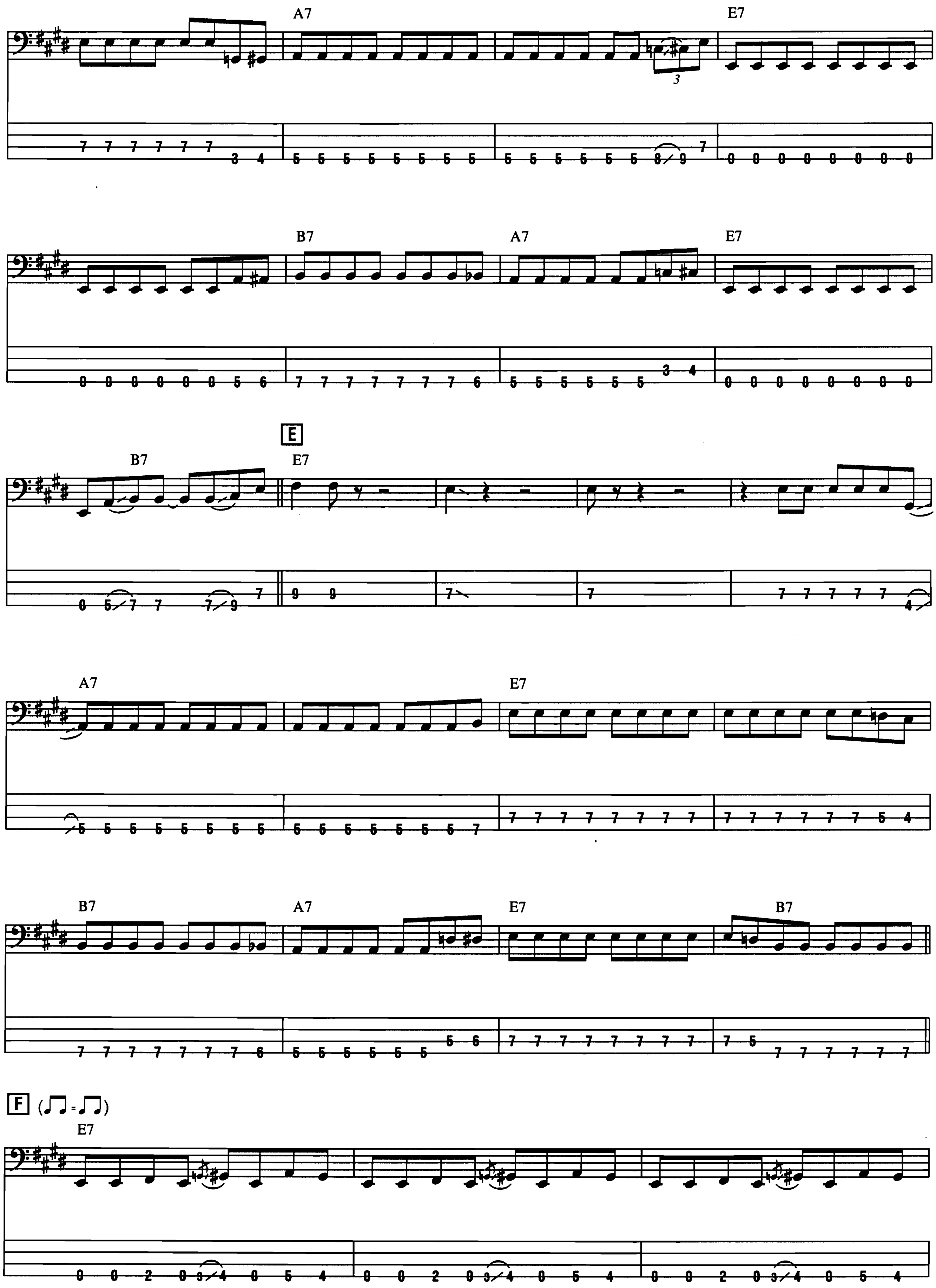
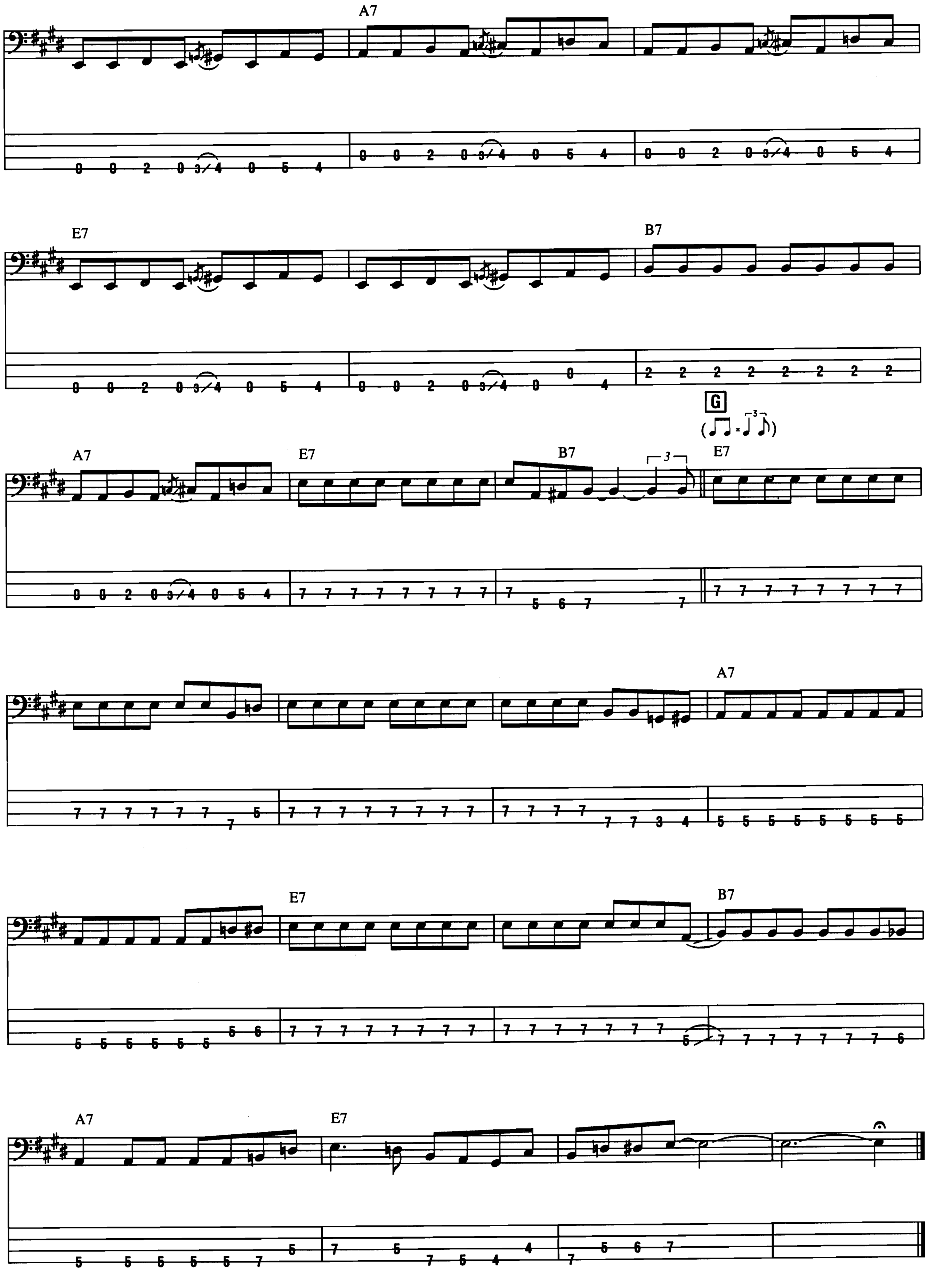

B7
A7
E7
C
B7
E7
A7
E7
B7
E7
D
E7

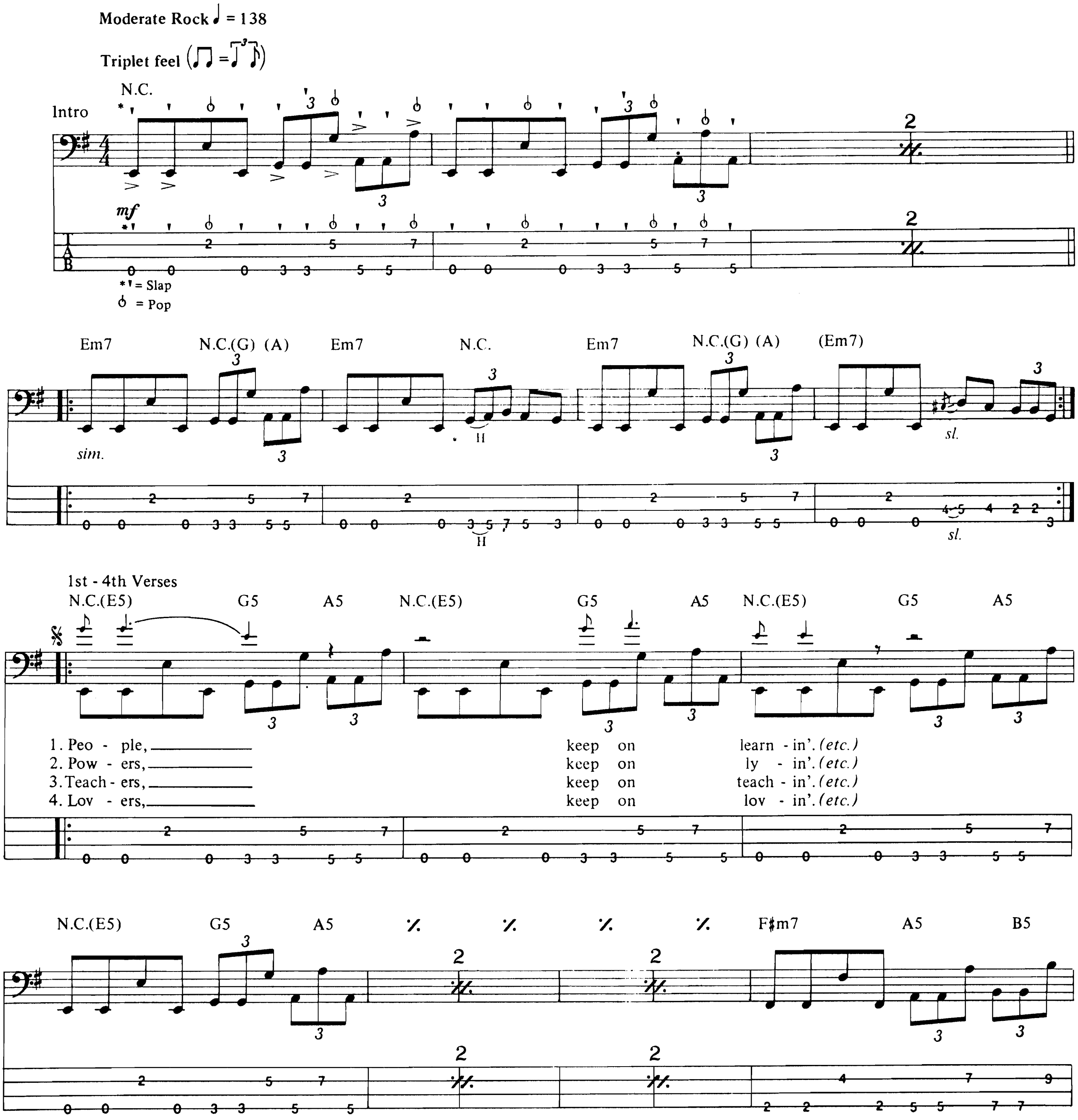

A7
E7
B7
A7
E7
E
B7
E7
A7
E7
B7
A7
E7
B7
F
E7



A7
E7
B7
G
A7
E7
B7
E7
A7
E7
B7
A7
E7

Higher Ground

Words and Music by Stevie Wonder



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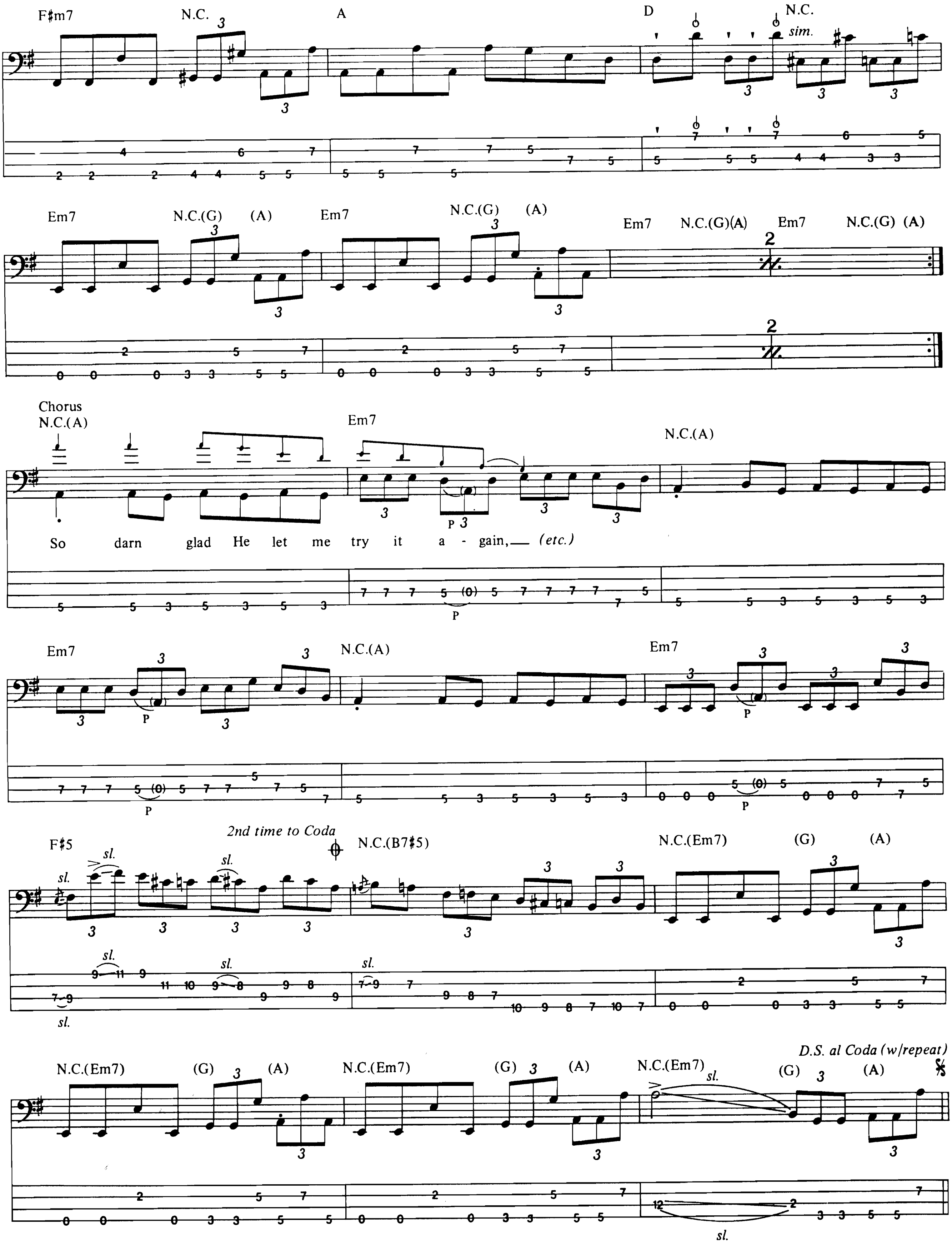
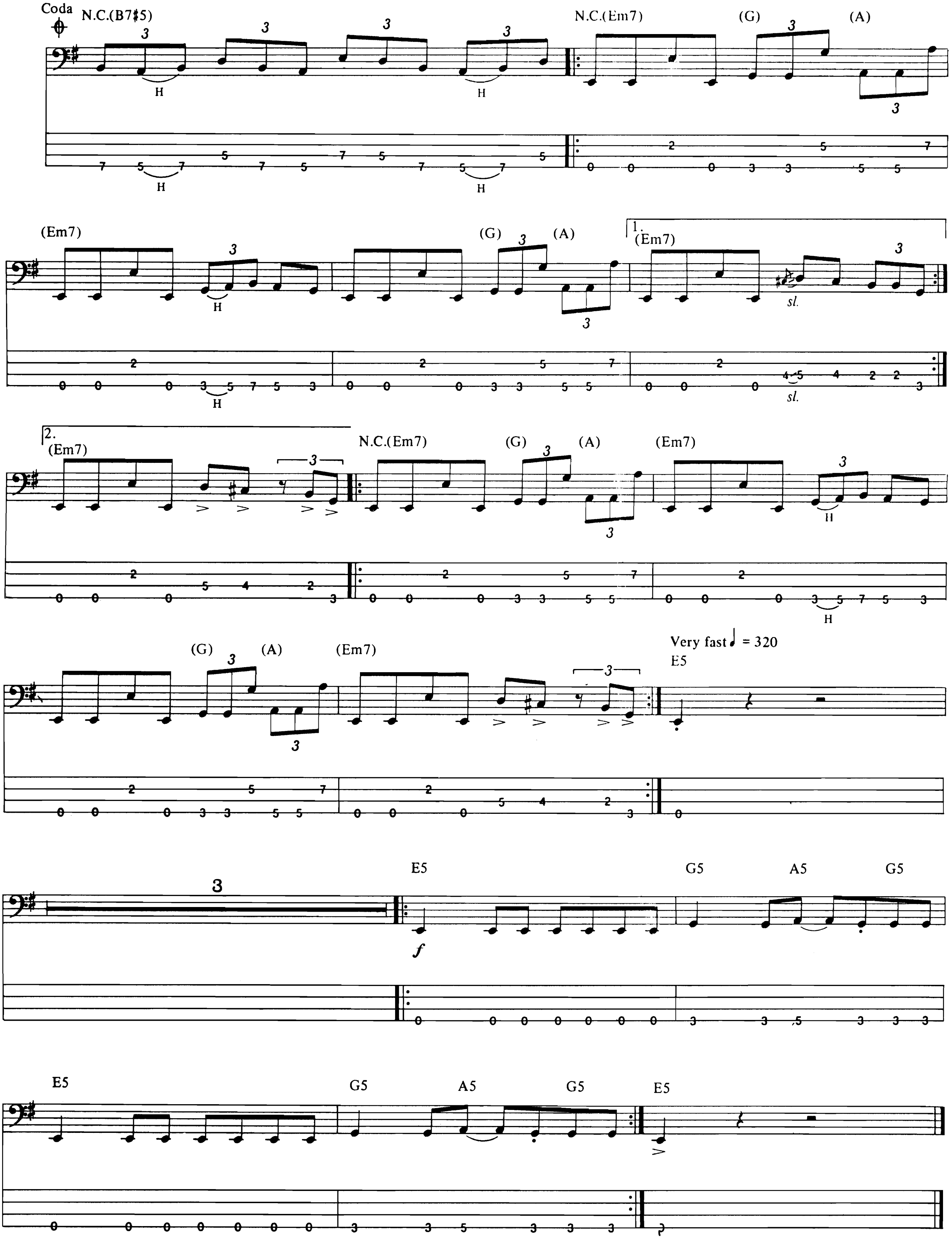
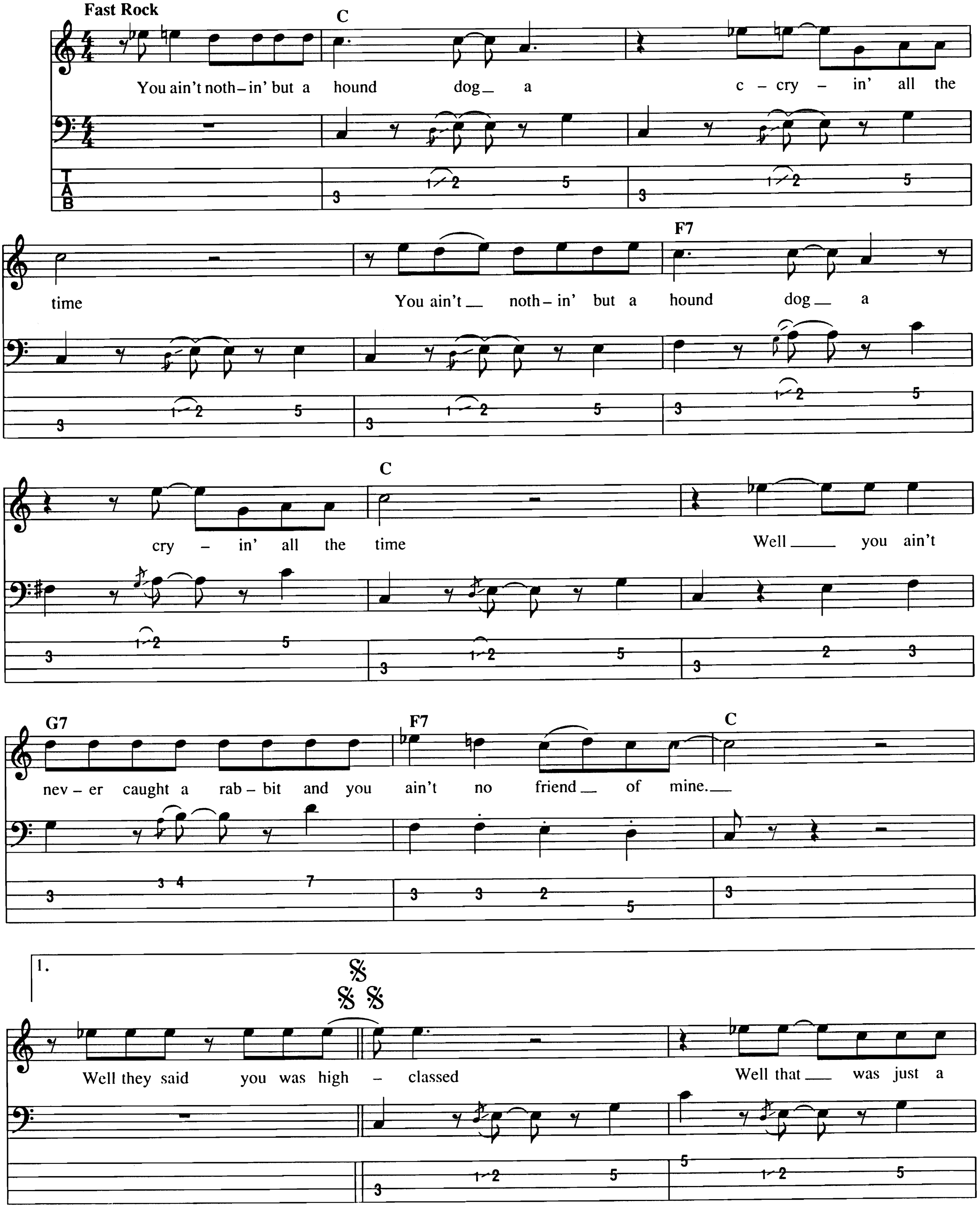

F♯m7 N.C. A D N.C. sim.
Em7 N.C.(G) (A) Em7 N.C.(G) (A) Em7 N.C.(G)(A) Em7 N.C.(G) (A)
Chorus
N.C.(A) Em7 N.C.(A)
So darn glad He let me try it a - gain, (etc.)
Em7 N.C.(A) Em7
F♯5 2nd time to Coda N.C.(B7♯5) N.C.(Em7) (G) (A)
N.C.(Em7) (G) (A) N.C.(Em7) (G) (A) N.C.(Em7) (G) (A)
D.S. al Coda (w/repeat)


Coda
N.C.(B7♯5)
N.C.(Em7)
(G)
(A)
(Em7)
1.
2.
sl.
Very fast ♩ = 320
E5
G5
A5

Hound Dog

Words and Music by Jerry Leiber and Mike Stoller



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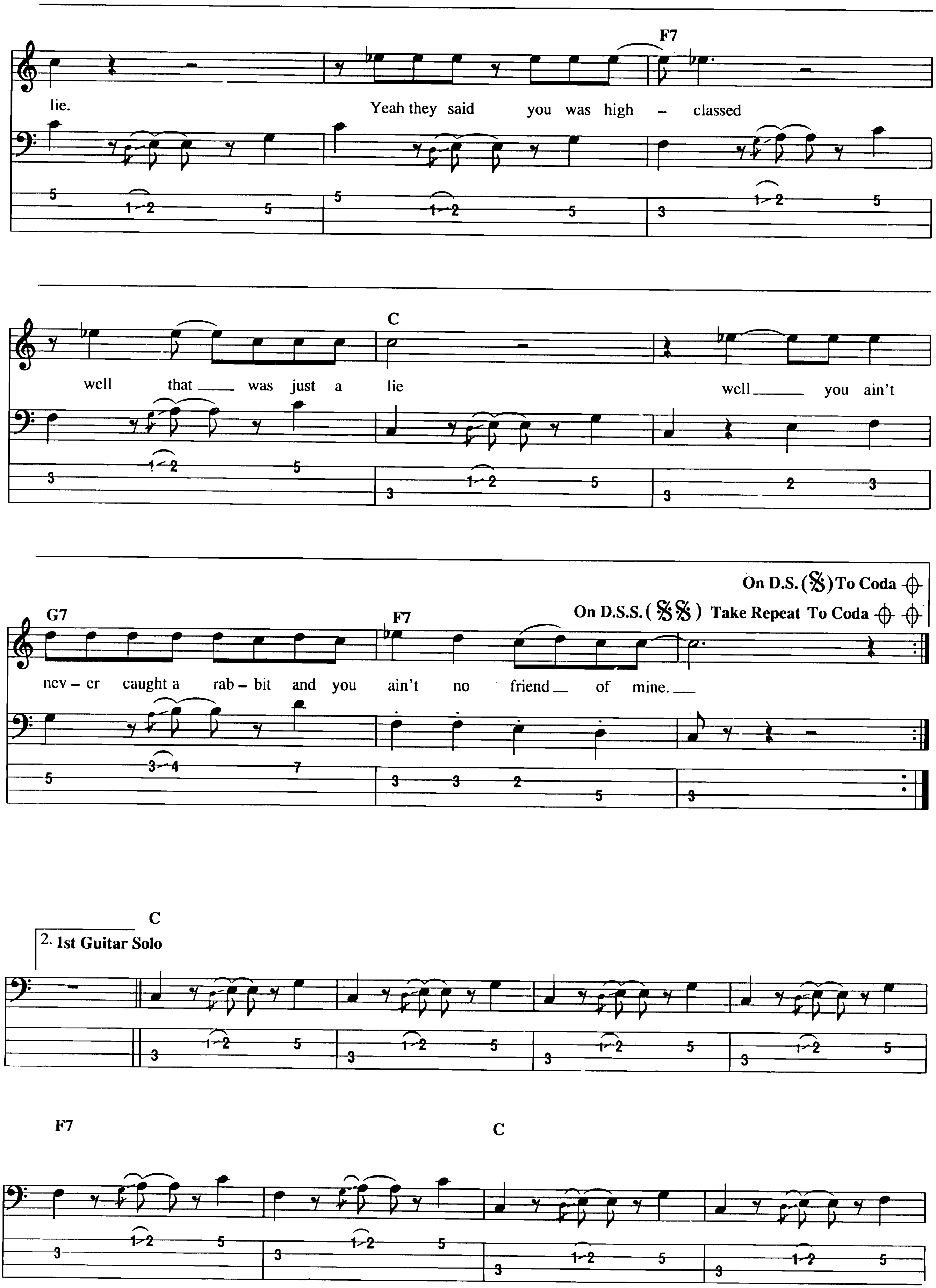
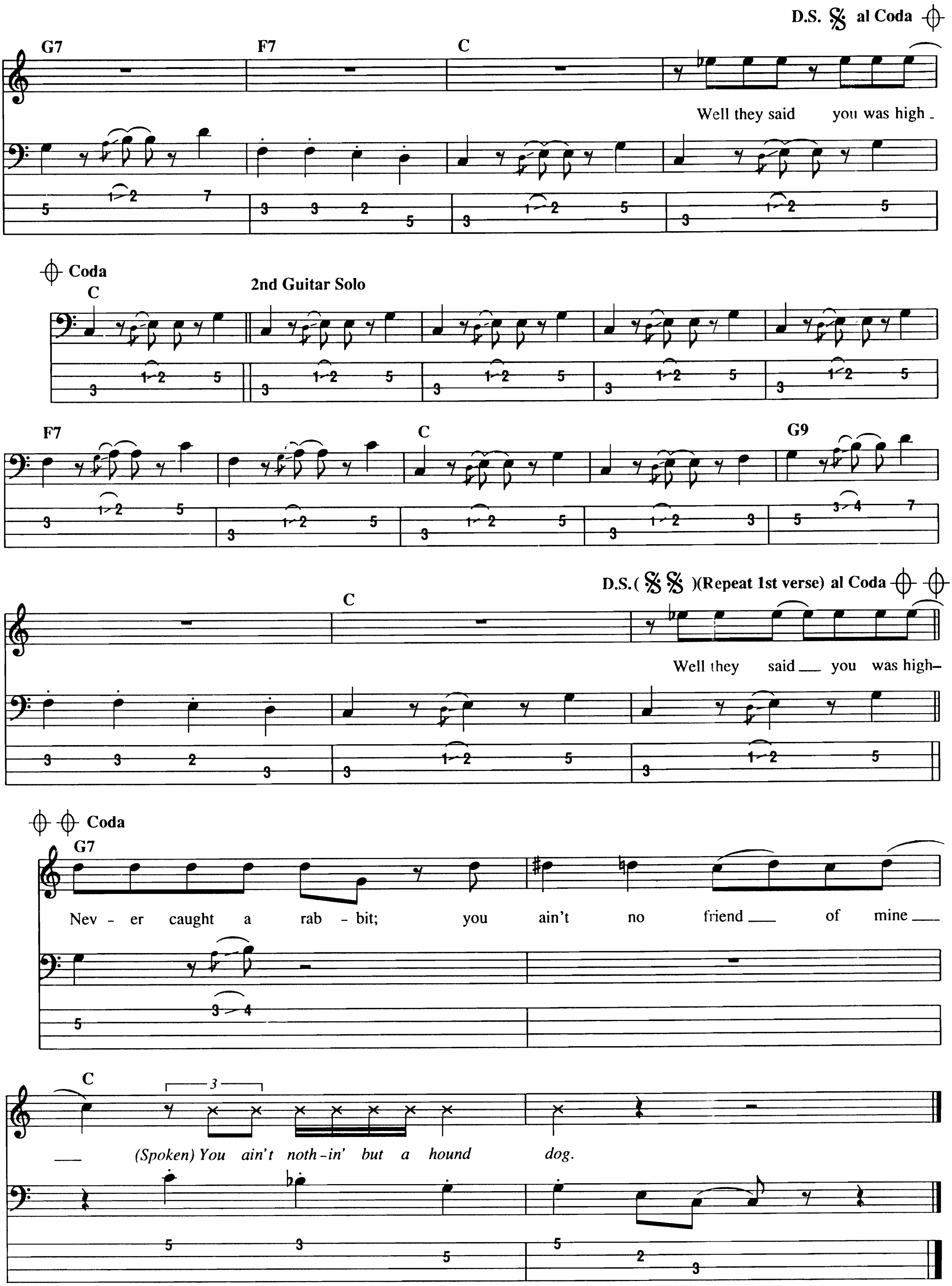

F7
lie. Yeah they said you was high – classed
C
well that was just a lie well you ain't
G7
F7
On D.S. (𝄋) To Coda
On D.S.S. (𝄋𝄋) Take Repeat To Coda
nev – er caught a rab – bit and you ain't no friend of mine.
C
2. 1st Guitar Solo
F7
C


D.S. 𝄋 al Coda
G7
F7
C
Well they said you was high
Coda
C
2nd Guitar Solo
F7
C
G9
D.S.(𝄋𝄋)(Repeat 1st verse) al Coda
C
Well they said you was high–
Coda
G7
Nev - er caught a rab - bit; you ain't no friend of mine
C
(Spoken) You ain't noth-in' but a hound dog.

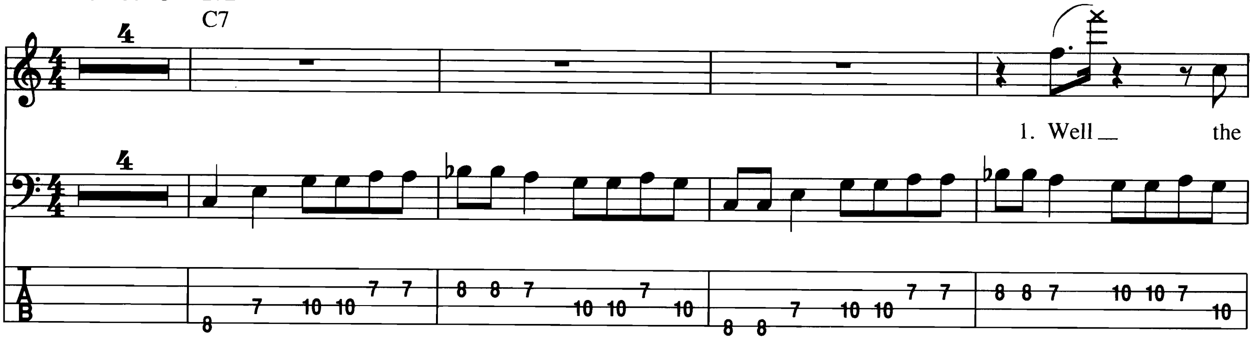
The House Is Rockin'

Written by Stevie Ray Vaughan and Doyle Bramhall

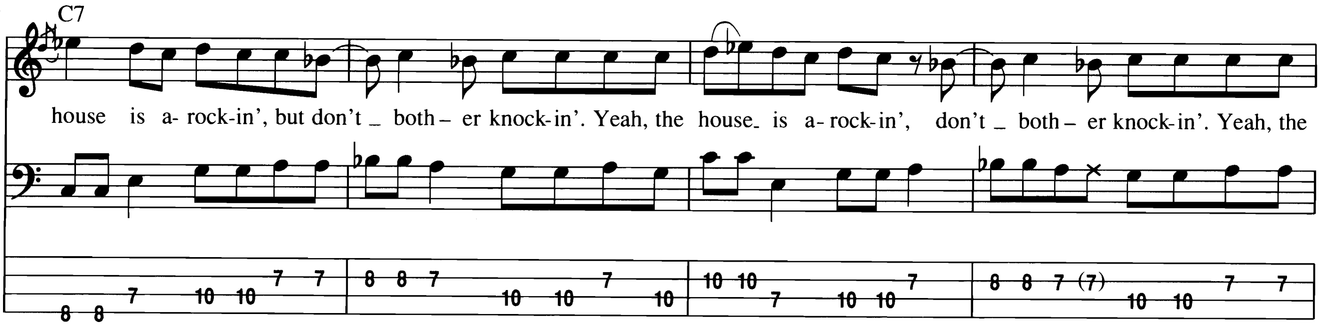
Tune Down 1/2 Step
①=G♭ ②=D♭
③=A♭ ④=E♭

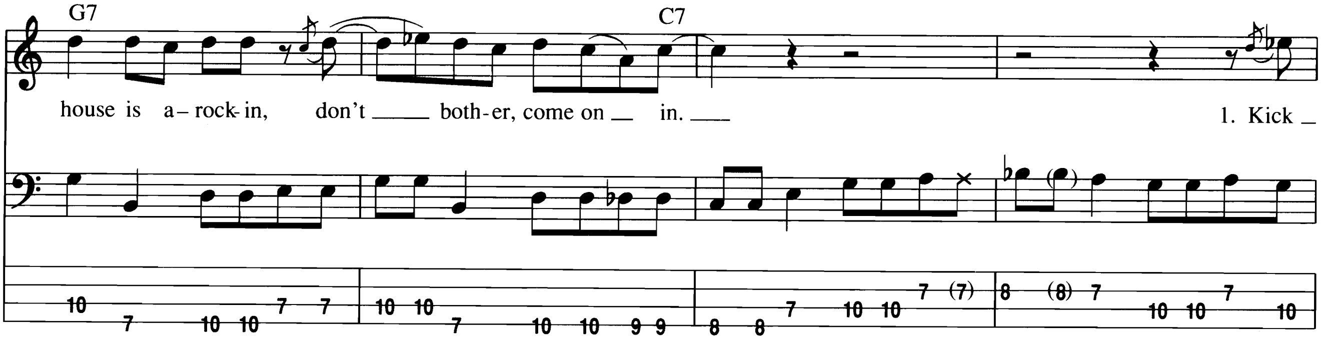
A Introduction

Fast Rock ♩ = 172

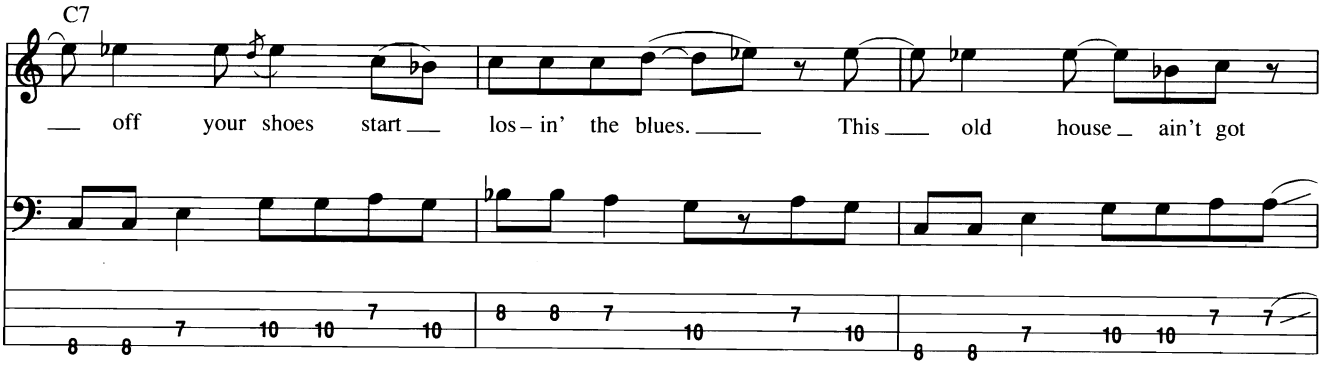


B Chorus





C Verse



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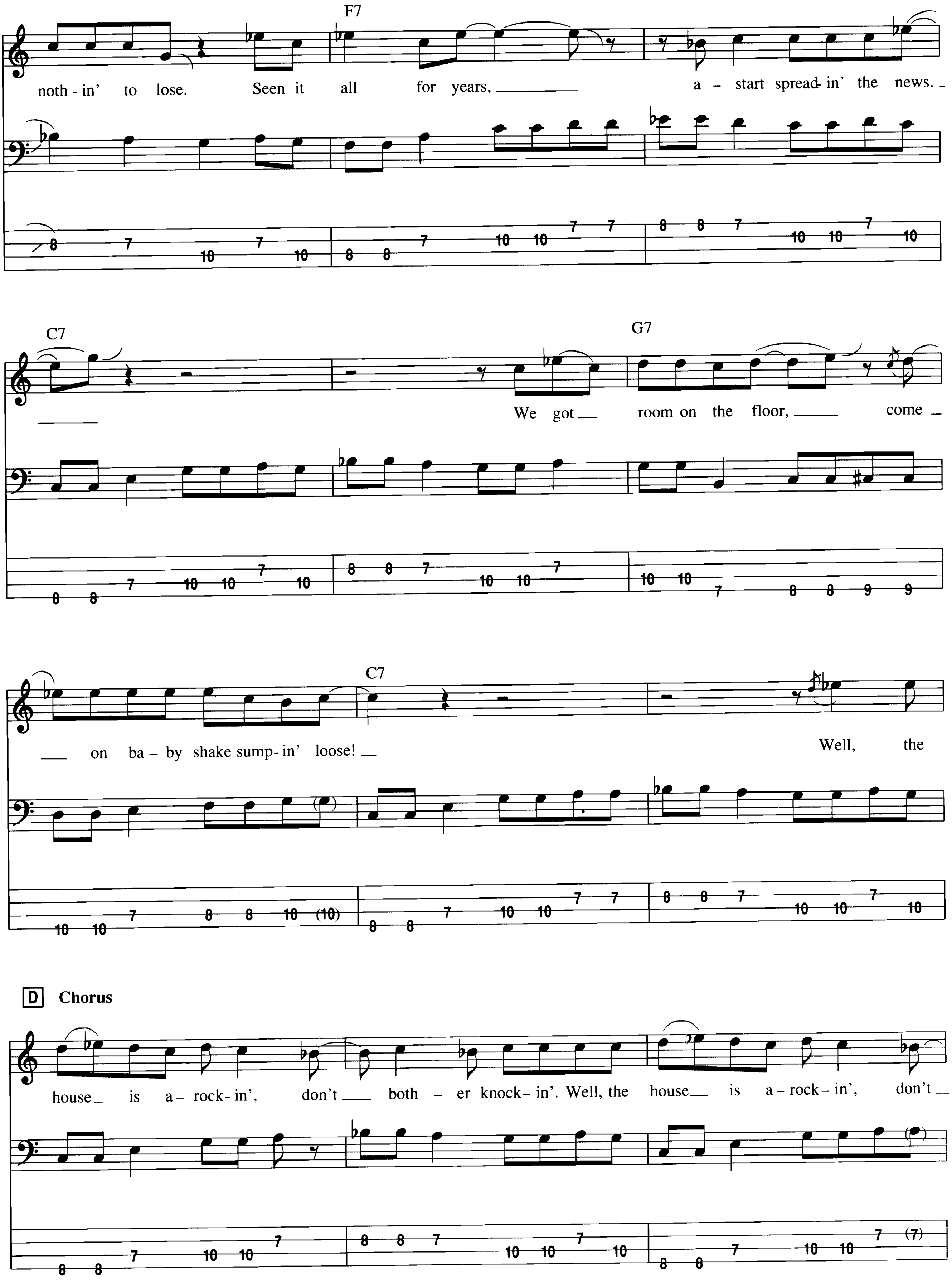
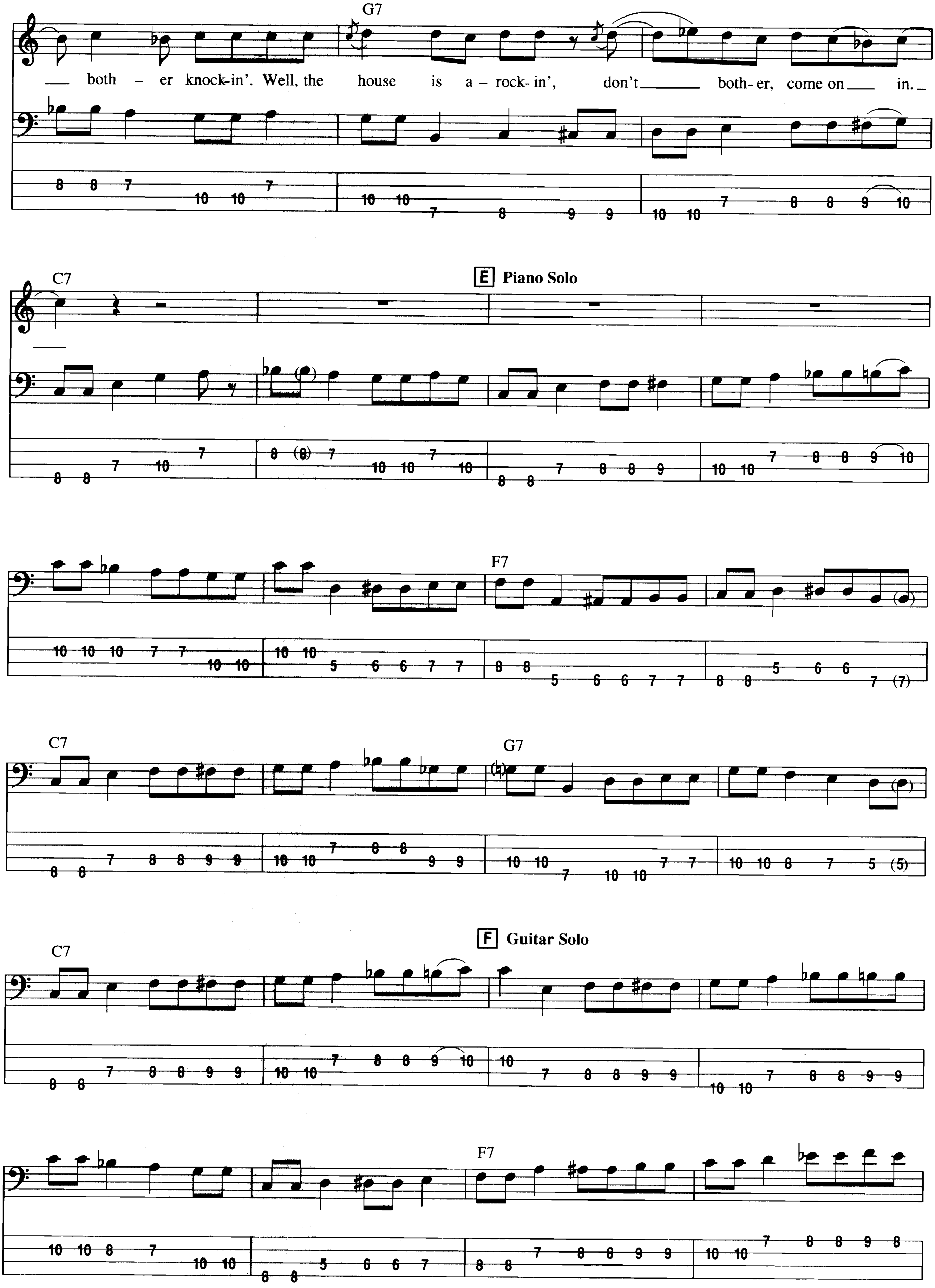
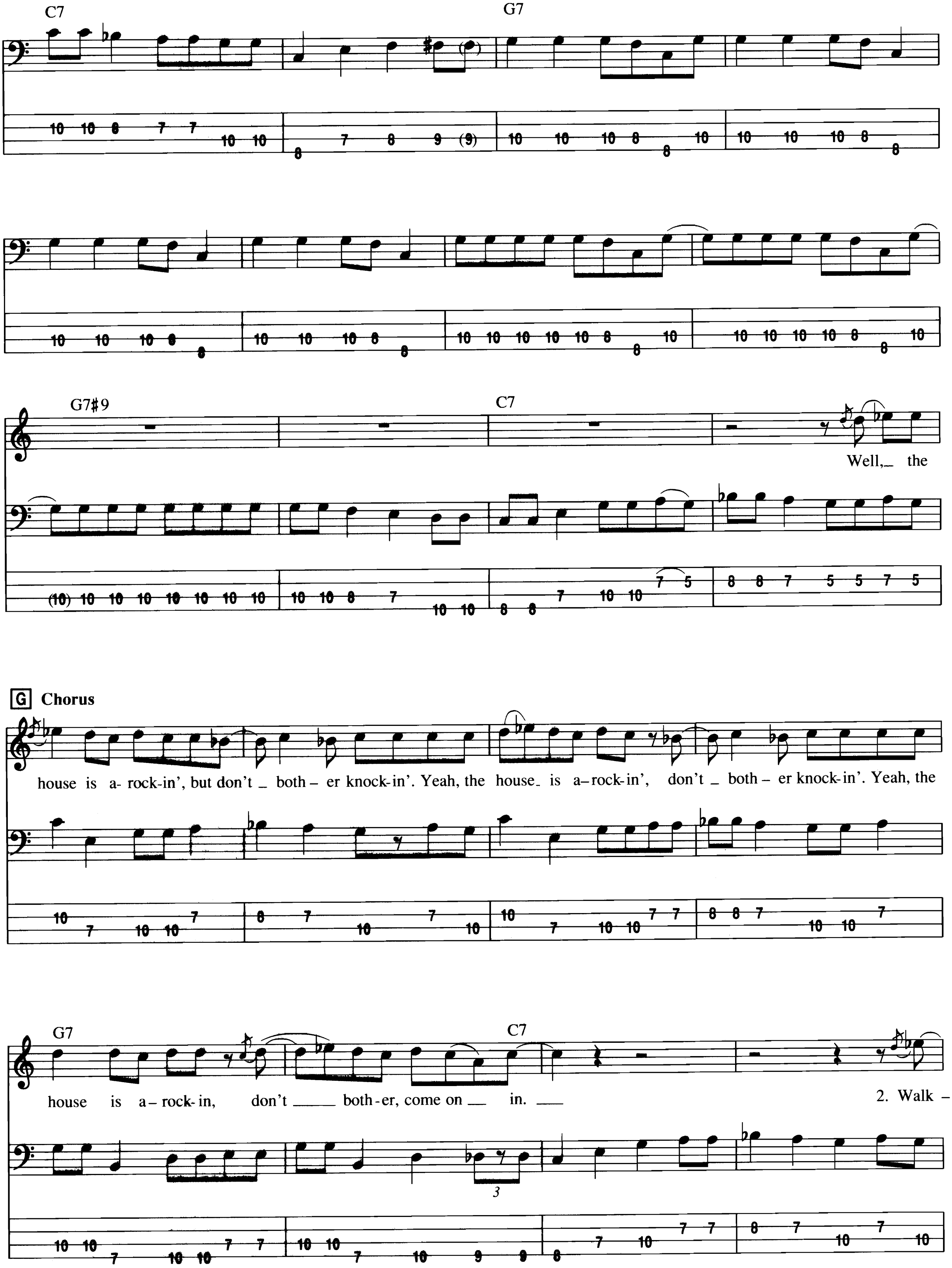
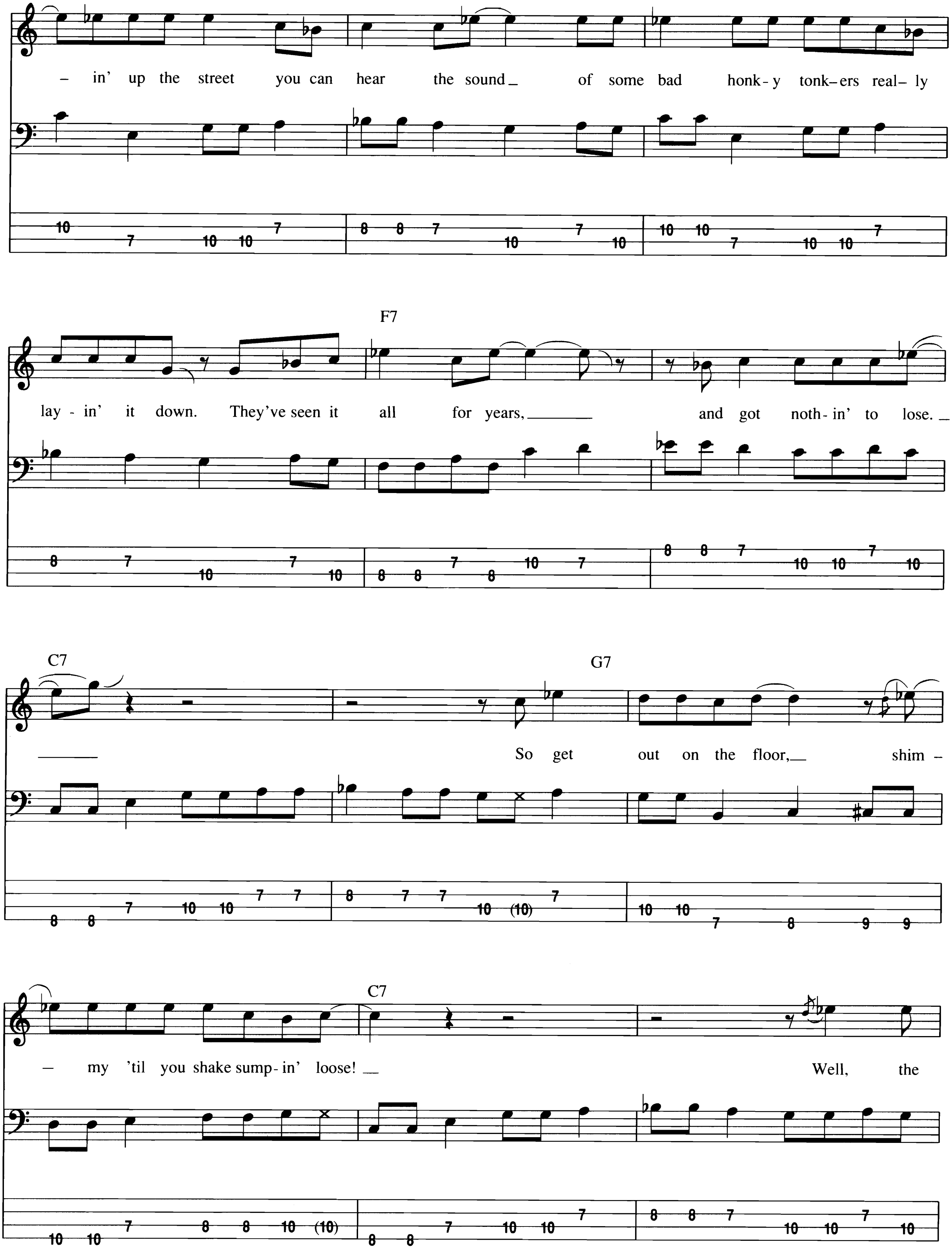

F7
noth - in' to lose. Seen it all for years, a - start spread- in' the news.
C7
G7
We got room on the floor, come
on ba - by shake sump- in' loose!
C7
Well, the
D Chorus
house is a - rock- in', don't both - er knock- in'. Well, the house is a - rock - in', don't

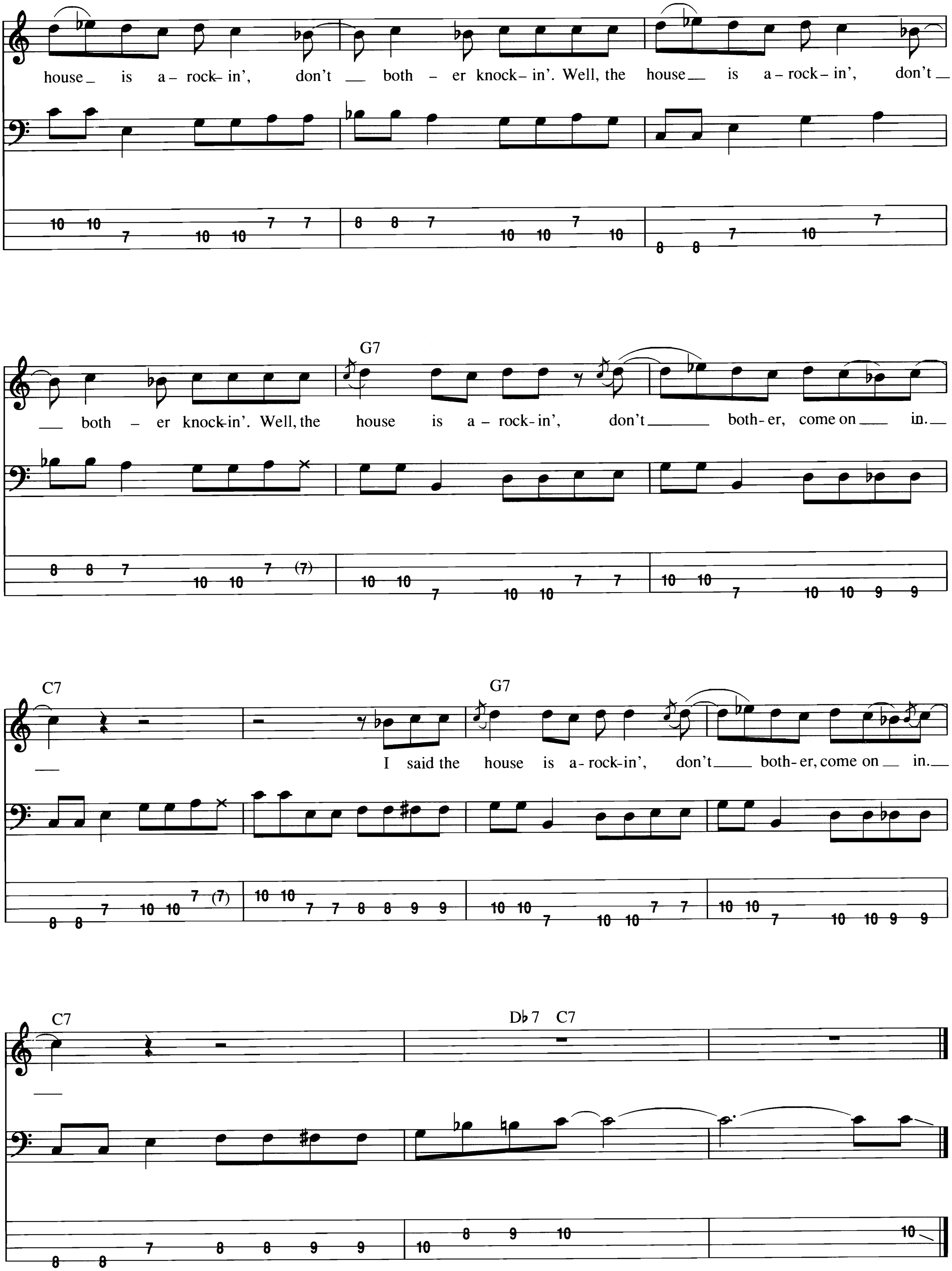

G7
— both – er knock-in'. Well, the house is a – rock- in', don't — both- er, come on — in. —
C7
E Piano Solo
F7
C7
G7
C7
F Guitar Solo
F7


C7
G7
G7#9
C7
Well,_ the
G Chorus
house is a- rock-in', but don't _ both – er knock-in'. Yeah, the house_ is a–rock-in', don't _ both – er knock-in'. Yeah, the
G7
C7
house is a–rock-in, don't ___ both-er, come on __ in. ___
2. Walk –

H **Verse**


– in' up the street you can hear the sound_ of some bad honk-y tonk-ers real-ly
F7
lay-in' it down. They've seen it all for years,_____ and got noth-in' to lose._
C7
G7
_____ So get out on the floor,_ shim-
C7
– my 'til you shake sump-in' loose! _ Well, the

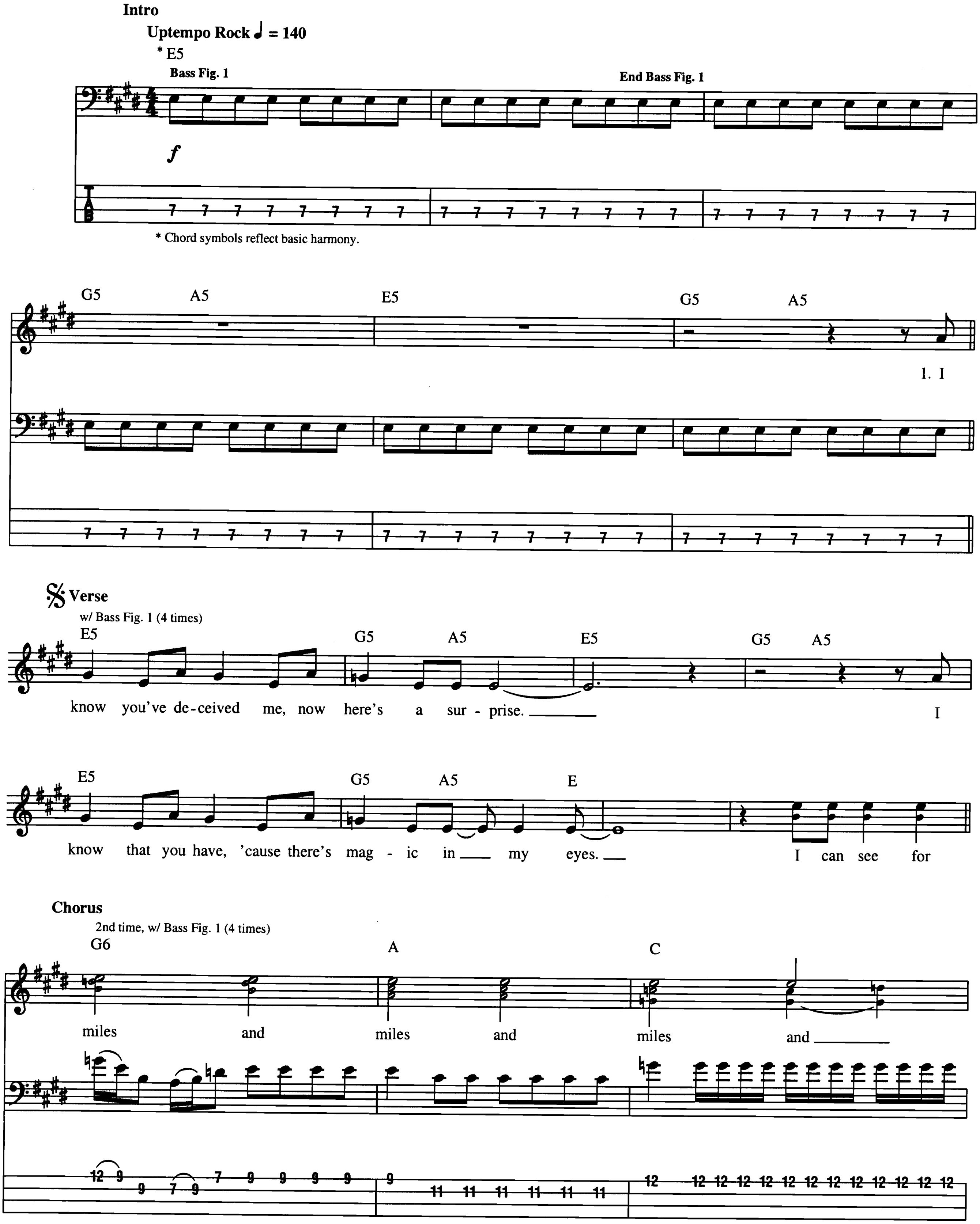
I Chorus



house_ is a - rock- in', don't __ both - er knock- in'. Well, the house__ is a - rock - in', don't __
G7
__ both - er knock-in'. Well, the house is a - rock- in', don't______ both- er, come on___ in.__
C7
G7
I said the house is a- rock-in', don't____ both- er, come on__ in.__
C7
D♭7 C7

I Can See for Miles

Words and Music by Peter Townshend



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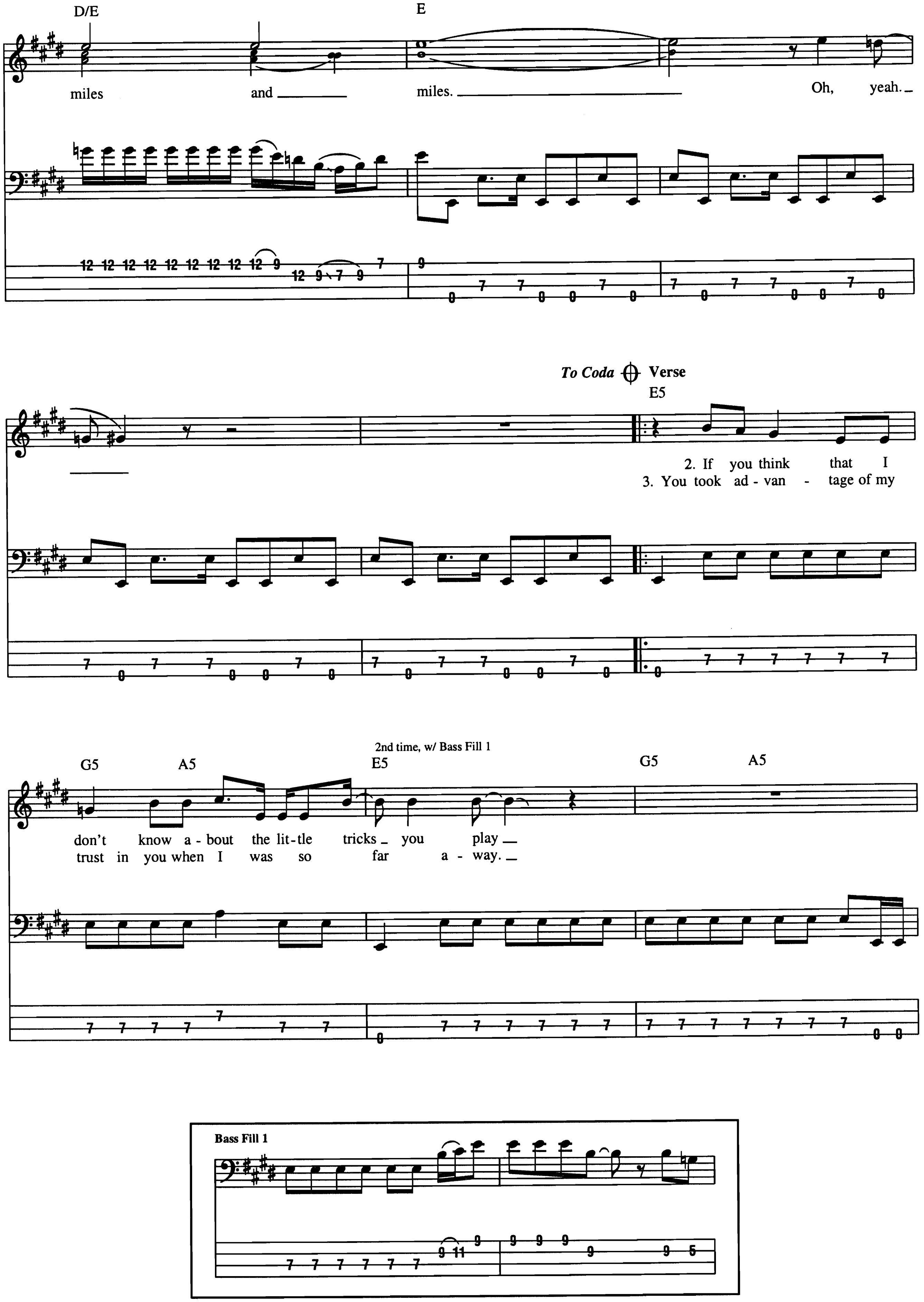
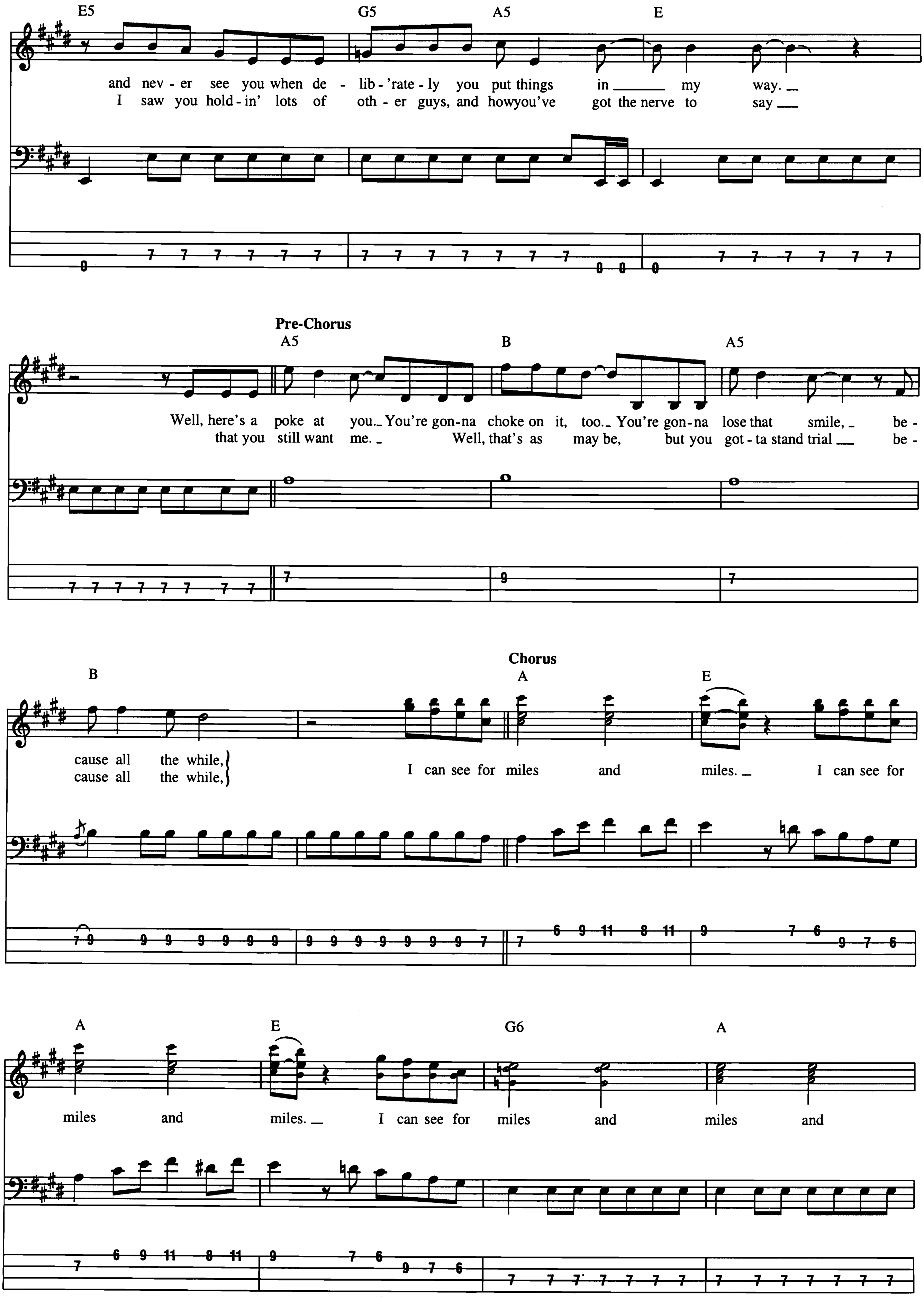
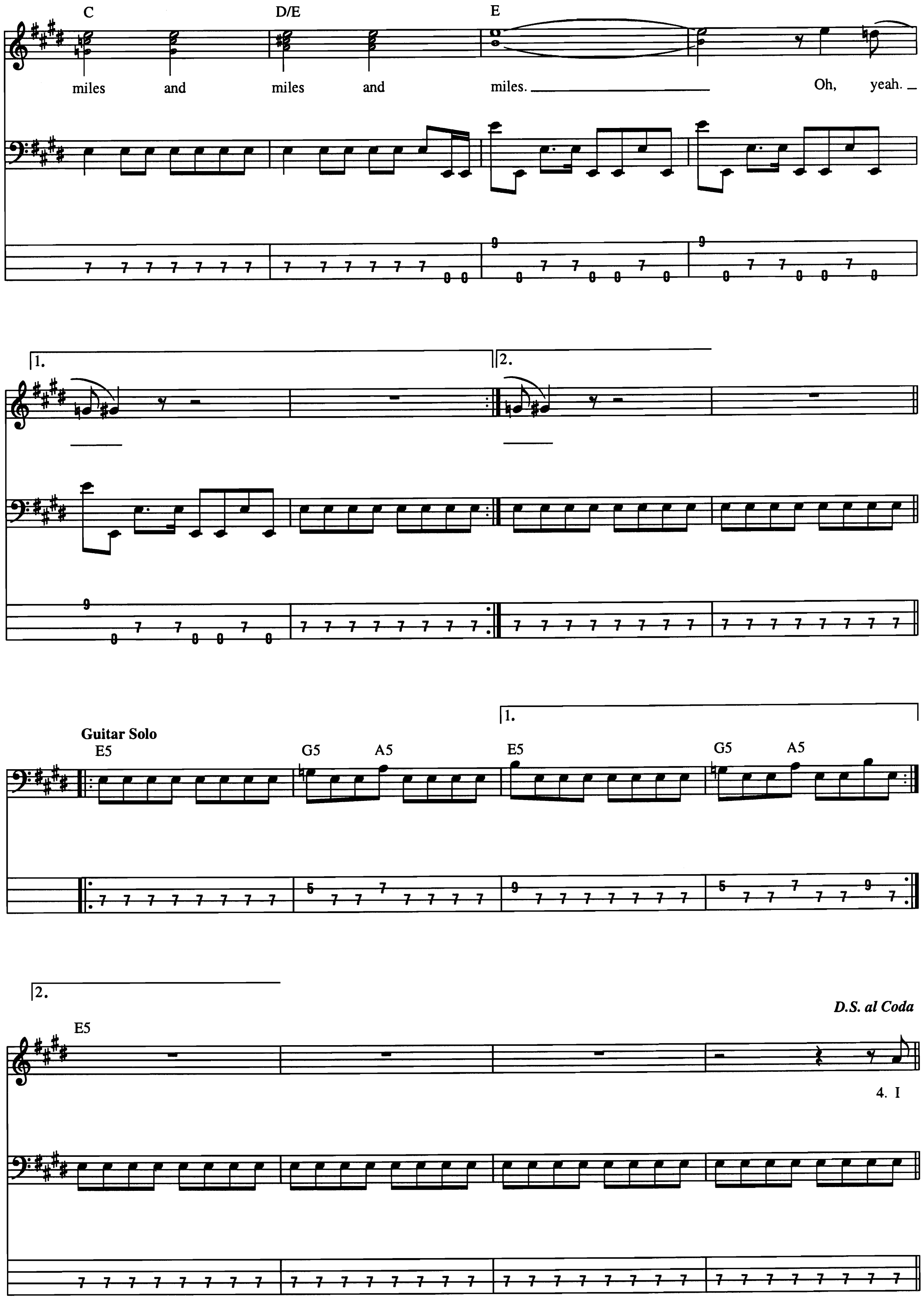
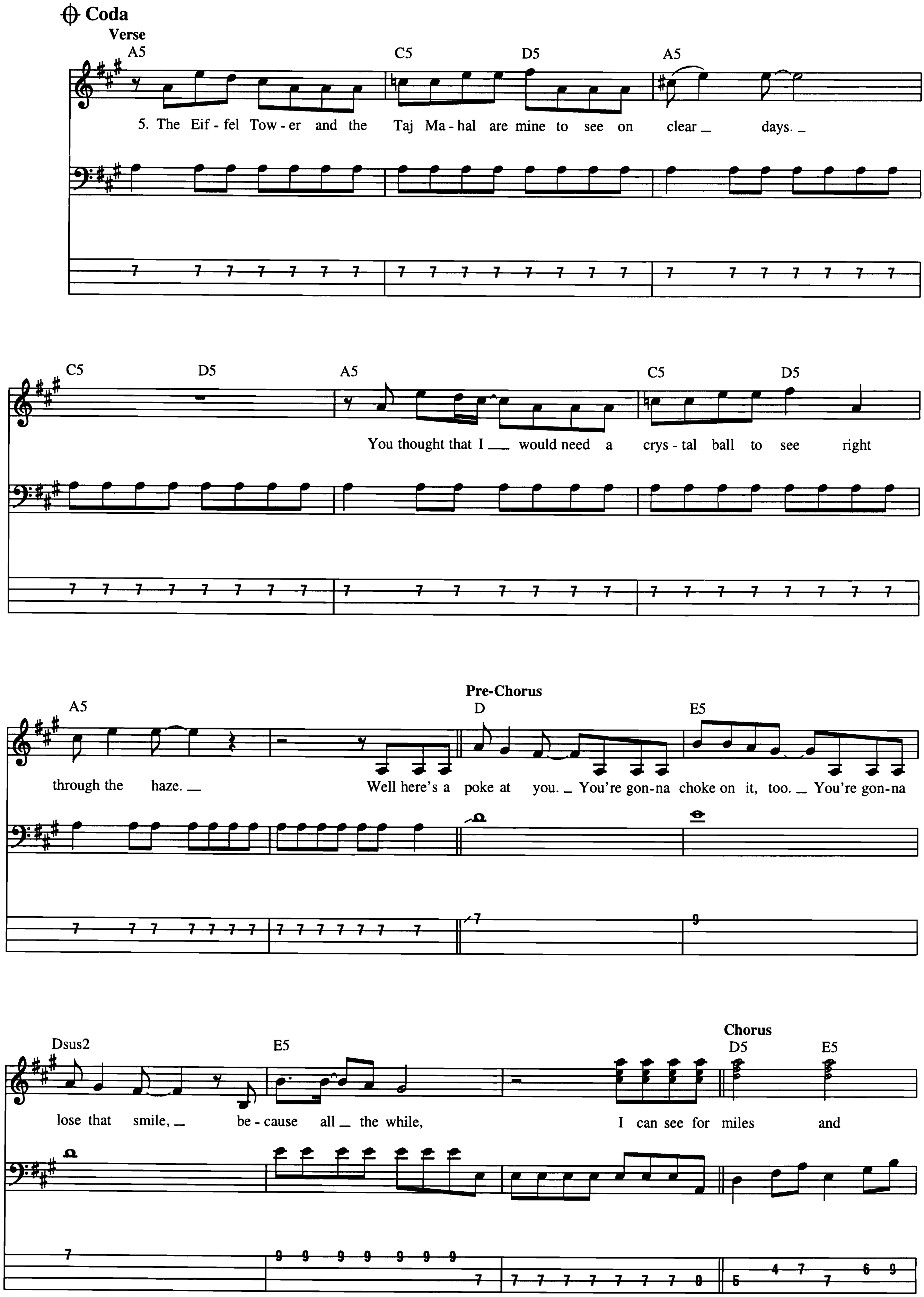
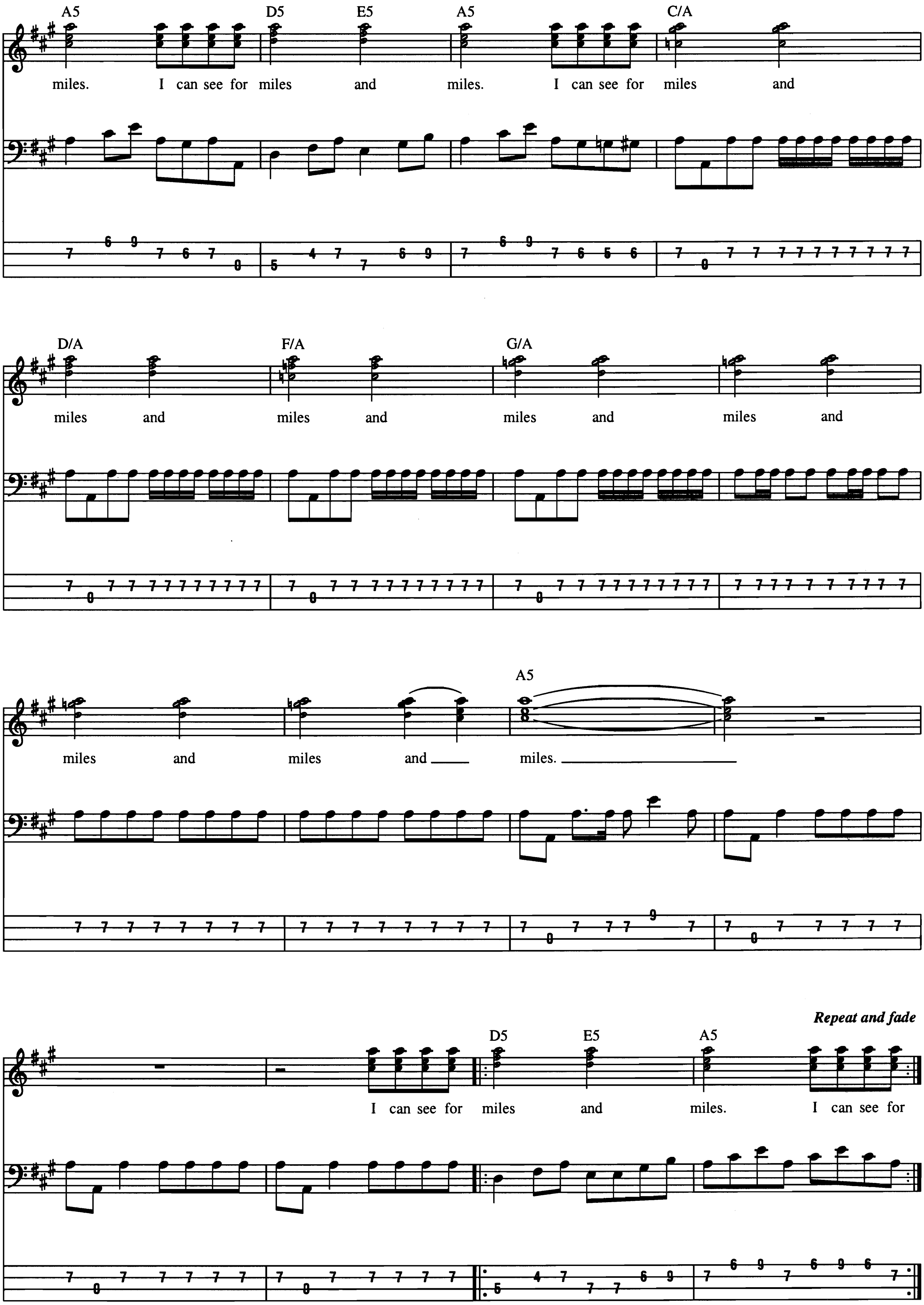

D/E
E
miles and miles. Oh, yeah.
To Coda Verse
E5
2. If you think that I
3. You took ad - van - tage of my
G5 A5
2nd time, w/ Bass Fill 1
E5
G5 A5
don't know a - bout the lit - tle tricks you play
trust in you when I was so far a - way.
Bass Fill 1


E5 G5 A5 E
and nev - er see you when de - lib - 'rate - ly you put things in ___ my way. _
I saw you hold - in' lots of oth - er guys, and how you've got the nerve to say ___
Pre-Chorus
A5 B A5
Well, here's a poke at you. _ You're gon - na choke on it, too. _ You're gon - na lose that smile, _ be -
that you still want me. _ Well, that's as may be, but you got - ta stand trial ___ be -
B
cause all the while,
cause all the while,
Chorus
A E
I can see for miles and miles. _ I can see for
A E G6 A
miles and miles. _ I can see for miles and miles and

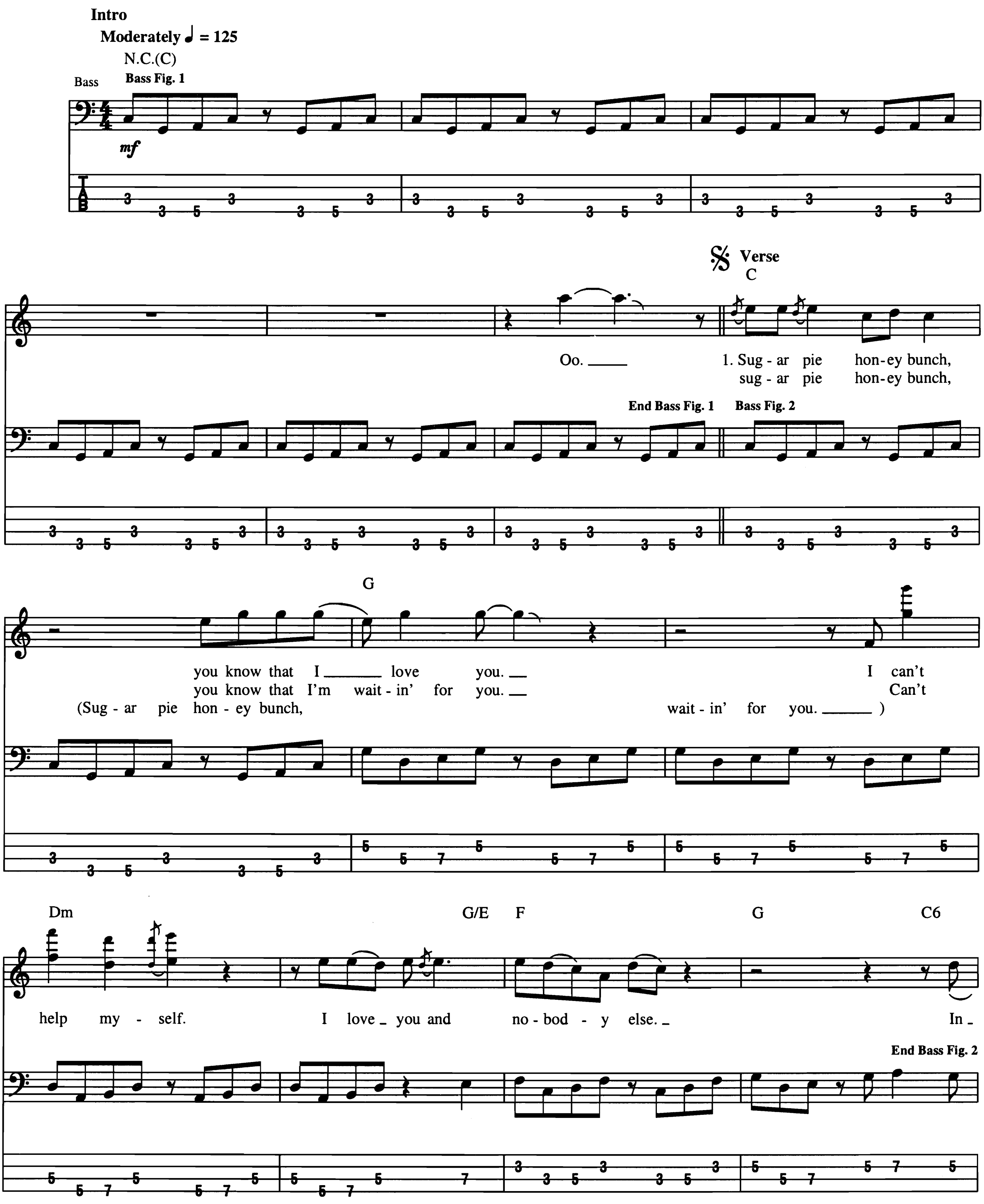

C
D/E
E
miles and miles and miles.
Oh, yeah.
1.
2.
Guitar Solo
E5
G5
A5
E5
G5
A5
1.
2.
E5
D.S. al Coda
4. I


Coda
Verse
A5 C5 D5 A5
5. The Eif - fel Tow - er and the Taj Ma - hal are mine to see on clear _ days. _
C5 D5 A5 C5 D5
You thought that I _ would need a crys - tal ball to see right
A5
through the haze. _
Pre-Chorus
D E5
Well here's a poke at you. _ You're gon-na choke on it, too. _ You're gon-na
Dsus2 E5
lose that smile, _ be - cause all _ the while,
Chorus
D5 E5
I can see for miles and


A5
D5
E5
A5
C/A
miles. I can see for miles and miles. I can see for miles and
D/A
F/A
G/A
miles and miles and miles and miles and
A5
miles and miles and miles.
Repeat and fade
D5
E5
A5
I can see for miles and miles. I can see for

I Can't Help Myself (Sugar Pie, Honey Bunch)

Words and Music by Brian Holland, Lamont Dozier and Edward Holland



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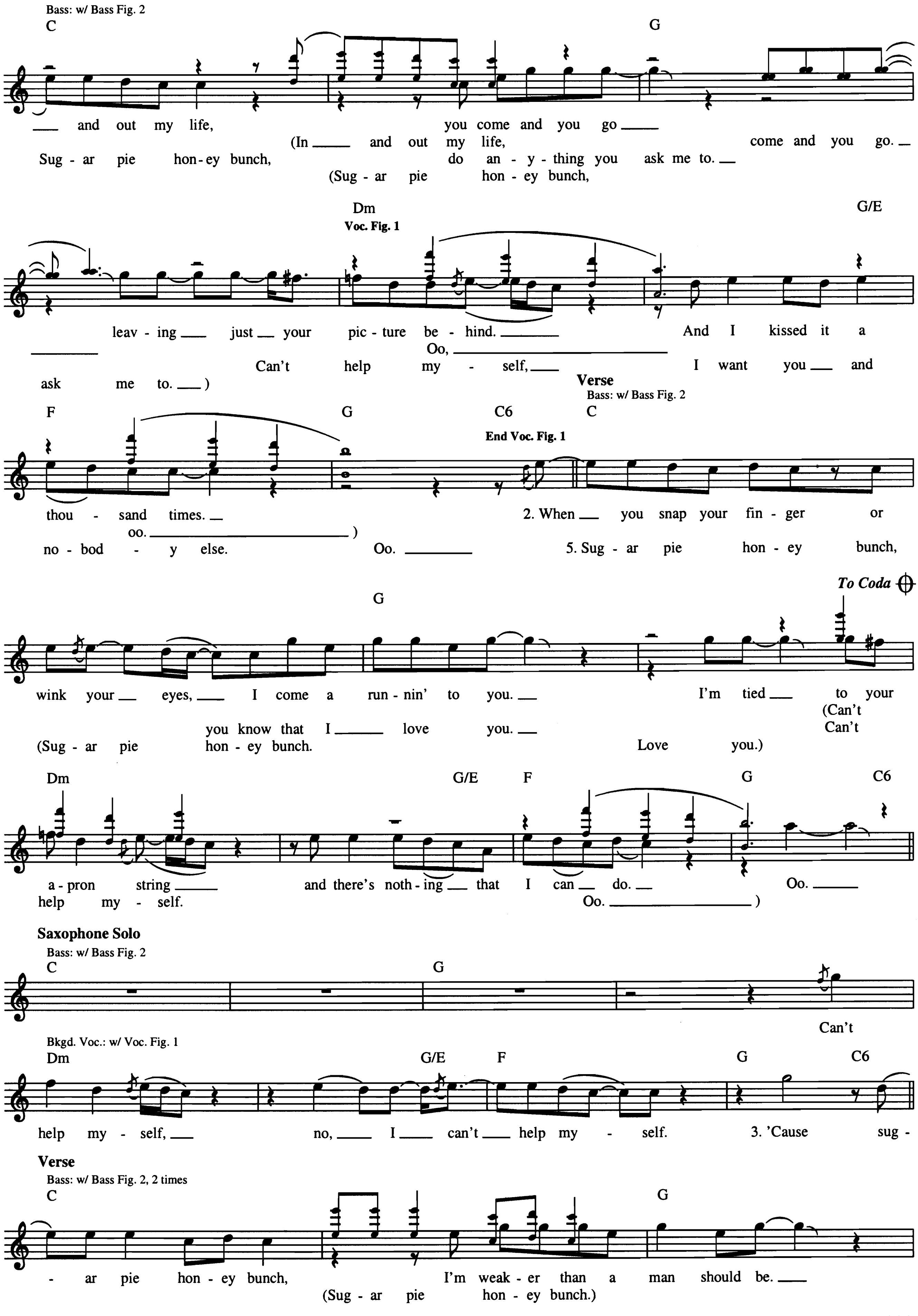
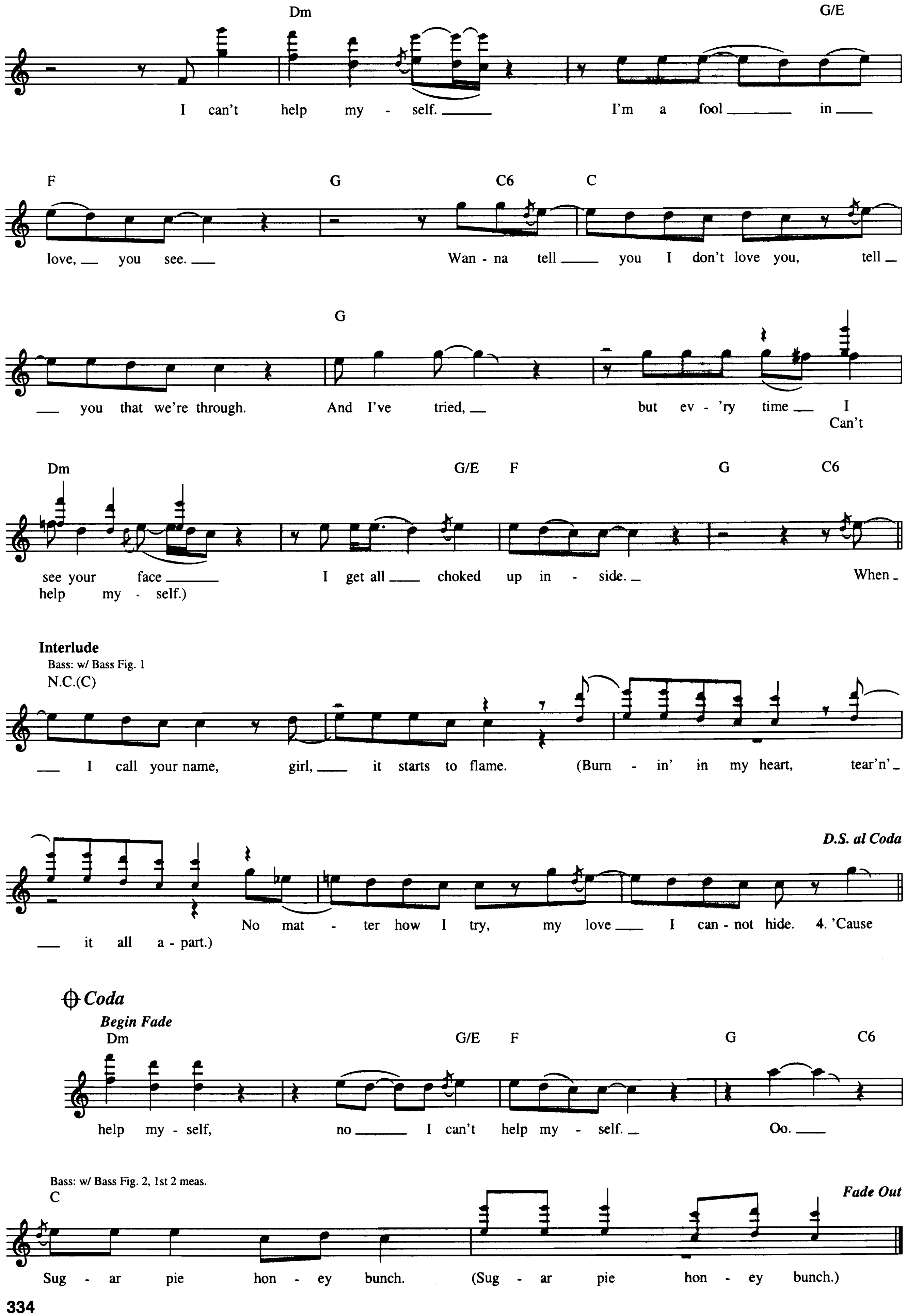


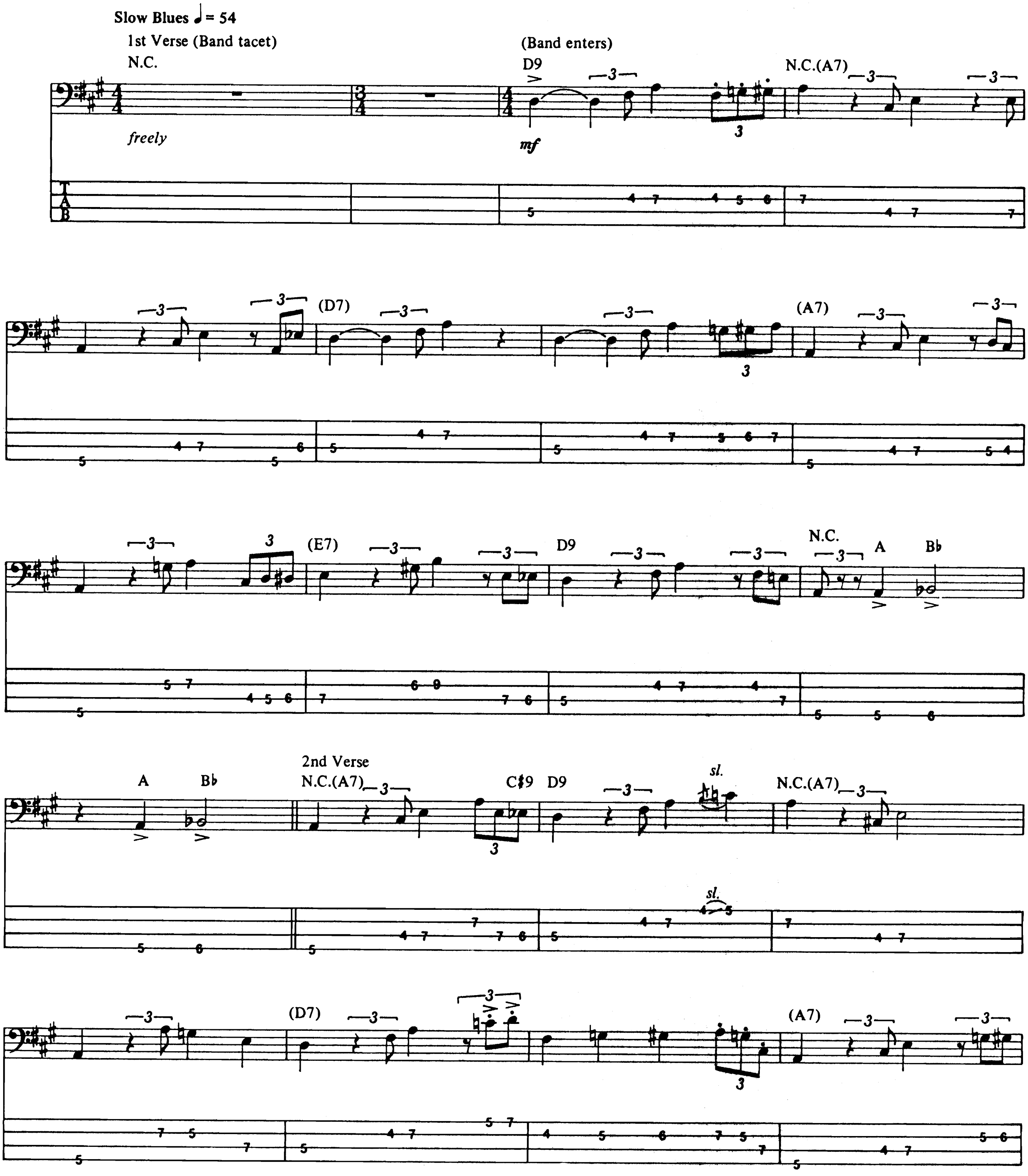
Bass: w/ Bass Fig. 2
C
G
and out my life,
you come and you go
(In and out my life,
come and you go.
Sug - ar pie hon - ey bunch,
do an - y - thing you ask me to.
(Sug - ar pie hon - ey bunch,
Dm
Voc. Fig. 1
G/E
leav - ing just your pic - ture be - hind.
And I kissed it a
Oo,
Can't help my - self,
I want you and
ask me to.)
Verse
Bass: w/ Bass Fig. 2
F
G
C6
C
End Voc. Fig. 1
thou - sand times.
2. When you snap your fin - ger or
oo.)
no - bod - y else.
Oo.
5. Sug - ar pie hon - ey bunch,
To Coda
G
wink your eyes, I come a run - nin' to you.
I'm tied to your
(Can't
you know that I love you.
Can't
(Sug - ar pie hon - ey bunch.
Love you.)
Dm
G/E
F
G
C6
a - pron string and there's noth - ing that I can do.
Oo.
help my - self.
Oo.)
Saxophone Solo
Bass: w/ Bass Fig. 2
C
G
Can't
Bkgd. Voc.: w/ Voc. Fig. 1
Dm
G/E
F
G
C6
help my - self, no, I can't help my - self.
3. 'Cause sug -
Verse
Bass: w/ Bass Fig. 2, 2 times
C
G
- ar pie hon - ey bunch,
I'm weak - er than a man should be.
(Sug - ar pie hon - ey bunch.)



Dm G/E
I can't help my - self. I'm a fool in
F G C6 C
love, you see. Wan - na tell you I don't love you, tell
G
you that we're through. And I've tried, but ev - 'ry time I
Can't
Dm G/E F G C6
see your face I get all choked up in - side. When
help my - self.)
Interlude
Bass: w/ Bass Fig. 1
N.C.(C)
I call your name, girl, it starts to flame. (Burn - in' in my heart, tear'n'
D.S. al Coda
No mat - ter how I try, my love I can - not hide. 4. 'Cause
it all a - part.)
Coda
Begin Fade
Dm G/E F G C6
help my - self, no I can't help my - self. Oo.
Bass: w/ Bass Fig. 2, 1st 2 meas.
C
Fade Out
Sug - ar pie hon - ey bunch. (Sug - ar pie hon - ey bunch.)

I Can't Quit You Baby

Written by Willie Dixon



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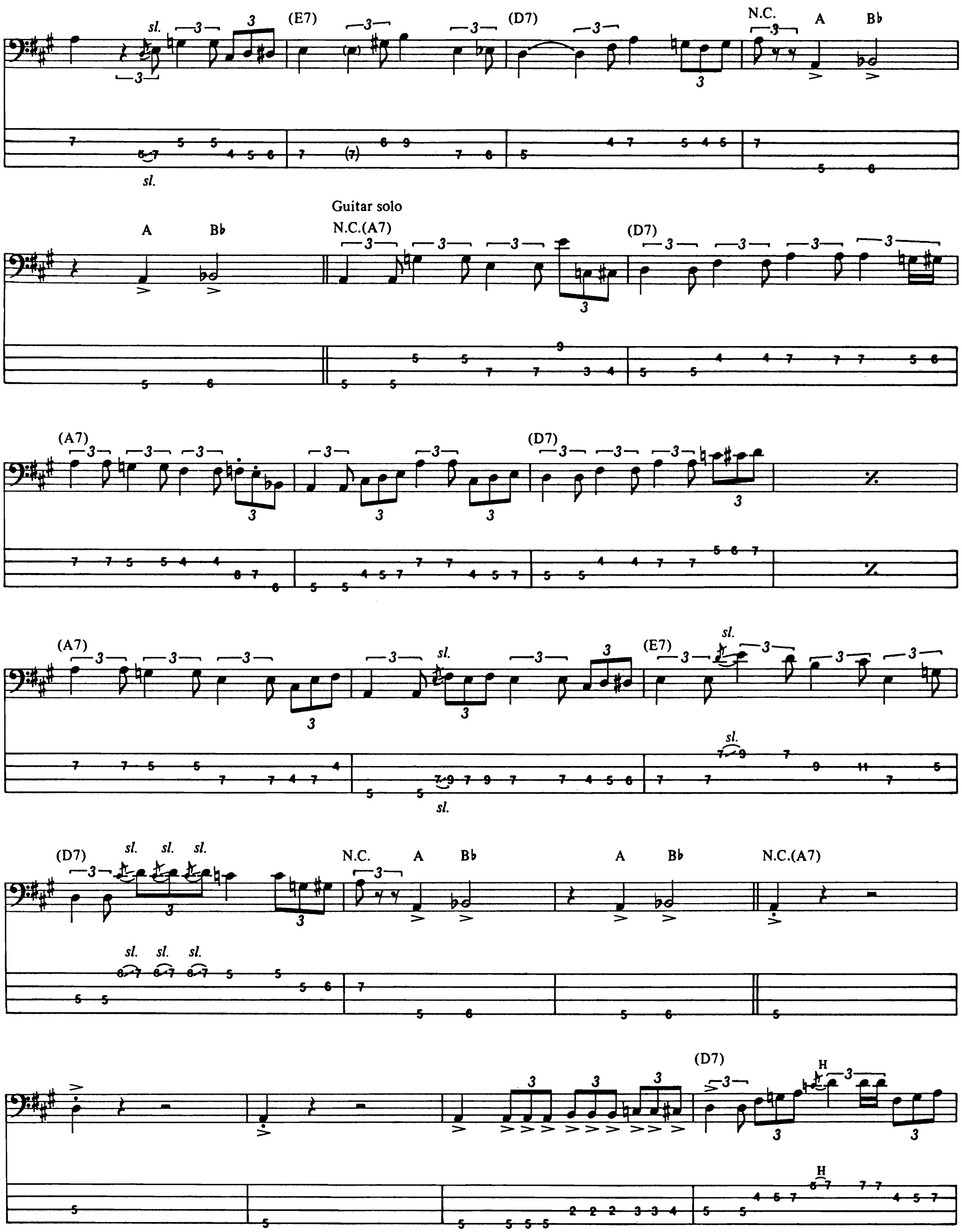
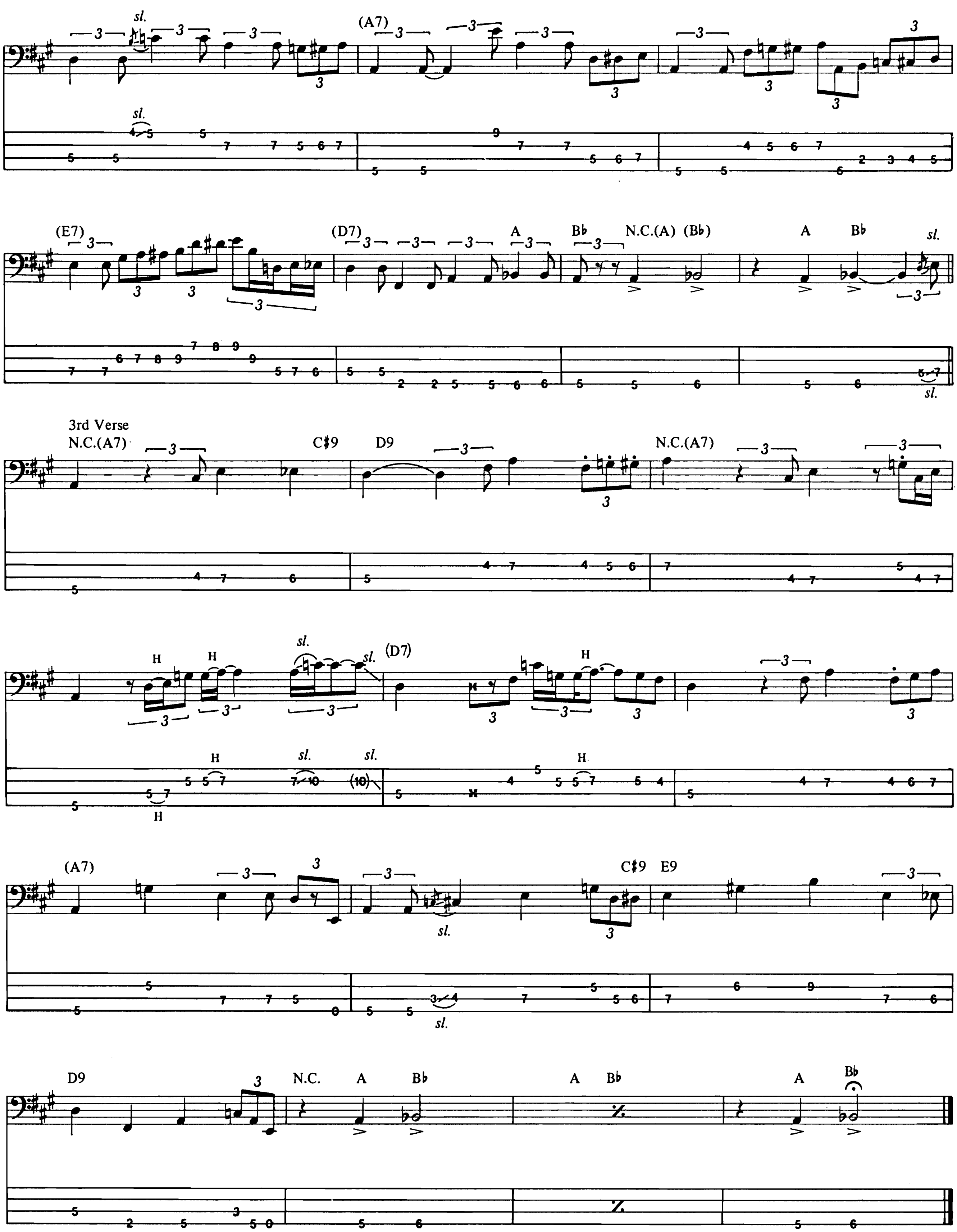
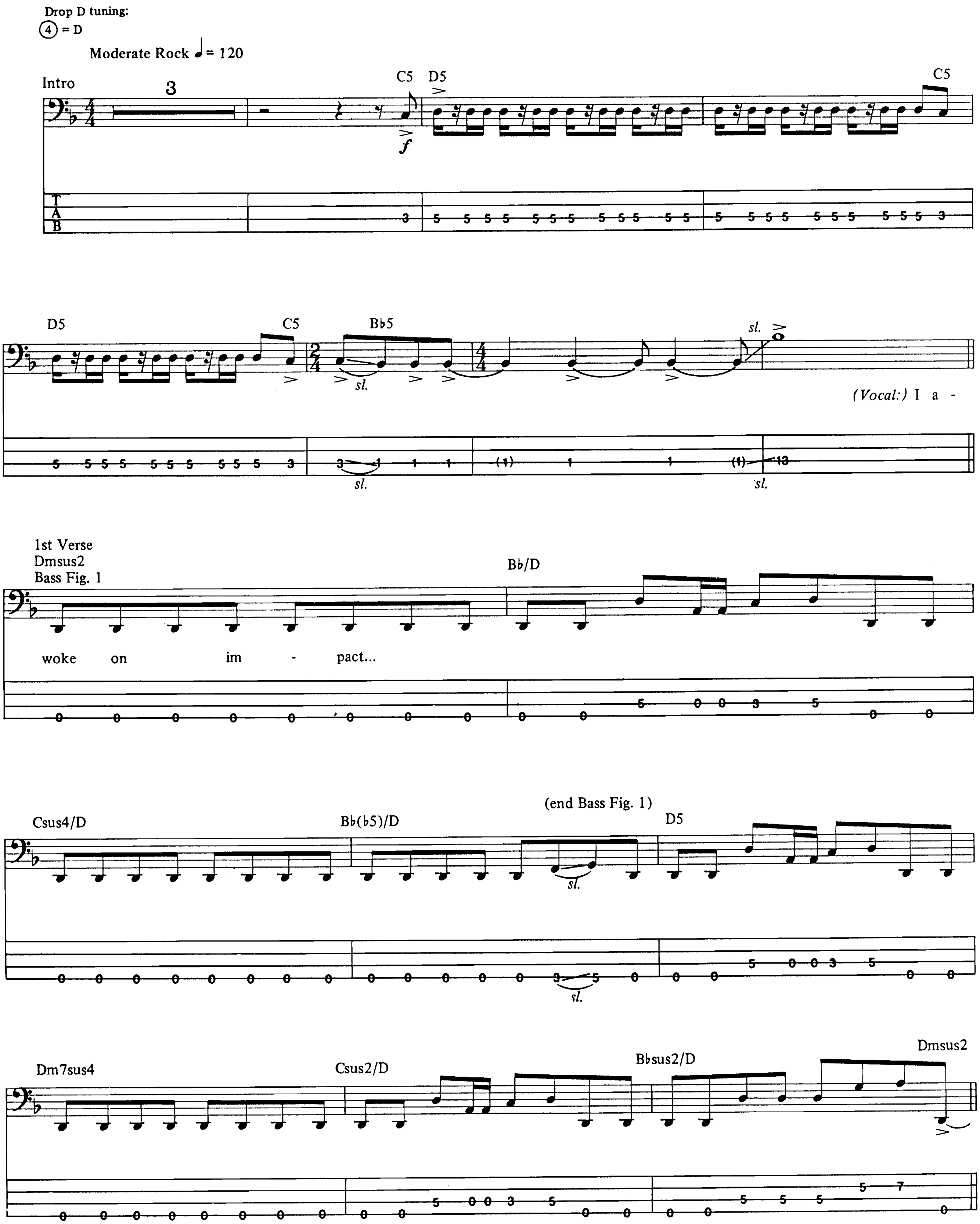

(E7)
(D7)
N.C.
A
Bb
Guitar solo
N.C.(A7)
(D7)
(A7)
(D7)
(A7)
(E7)
(D7)
N.C.
A
Bb
A
Bb
N.C.(A7)
(D7)
sl.
H


(A7)
(E7)
(D7)
A
B♭
N.C.(A) (B♭)
A B♭
3rd Verse
N.C.(A7)
C♯9
D9
N.C.(A7)
(D7)
(A7)
C♯9 E9
D9
N.C. A B♭
A B♭
A B♭

I Don't Believe in Love

Words and Music by Chris DeGarmo and Geoff Tate



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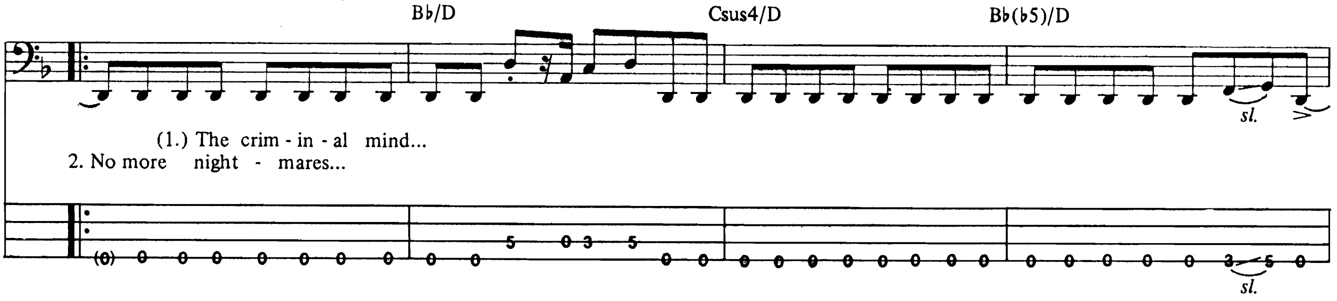
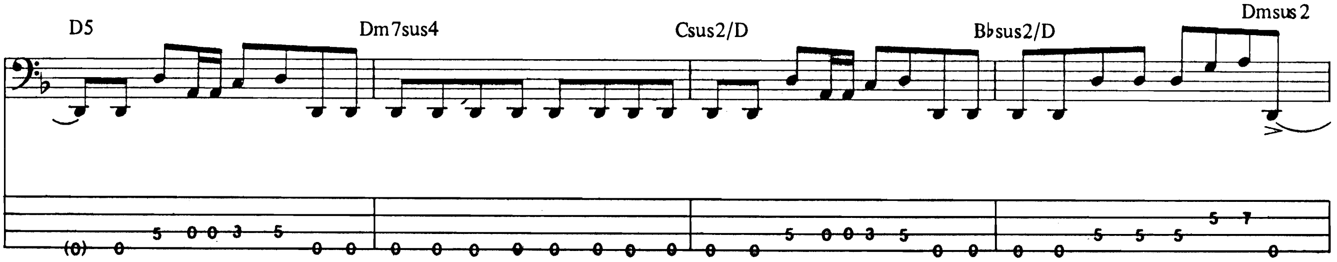
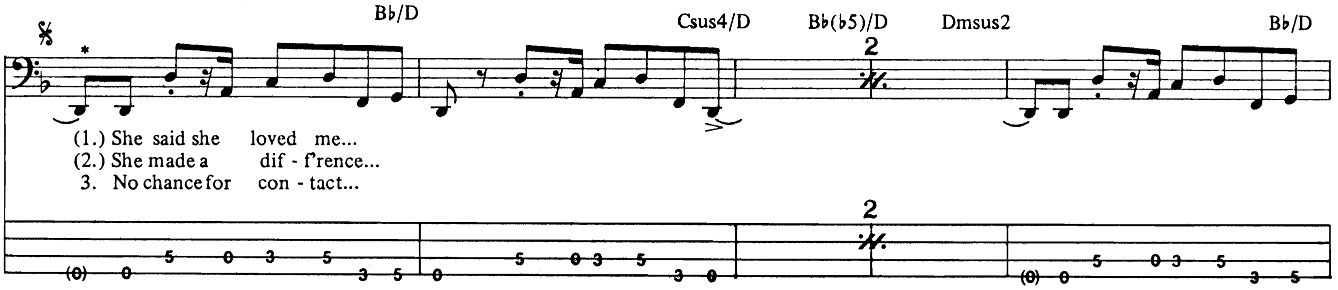
(1st,) 2nd Verses
2nd time substitute Bass Fig. 1 (2 times)



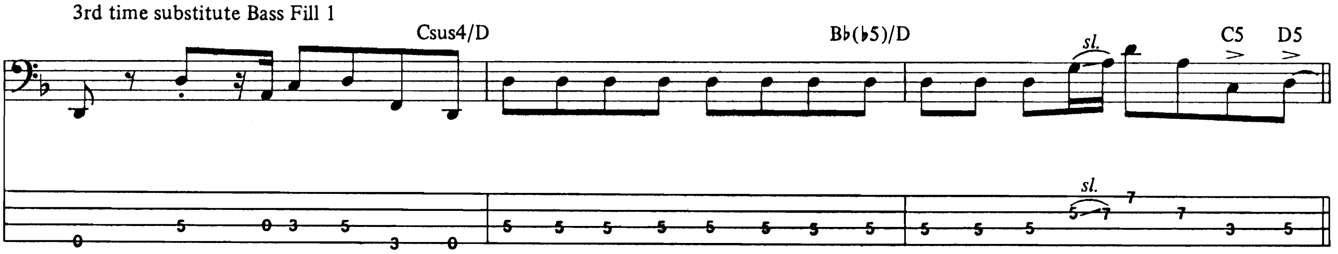


(1st, 2nd,) 3rd Verses

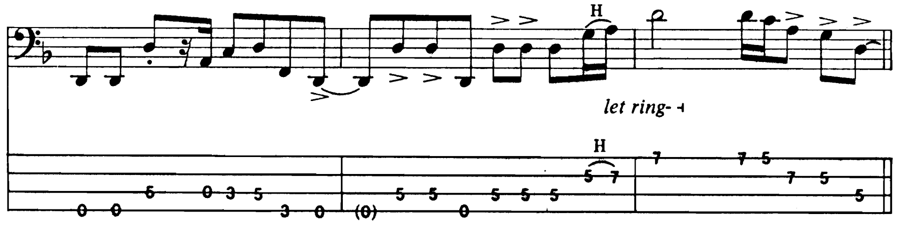


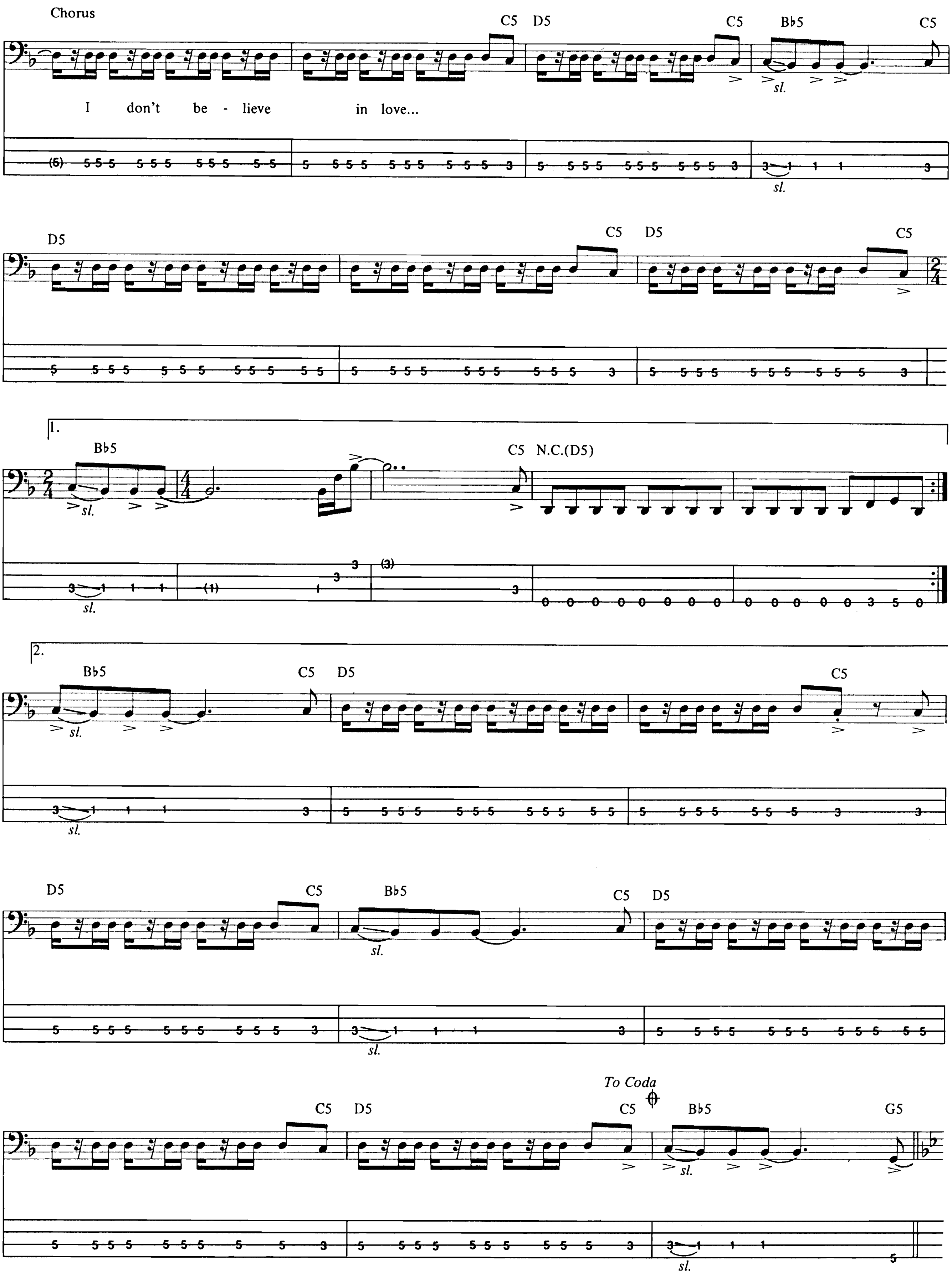
*Note is struck, not tied (2nd time only).

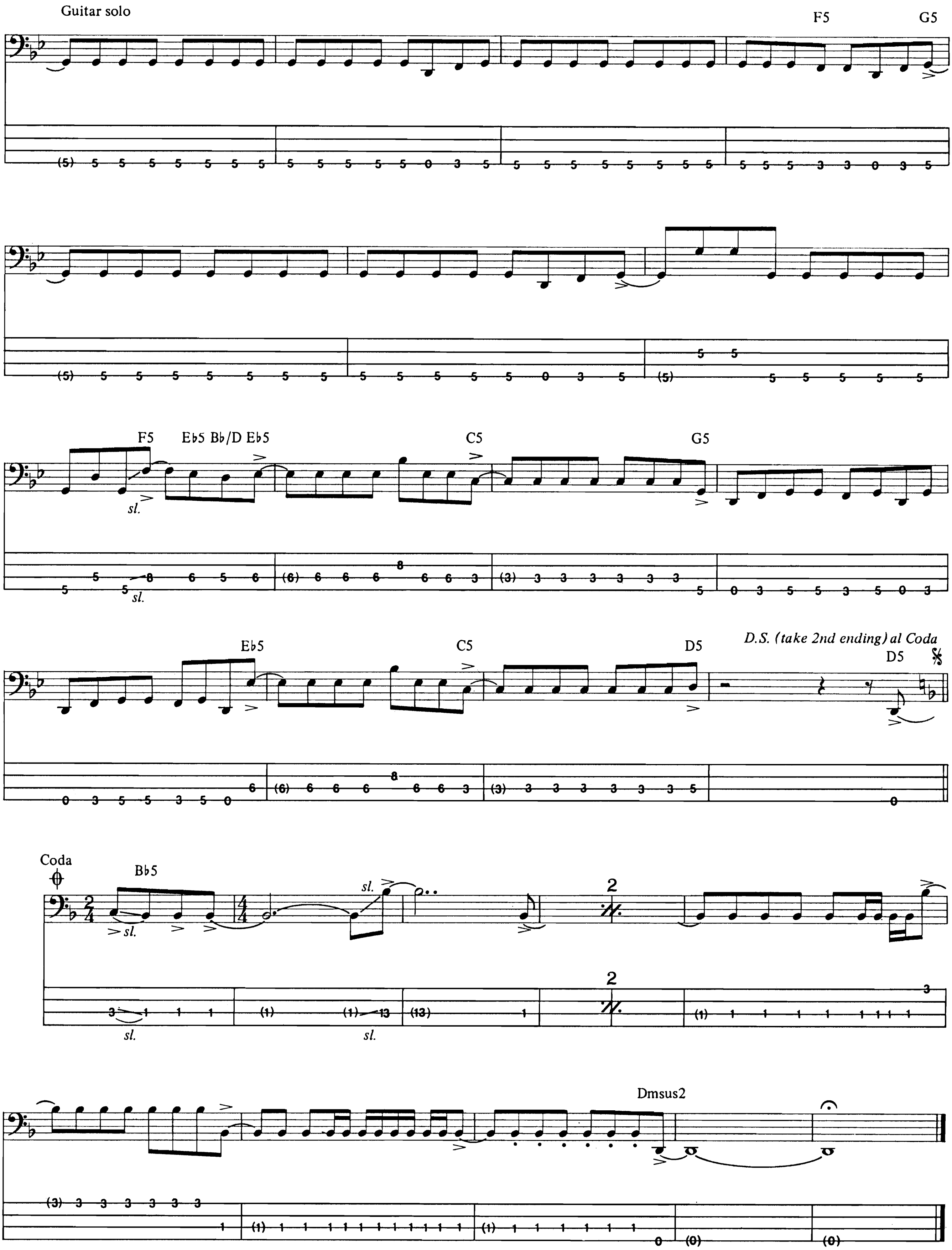
3rd time substitute Bass Fill 1



Bass Fill 1



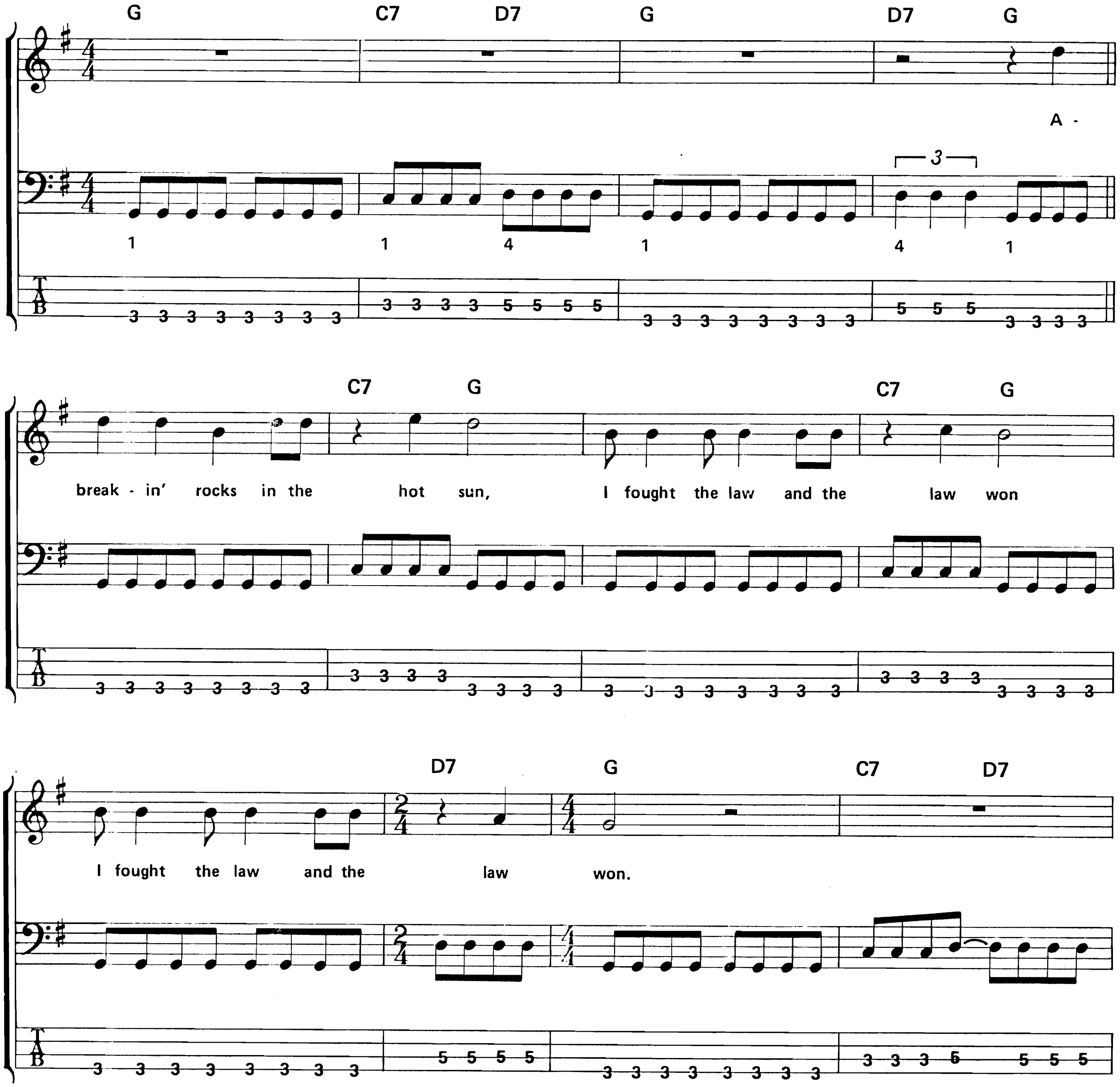

Chorus
C5 D5 C5 Bb5 C5
I don't be - lieve in love...
sl.
D5 C5 D5 C5
1.
Bb5 C5 N.C.(D5)
sl.
2.
Bb5 C5 D5 C5
sl.
D5 C5 Bb5 C5 D5
sl.
To Coda
C5 D5 C5 Bb5 G5
sl.


Guitar solo
F5
G5
F5
E♭5 B♭/D E♭5
C5
G5
sl.
E♭5
C5
D5
D.S. (take 2nd ending) al Coda
D5
Coda
B♭5
sl.
2
Dmsus2

I Fought the Law

Words and Music by Sonny Curtis

Moderately (♩ = 154)



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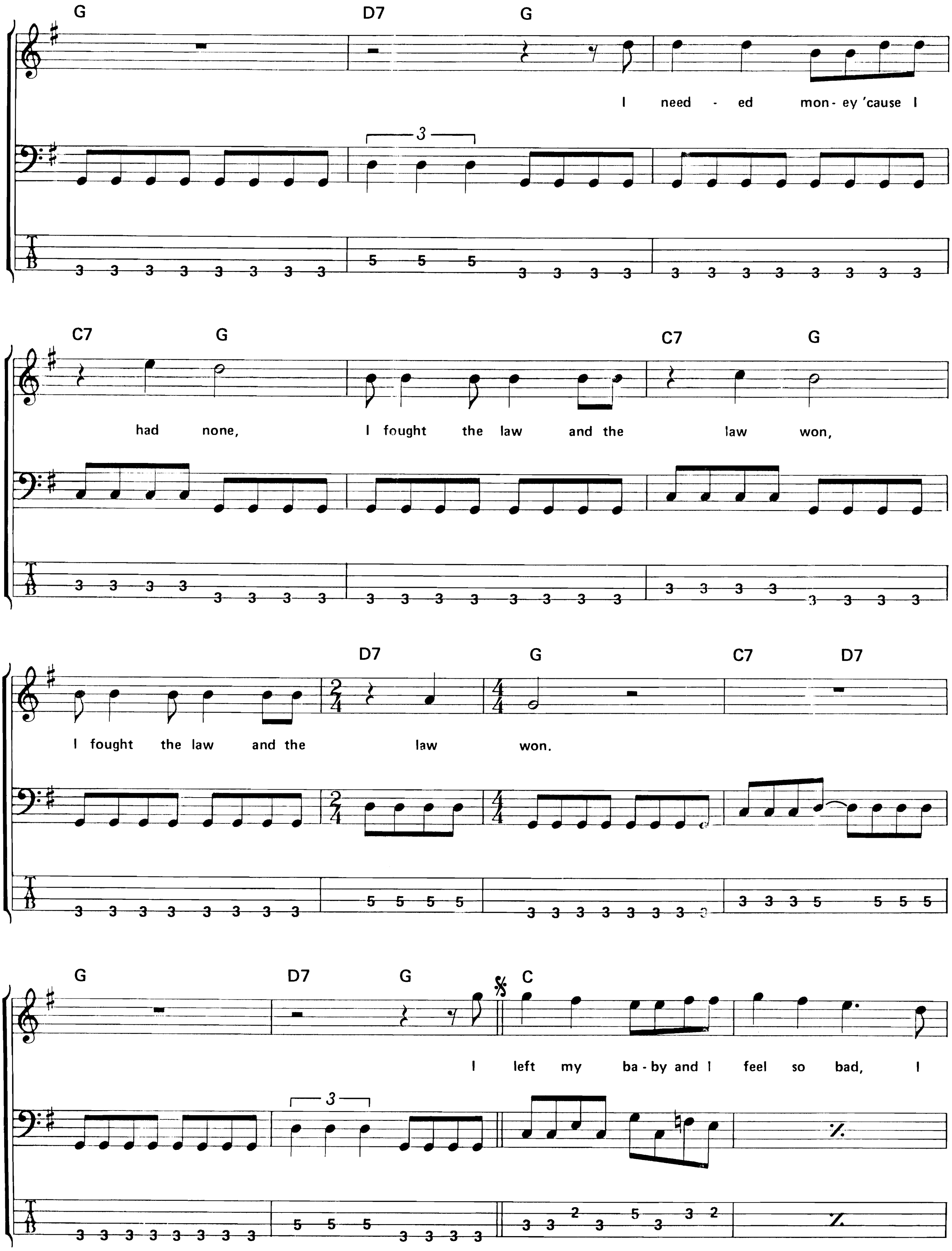
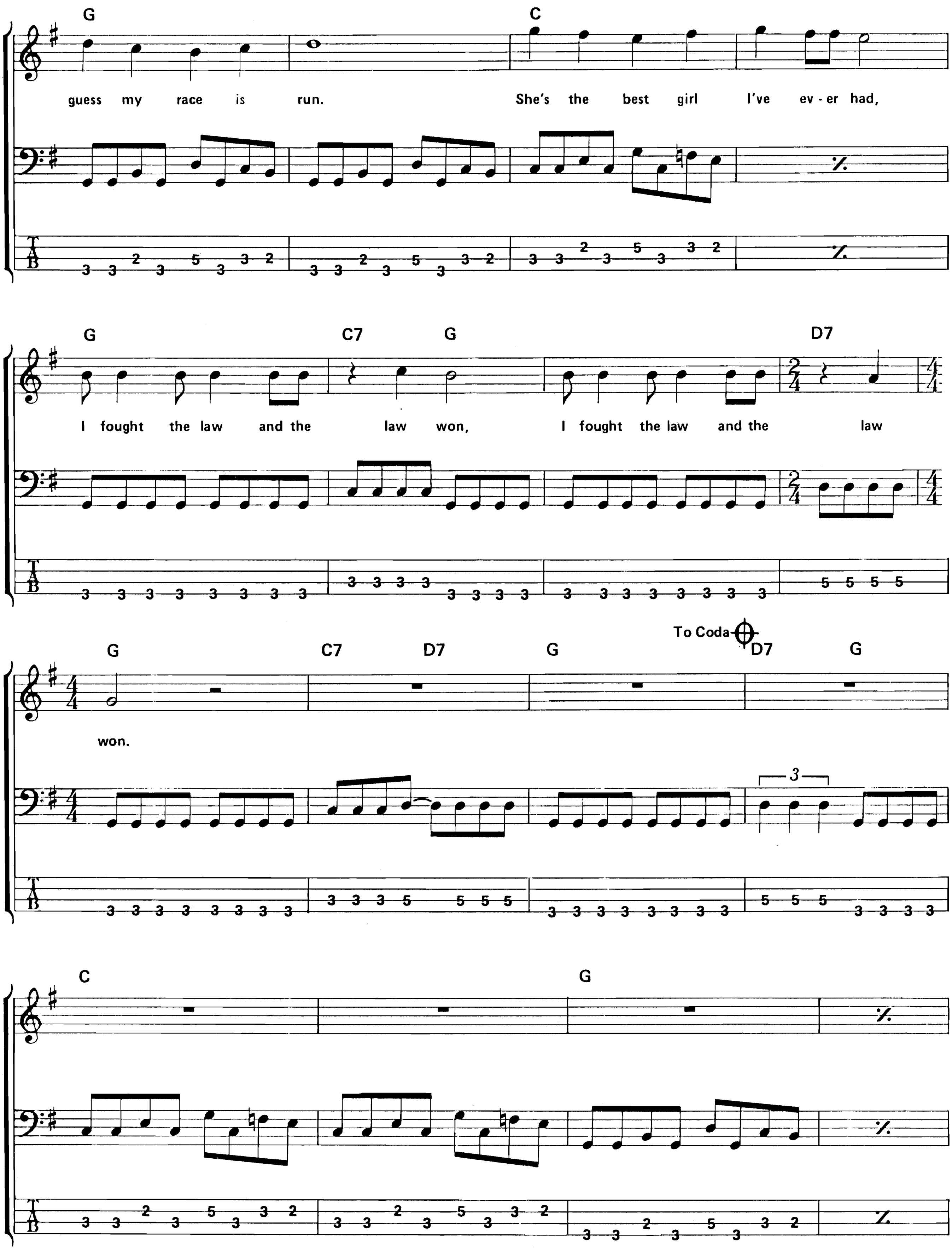
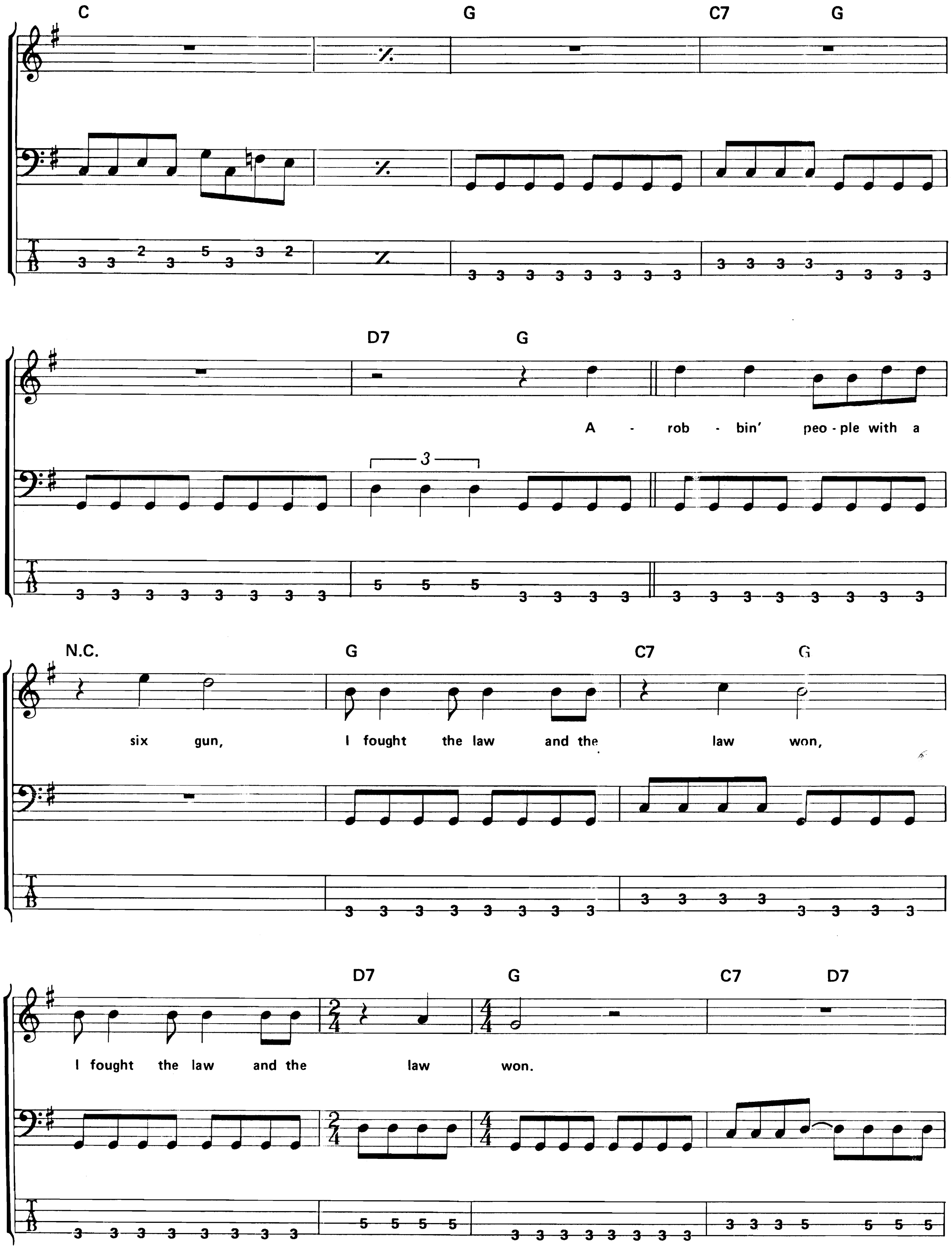
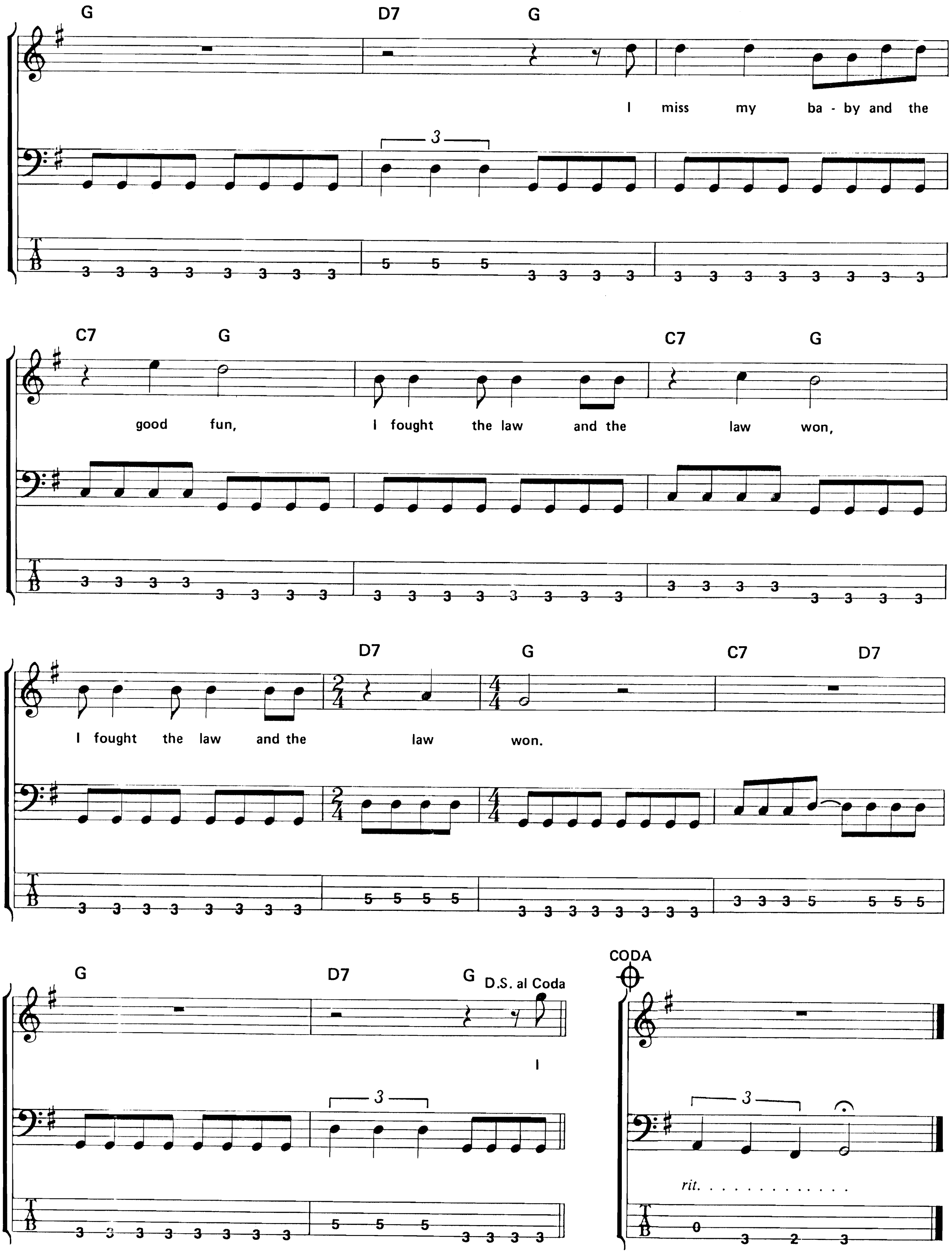

G D7 G
I need - ed mon- ey 'cause I
C7 G C7 G
had none, I fought the law and the law won,
D7 G C7 D7
I fought the law and the law won.
G D7 G C
I left my ba - by and I feel so bad, I

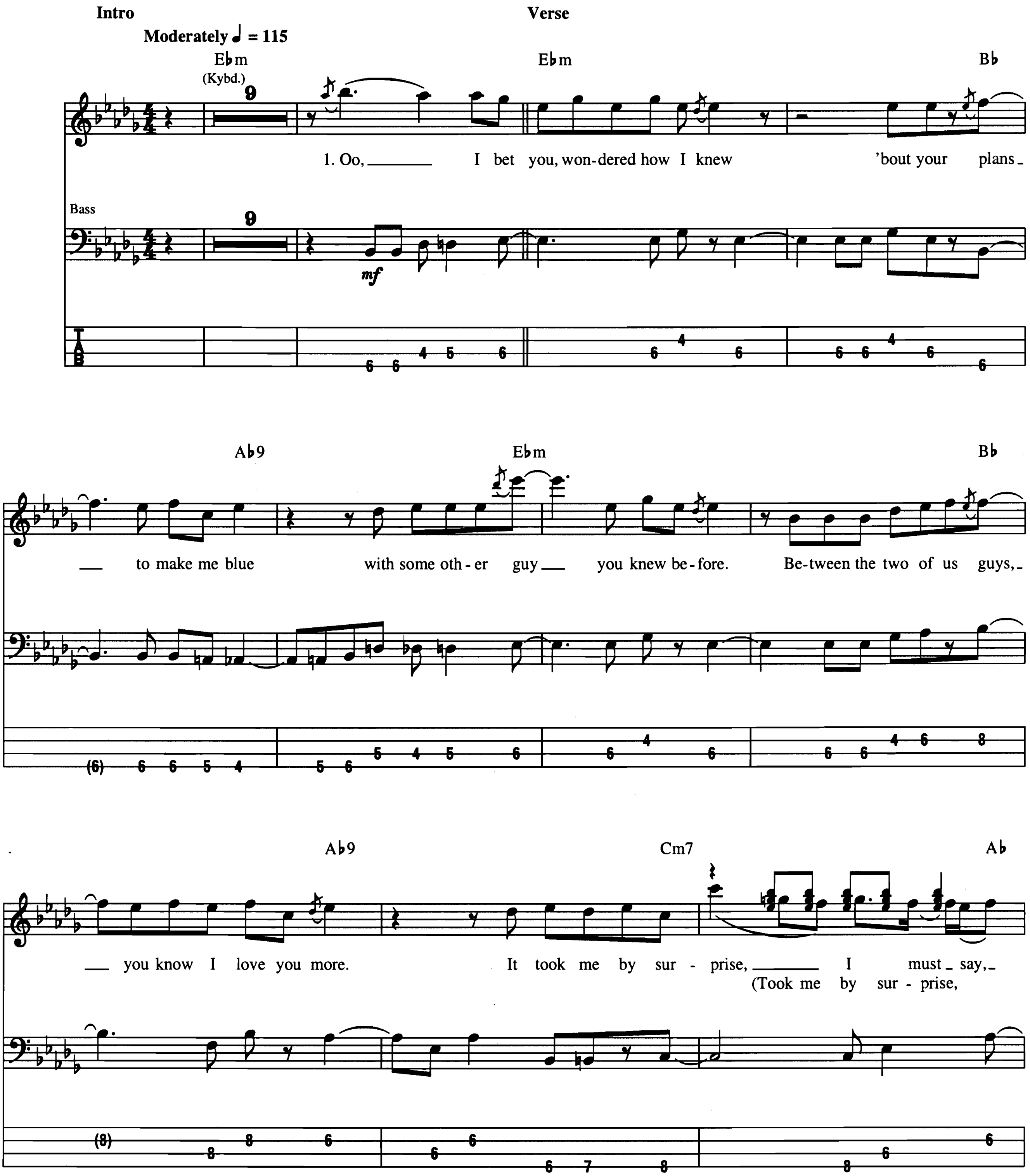

G
guess my race is run.
C
She's the best girl I've ev - er had,
G
C7
G
I fought the law and the law won,
I fought the law and the law
D7
G
C7
D7
G
To Coda
D7
G
won.
C
G


C G C7 G
D7 G
A - rob - bin' peo - ple with a
N.C. G C7 G
six gun, I fought the law and the law won,
D7 G C7 D7
I fought the law and the law won.


G
D7
G
I miss my ba - by and the
C7
G
good fun,
I fought the law and the
C7
G
law won,
I fought the law and the
D7
G
law won.
C7
D7
G
D7
G
D.S. al Coda
I
CODA
rit. . . . .

I Heard It Through the Grapevine

Words and Music by Norman J. Whitfield and Barrett Strong



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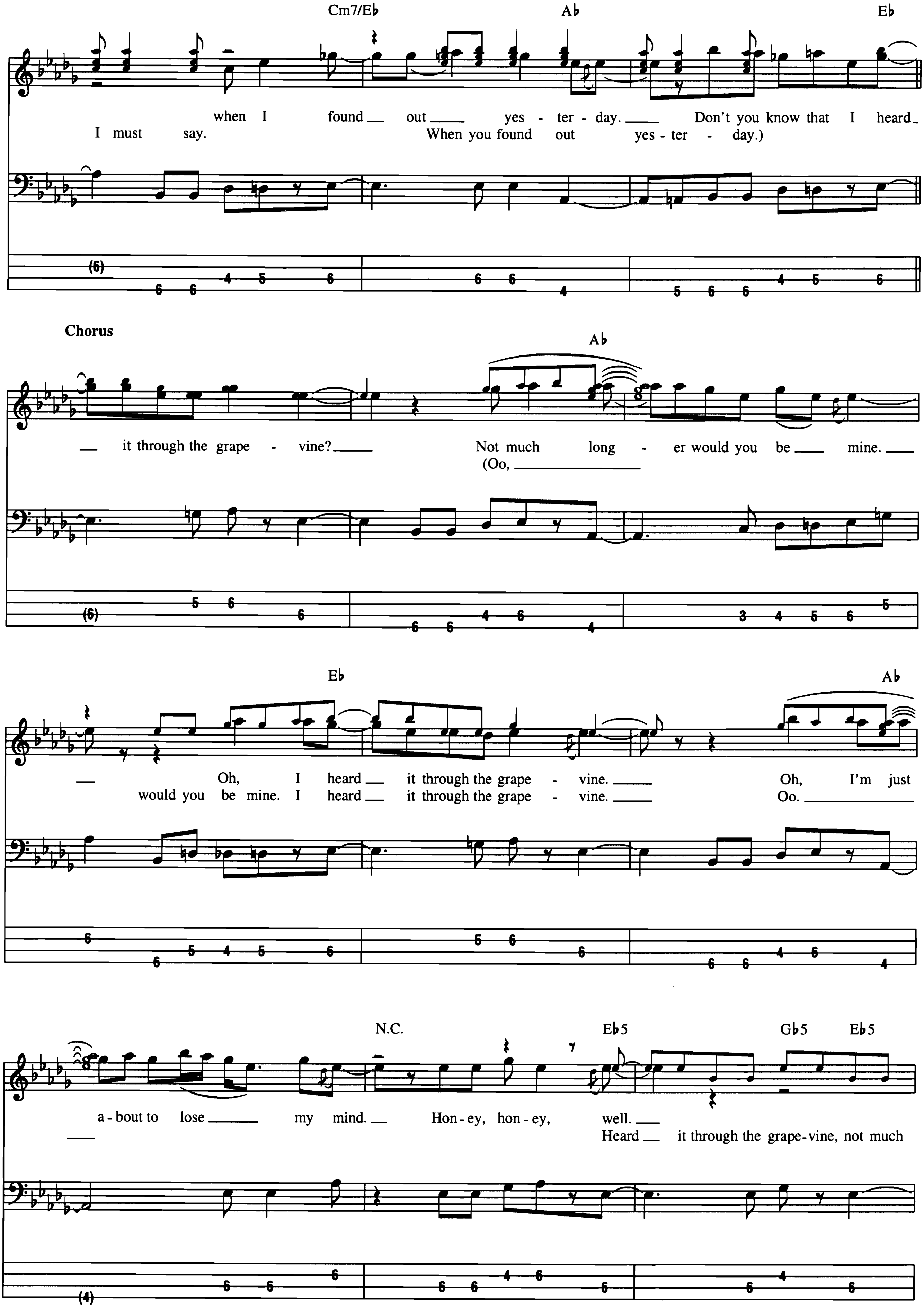
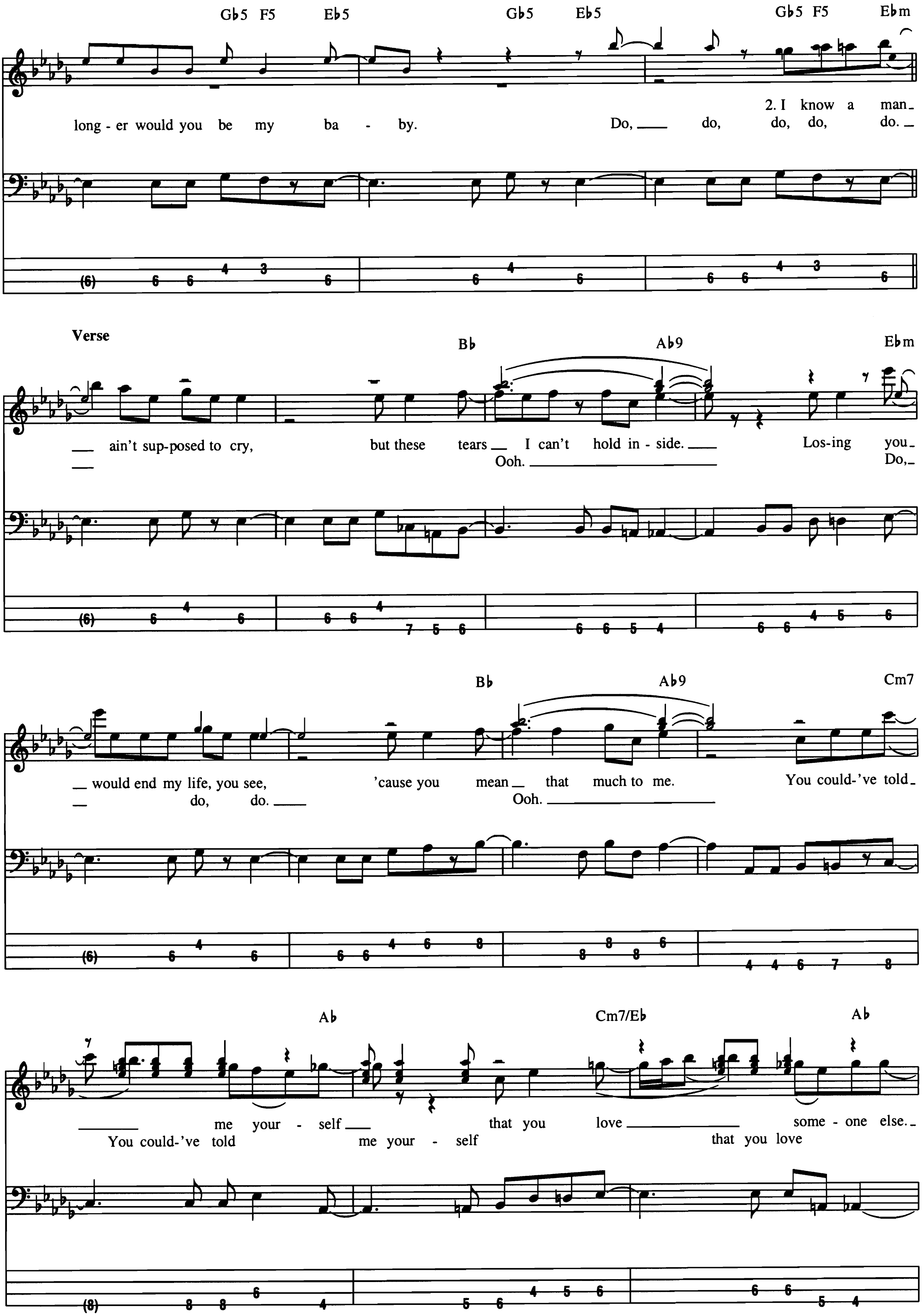
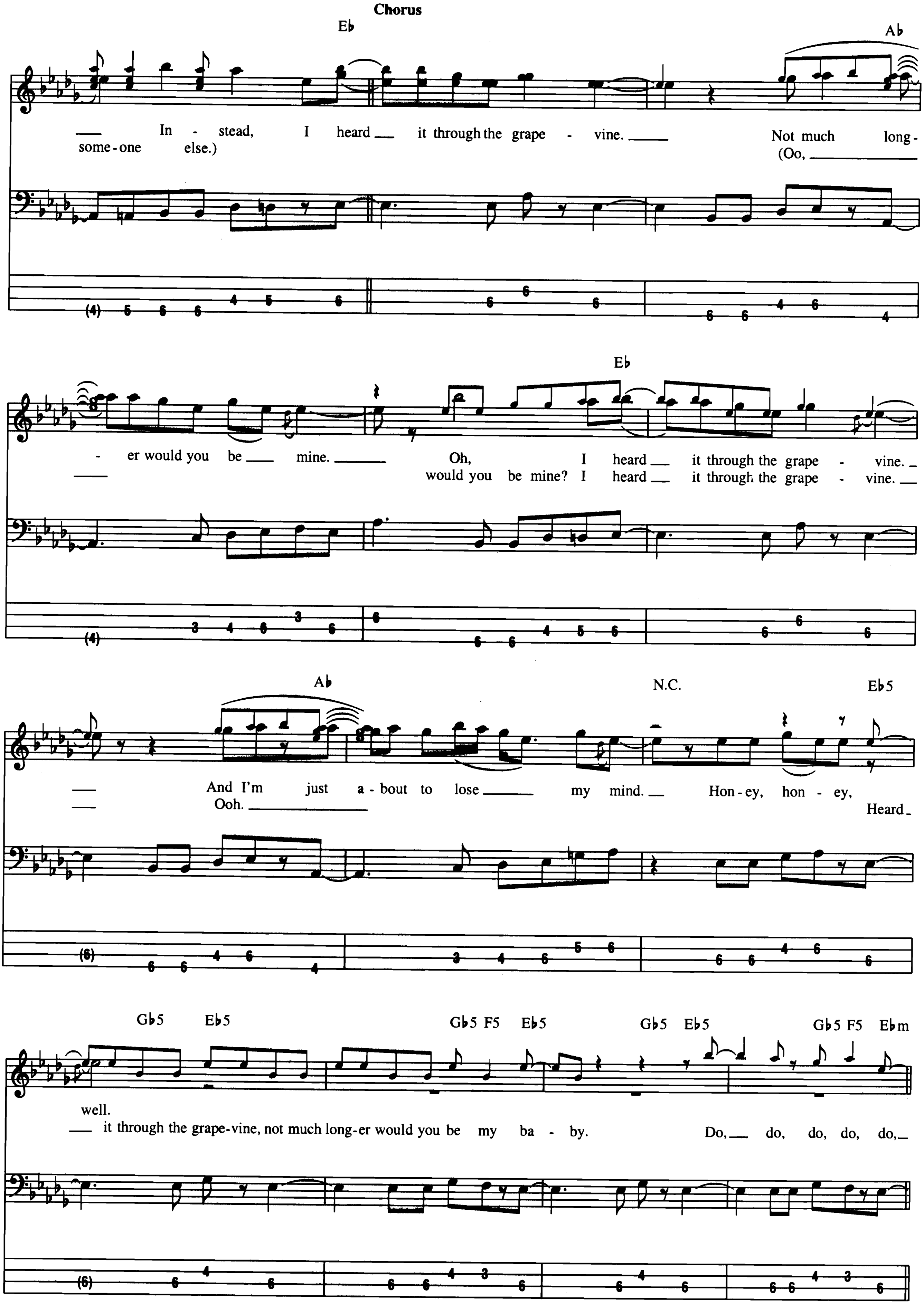
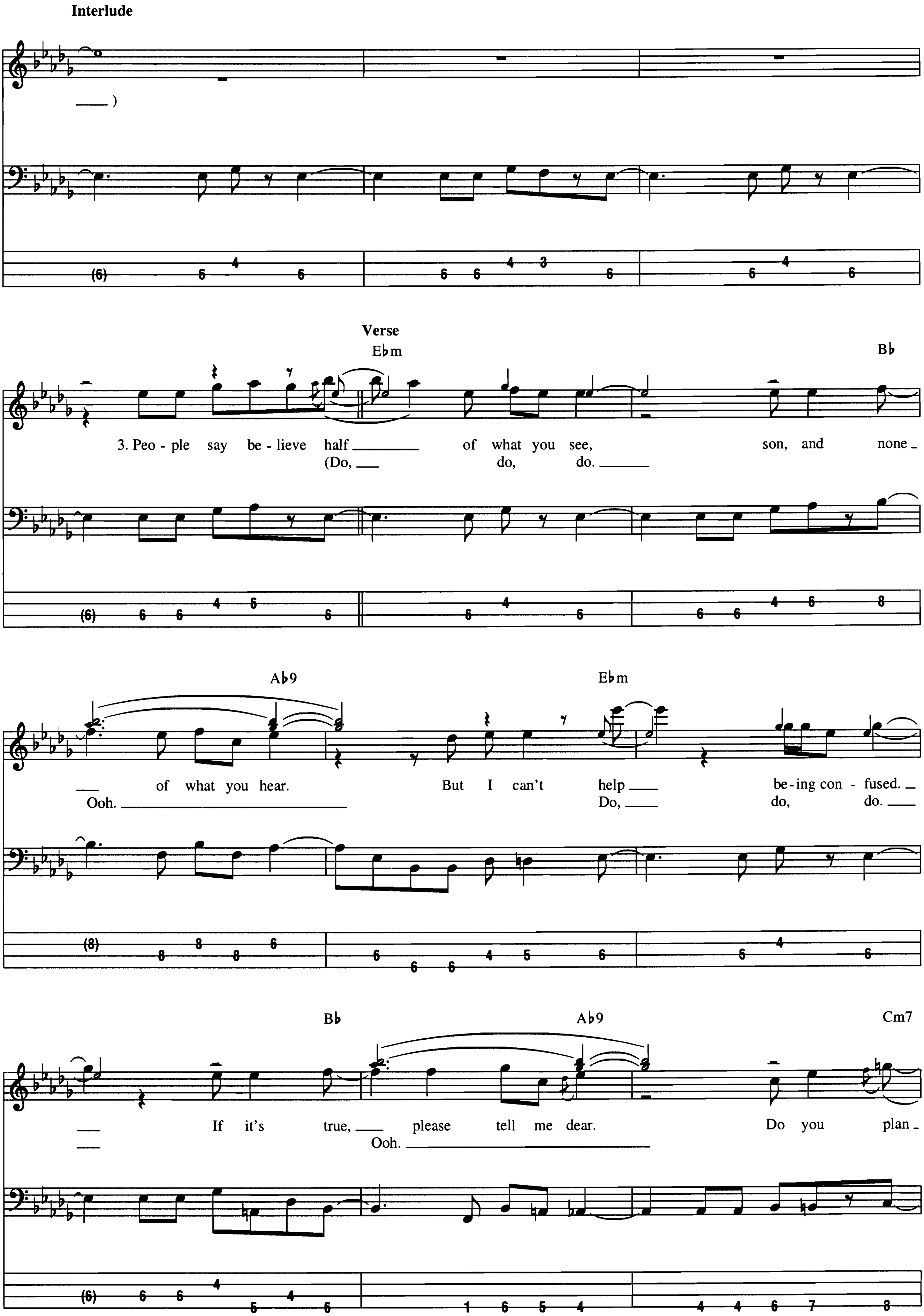
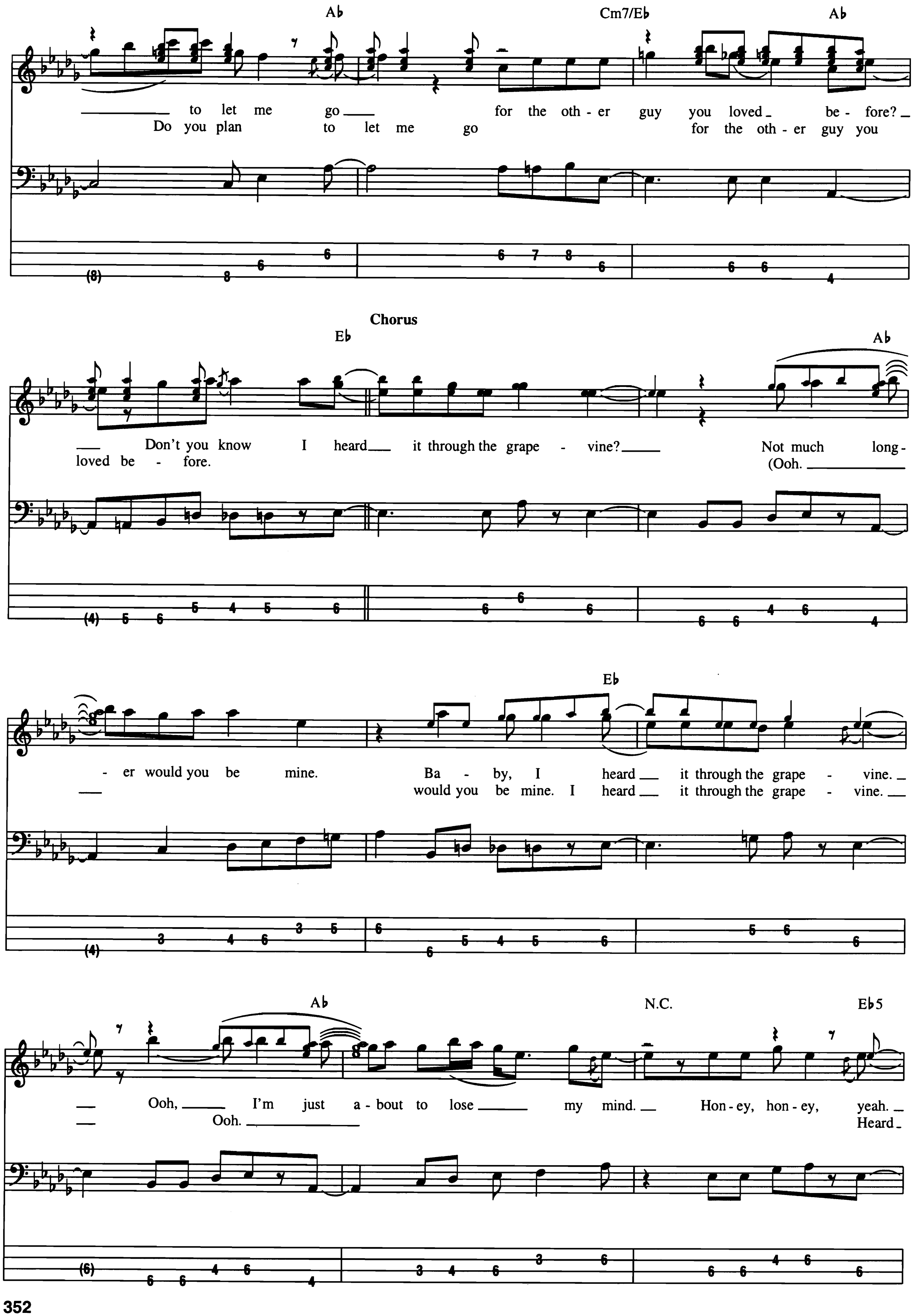


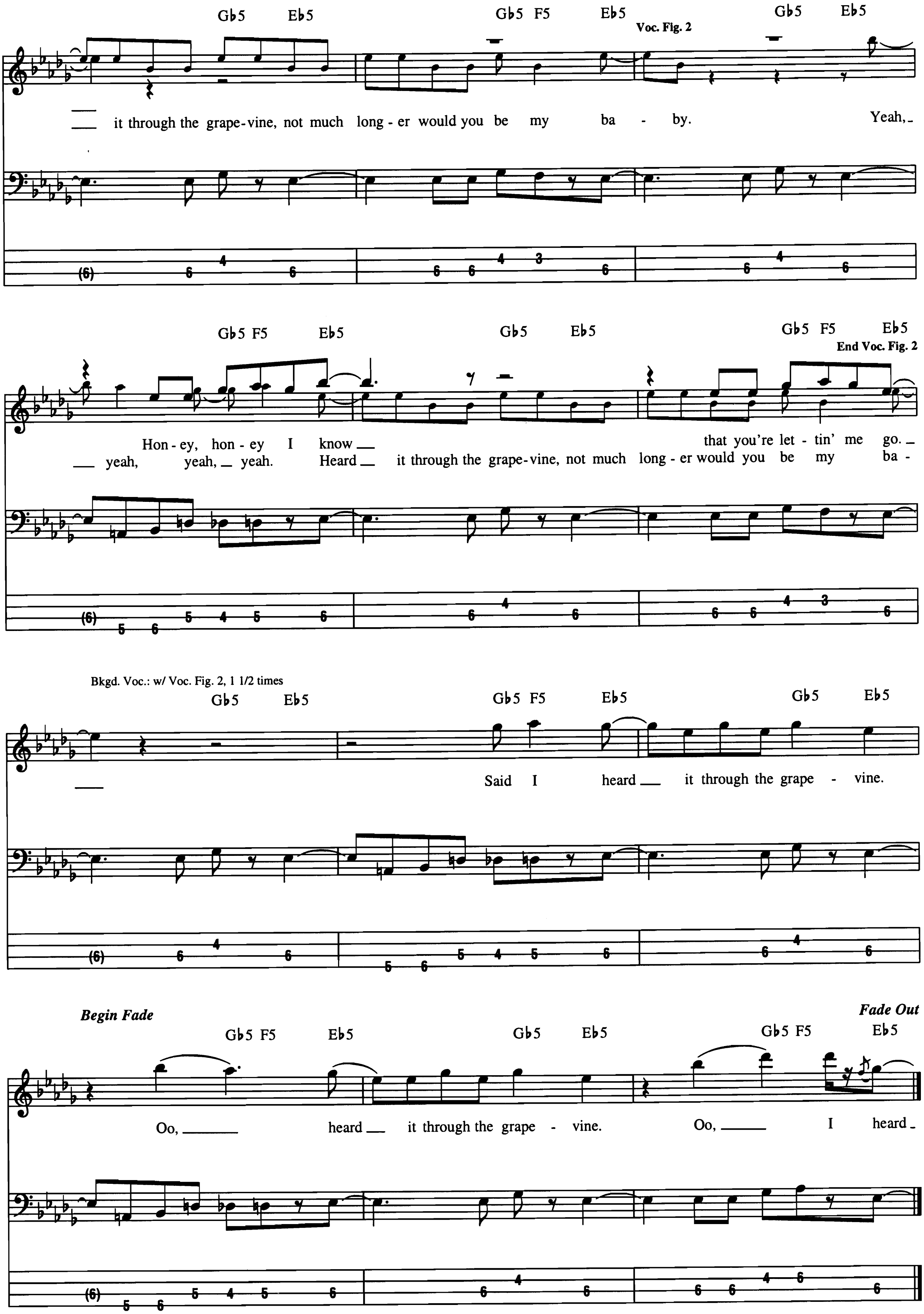
Cm7/Eb
Ab
Eb
when I found out yes - ter - day. Don't you know that I heard
I must say. When you found out yes - ter - day.)
Chorus
Ab
— it through the grape - vine? Not much long - er would you be mine.
(Oo,
Eb
Ab
— Oh, I heard it through the grape - vine. Oh, I'm just
would you be mine. I heard it through the grape - vine. Oo.
N.C.
Eb5
Gb5
Eb5
a - bout to lose my mind. Hon - ey, hon - ey, well.
Heard it through the grape - vine, not much


Gb5 F5 Eb5 Gb5 Eb5 Gb5 F5 Ebm
2. I know a man
long - er would you be my ba - by. Do, do, do, do, do.
Verse
Bb Ab9 Ebm
ain't sup-posed to cry, but these tears I can't hold in - side. Los-ing you
Ooh. Do,
Bb Ab9 Cm7
would end my life, you see, 'cause you mean that much to me. You could-'ve told
do, do. Ooh.
Ab Cm7/Eb Ab
me your - self that you love some - one else.
You could-'ve told me your - self that you love


Chorus
Eb
Ab
In - stead, I heard it through the grape - vine. Not much long-
some-one else.) (Oo,
Eb
- er would you be mine. Oh, I heard it through the grape - vine.
would you be mine? I heard it through the grape - vine.
Ab
N.C.
Eb5
And I'm just a - bout to lose my mind. Hon-ey, hon - ey,
Ooh. Heard
Gb5 Eb5
Gb5 F5 Eb5
Gb5 Eb5
Gb5 F5 Ebm
well.
it through the grape-vine, not much long-er would you be my ba - by. Do, do, do, do, do,

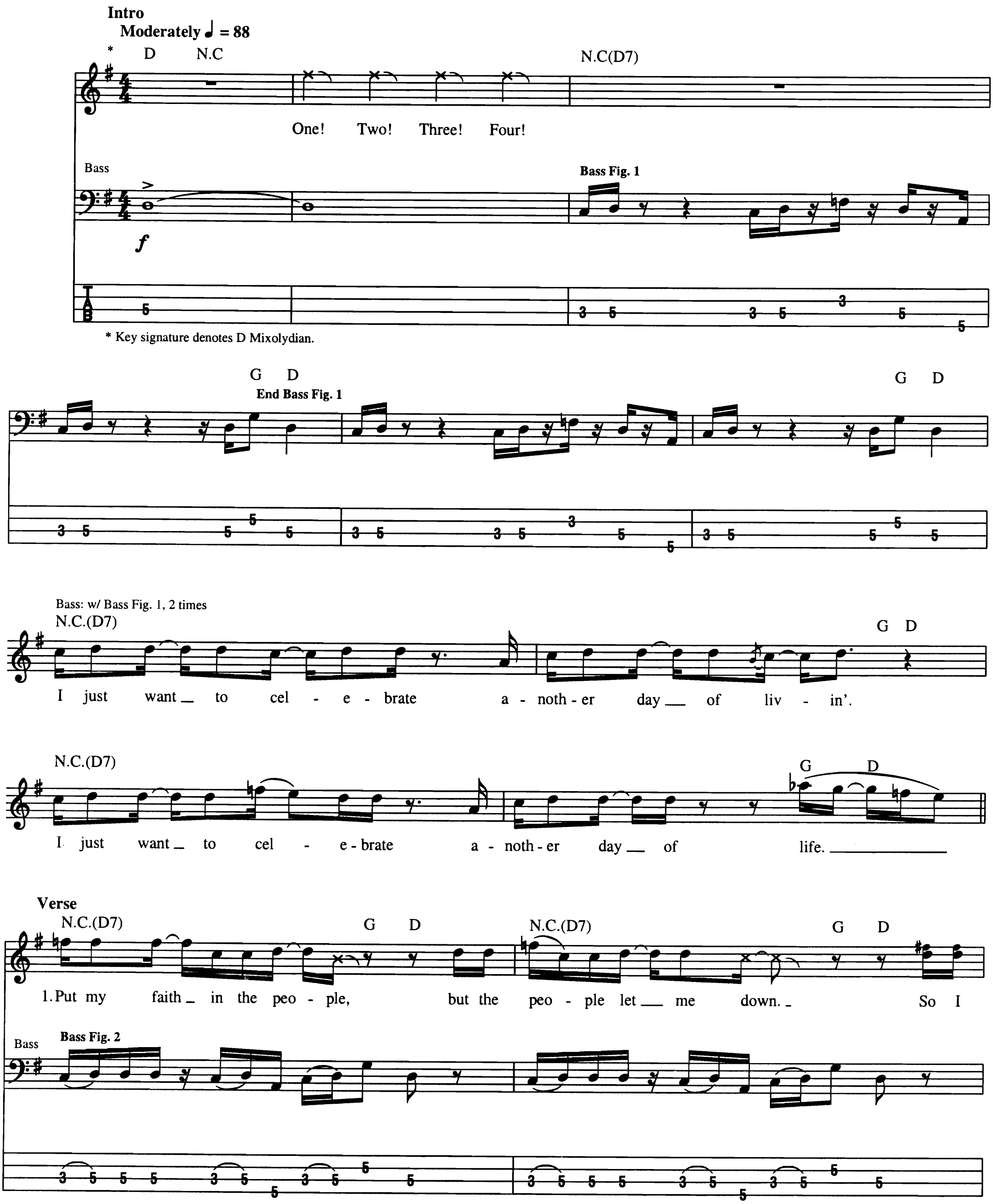

Interlude
——)
Verse
E♭m
B♭
3. Peo - ple say be - lieve half ____ of what you see, son, and none
(Do, __ do, do. ____
A♭9
E♭m
__ of what you hear. But I can't help __ be - ing con - fused. _
Ooh. ____ Do, __ do, do. __
B♭
A♭9
Cm7
__ If it's true, __ please tell me dear. Do you plan _
__ Ooh. ____


A♭ Cm7/E♭ A♭
to let me go for the oth - er guy you loved be - fore?
Do you plan to let me go for the oth - er guy you
Chorus
E♭ A♭
Don't you know I heard it through the grape - vine? Not much long -
loved be - fore. (Ooh.
E♭
- er would you be mine. Ba - by, I heard it through the grape - vine.
would you be mine. I heard it through the grape - vine.
A♭ N.C. E♭5
Ooh, I'm just a - bout to lose my mind. Hon - ey, hon - ey, yeah.
Ooh. Heard


Gb5 Eb5 Gb5 F5 Eb5 Voc. Fig. 2 Gb5 Eb5
it through the grape-vine, not much long - er would you be my ba - by. Yeah,
Gb5 F5 Eb5 Gb5 Eb5 Gb5 F5 Eb5 End Voc. Fig. 2
Hon - ey, hon - ey I know that you're let - tin' me go.
yeah, yeah, yeah. Heard it through the grape-vine, not much long - er would you be my ba -
Bkgd. Voc.: w/ Voc. Fig. 2, 1 1/2 times
Gb5 Eb5 Gb5 F5 Eb5 Gb5 Eb5
Said I heard it through the grape - vine.
Begin Fade
Fade Out
Gb5 F5 Eb5 Gb5 Eb5 Gb5 F5 Eb5
Oo, heard it through the grape - vine. Oo, I heard

I Just Want to Celebrate

Words and Music by Nick Zesses and Dino Fekaris



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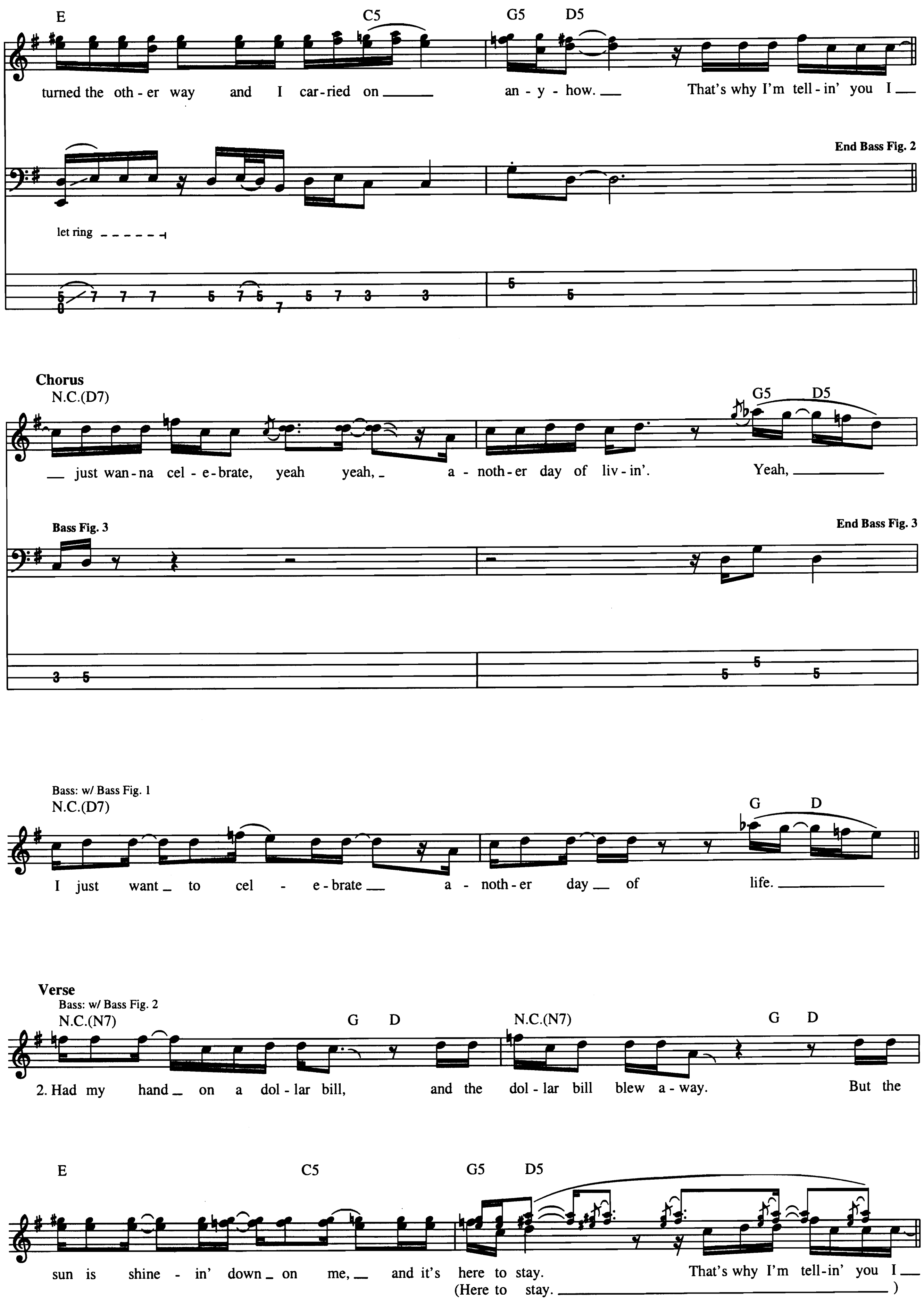
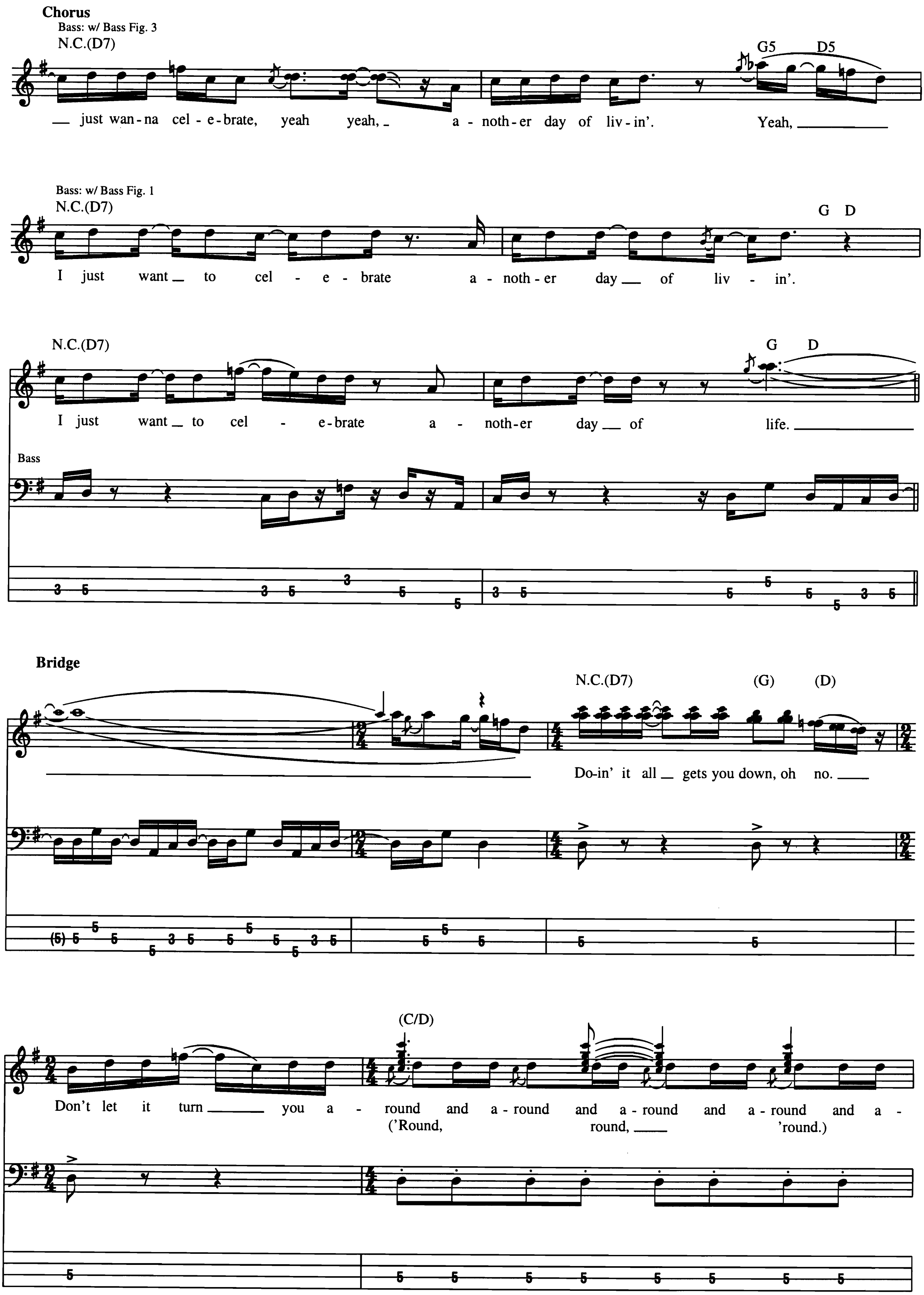
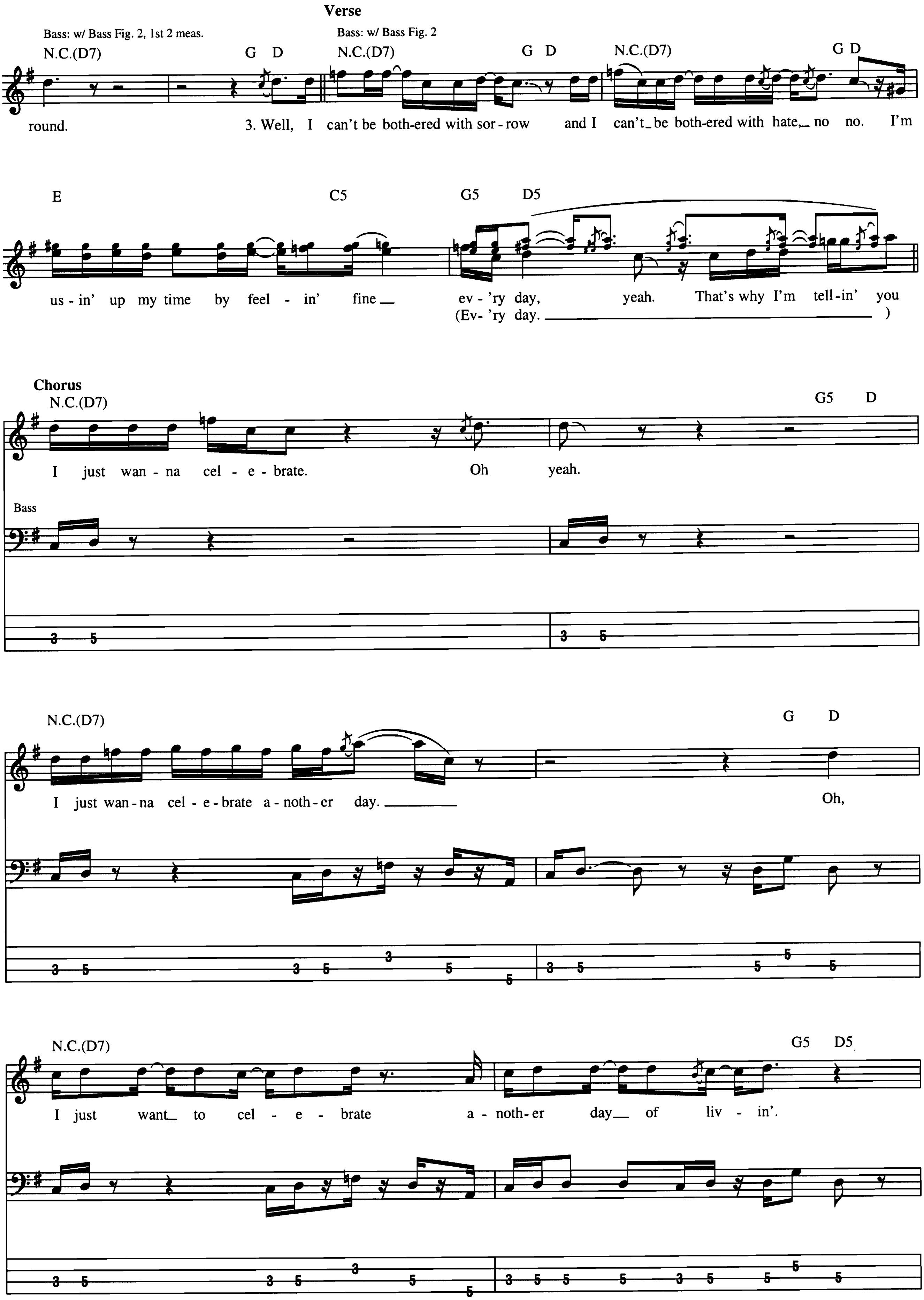
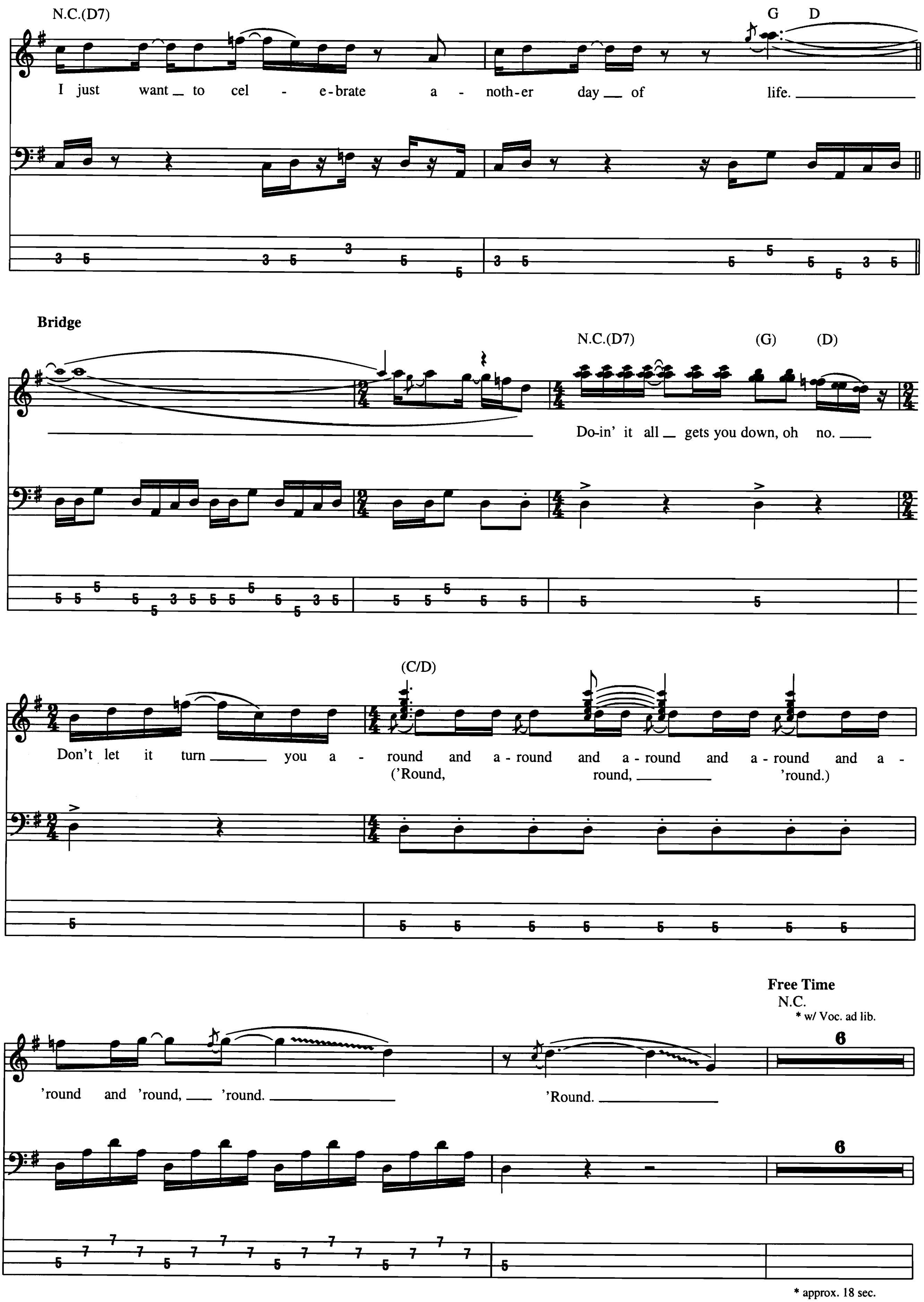
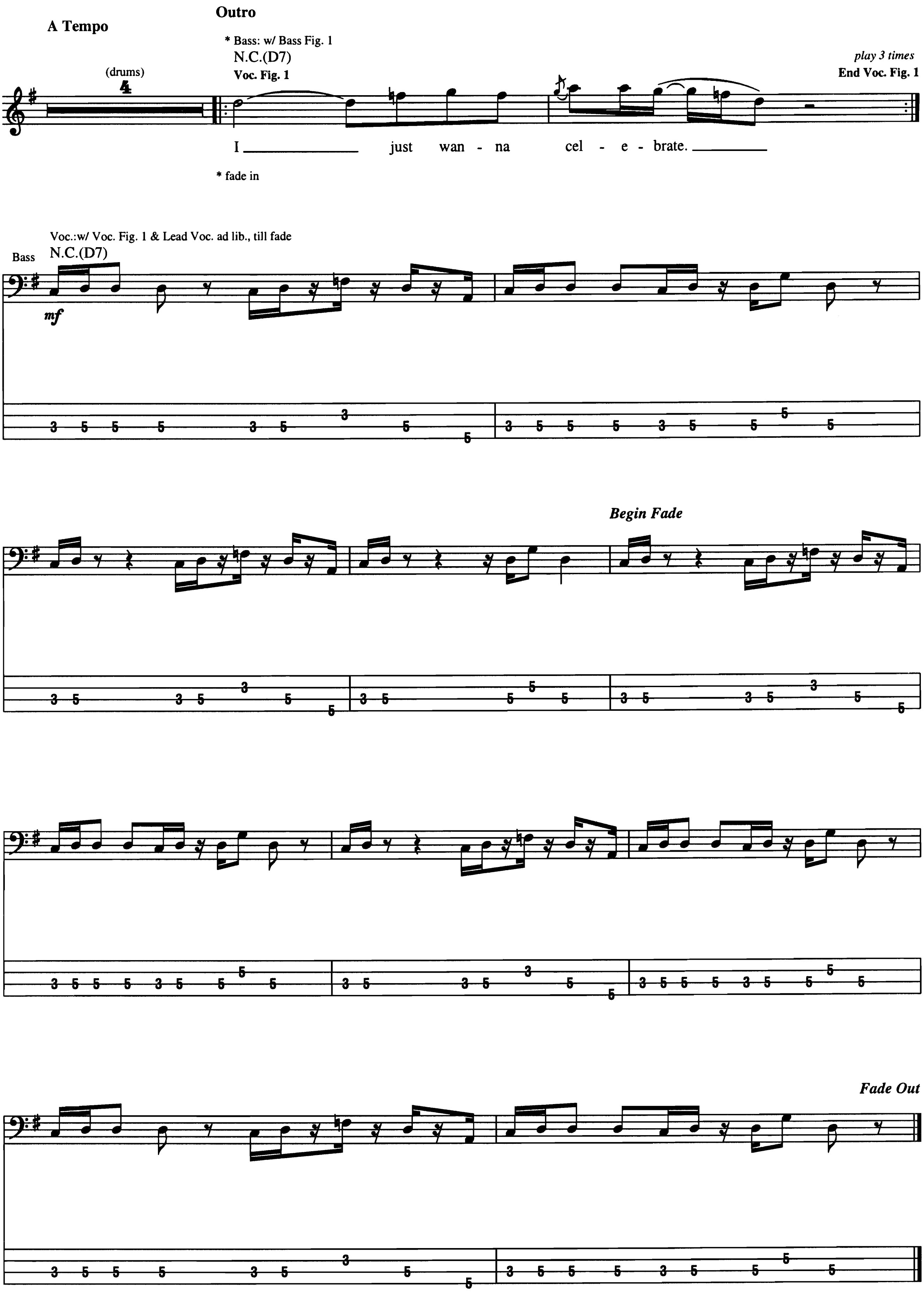

E C5 G5 D5
turned the oth - er way and I car-ried on ___ an - y - how. ___ That's why I'm tell - in' you I ___
End Bass Fig. 2
let ring
Chorus
N.C.(D7) G5 D5
___ just wan-na cel - e - brate, yeah yeah, _ a - noth - er day of liv - in'. Yeah, ___
Bass Fig. 3
End Bass Fig. 3
Bass: w/ Bass Fig. 1
N.C.(D7) G D
I just want _ to cel - e - brate ___ a - noth - er day ___ of life. ___
Verse
Bass: w/ Bass Fig. 2
N.C.(N7) G D N.C.(N7) G D
2. Had my hand _ on a dol - lar bill, and the dol - lar bill blew a - way. But the
E C5 G5 D5
sun is shine - in' down _ on me, ___ and it's here to stay. That's why I'm tell-in' you I ___
(Here to stay. ___)


Chorus
Bass: w/ Bass Fig. 3
N.C.(D7)
G5 D5
just wan-na cel-e-brate, yeah yeah, a-noth-er day of liv-in'. Yeah,
Bass: w/ Bass Fig. 1
N.C.(D7)
G D
I just want to cel-e-brate a-noth-er day of liv-in'.
N.C.(D7)
G D
I just want to cel-e-brate a-noth-er day of life.
Bass
Bridge
N.C.(D7)
(G) (D)
Do-in' it all gets you down, oh no.
(C/D)
Don't let it turn you a-round and a-round and a-round and a-round and a-
('Round, round, 'round.)

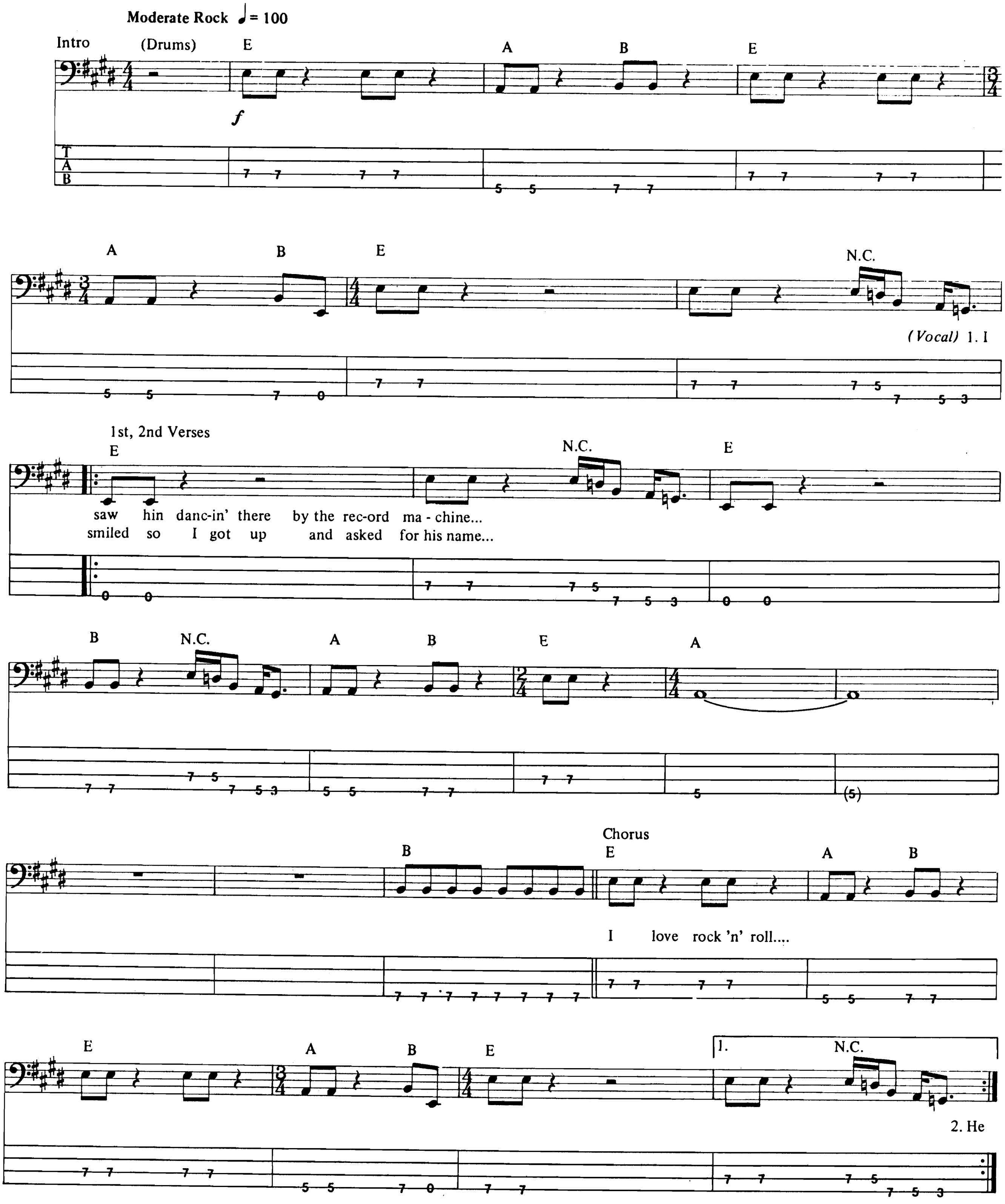

Verse
Bass: w/ Bass Fig. 2, 1st 2 meas.
Bass: w/ Bass Fig. 2
N.C.(D7) G D N.C.(D7) G D N.C.(D7) G D
round. 3. Well, I can't be both-ered with sor-row and I can't_ be both-ered with hate,_ no no. I'm
E C5 G5 D5
us-in' up my time by feel-in' fine_ ev-'ry day, yeah. That's why I'm tell-in' you
(Ev-'ry day.)
Chorus
N.C.(D7) G5 D
I just wan-na cel-e-brate. Oh yeah.
Bass
N.C.(D7) G D
I just wan-na cel-e-brate a-noth-er day._ Oh,
N.C.(D7) G5 D5
I just want_ to cel-e-brate a-noth-er day_ of liv-in'.


N.C.(D7)
G D
I just want to cel - e-brate a - noth-er day of life.
Bridge
N.C.(D7)
(G) (D)
Do-in' it all gets you down, oh no.
(C/D)
Don't let it turn you a - round and a-round and a-round and a-round and a -
('Round, round, 'round.)
'round and 'round, 'round.
'Round.
Free Time
N.C.
* w/ Voc. ad lib.
* approx. 18 sec.


Outro
A Tempo
* Bass: w/ Bass Fig. 1
N.C.(D7)
(drums)
Voc. Fig. 1
play 3 times
End Voc. Fig. 1
I just wan - na cel - e - brate.
* fade in
Voc.:w/ Voc. Fig. 1 & Lead Voc. ad lib., till fade
Bass
N.C.(D7)
mf
Begin Fade
Fade Out

I Love Rock 'N Roll

Words and Music by Alan Merrill and Jake Hooker



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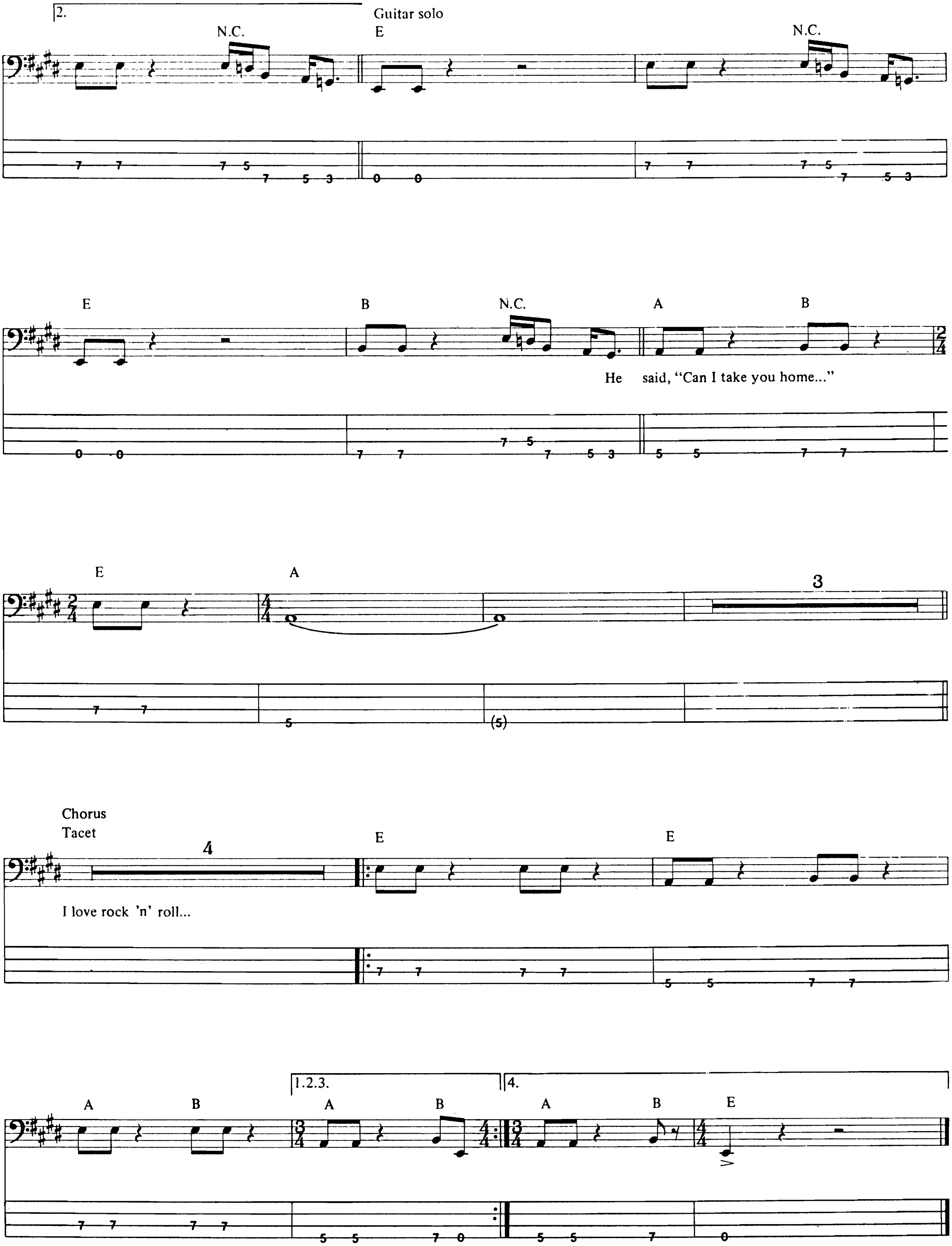
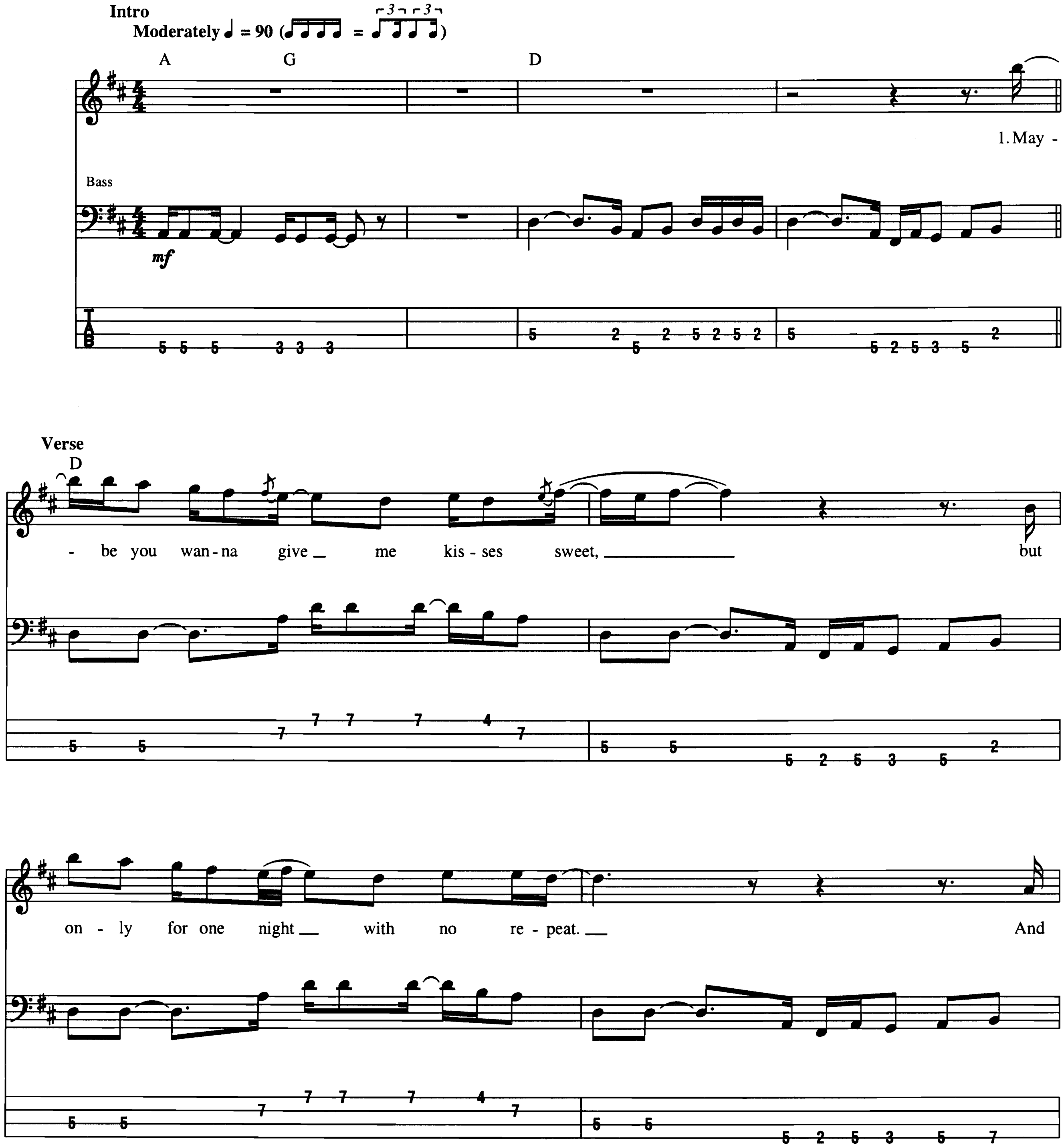

2.
Guitar solo
N.C.
E
N.C.
E
B
N.C.
A
B
He said, "Can I take you home..."
E
A
3
Chorus
Tacet
4
I love rock 'n' roll...
E
E
A
B
1.2.3.
A
B
4.
A
B
E

I Second That Emotion

Words and Music by William "Smokey" Robinson and Alfred Cleveland



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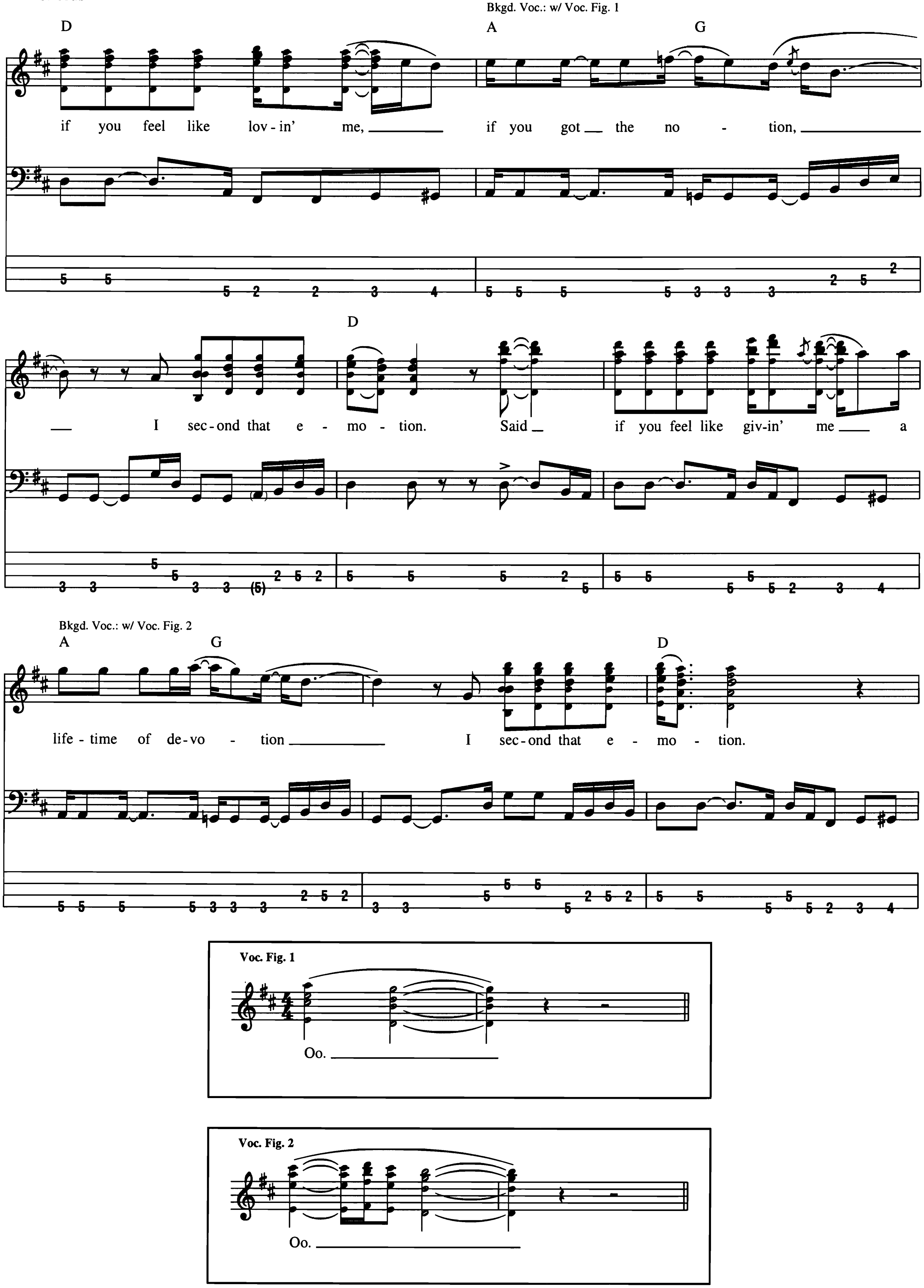
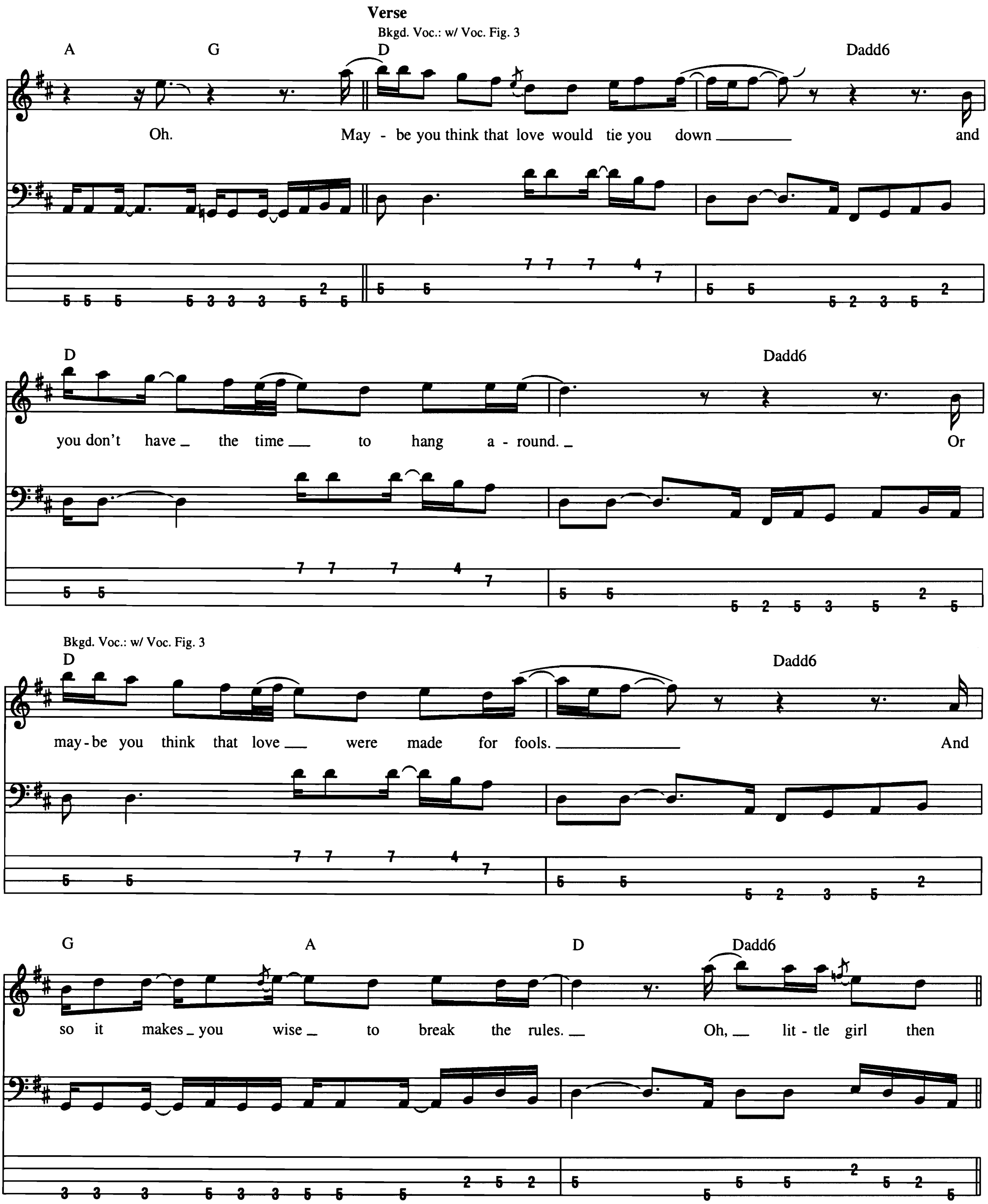
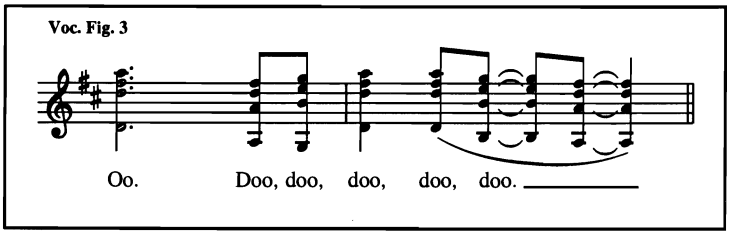
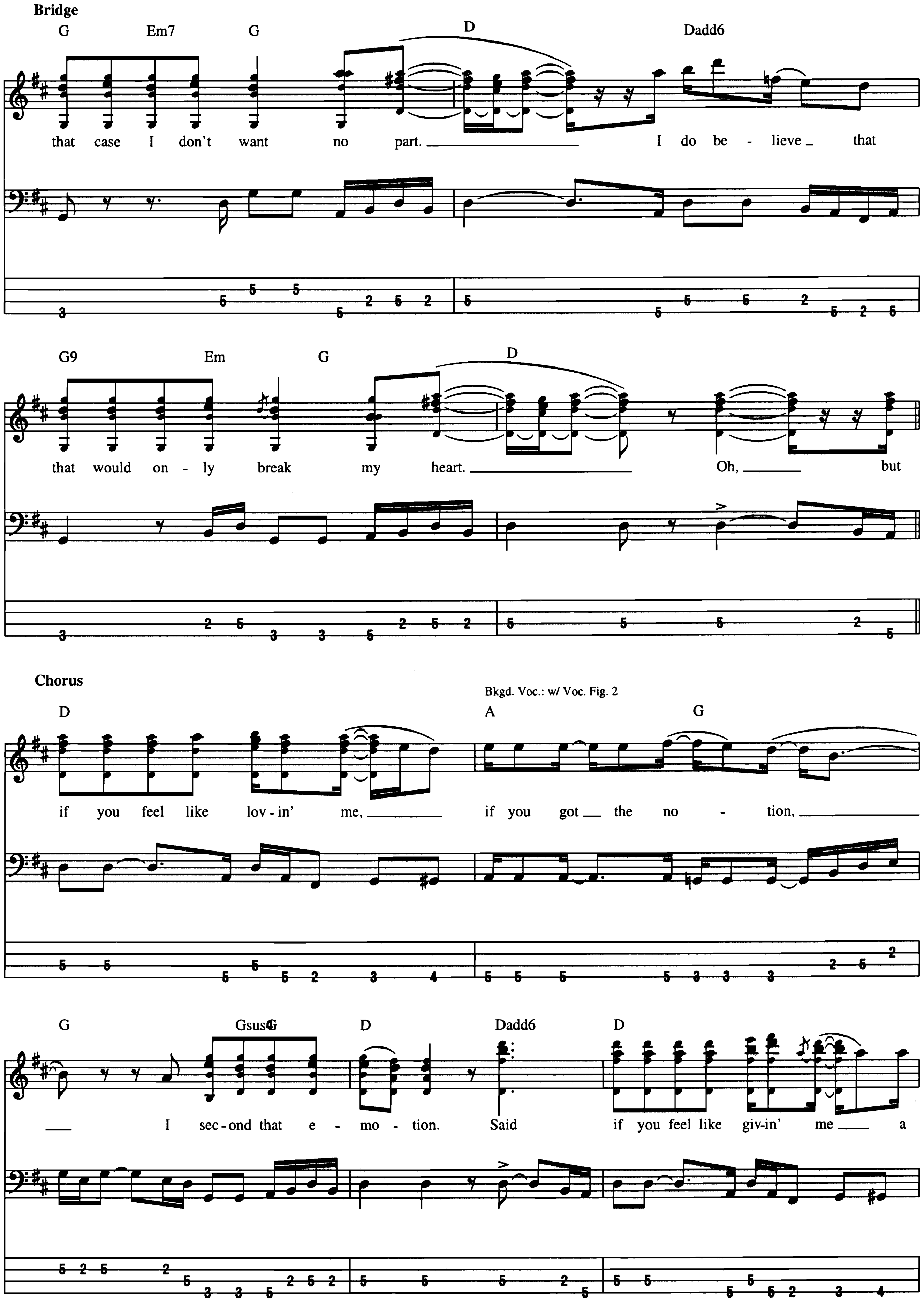
may-be you'll go a - way and nev - er call. And a
G A D
taste of ho-ney's worse than none at all. Oh, lit - tle girl, in
Bridge
G D
that case I don't want no part. I do be - lieve that
G D
that would on - ly break my heart. Oh, but

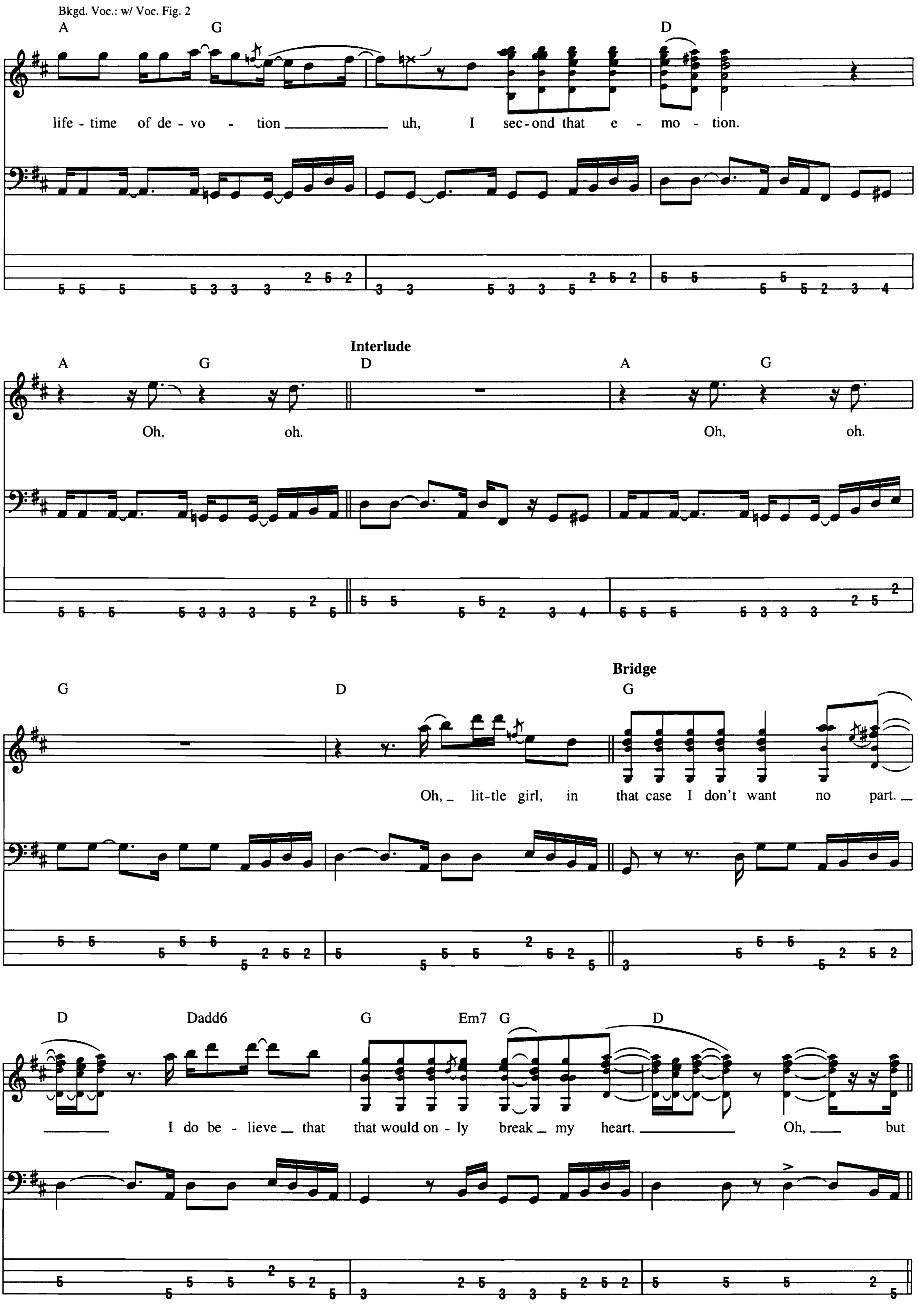
Chorus

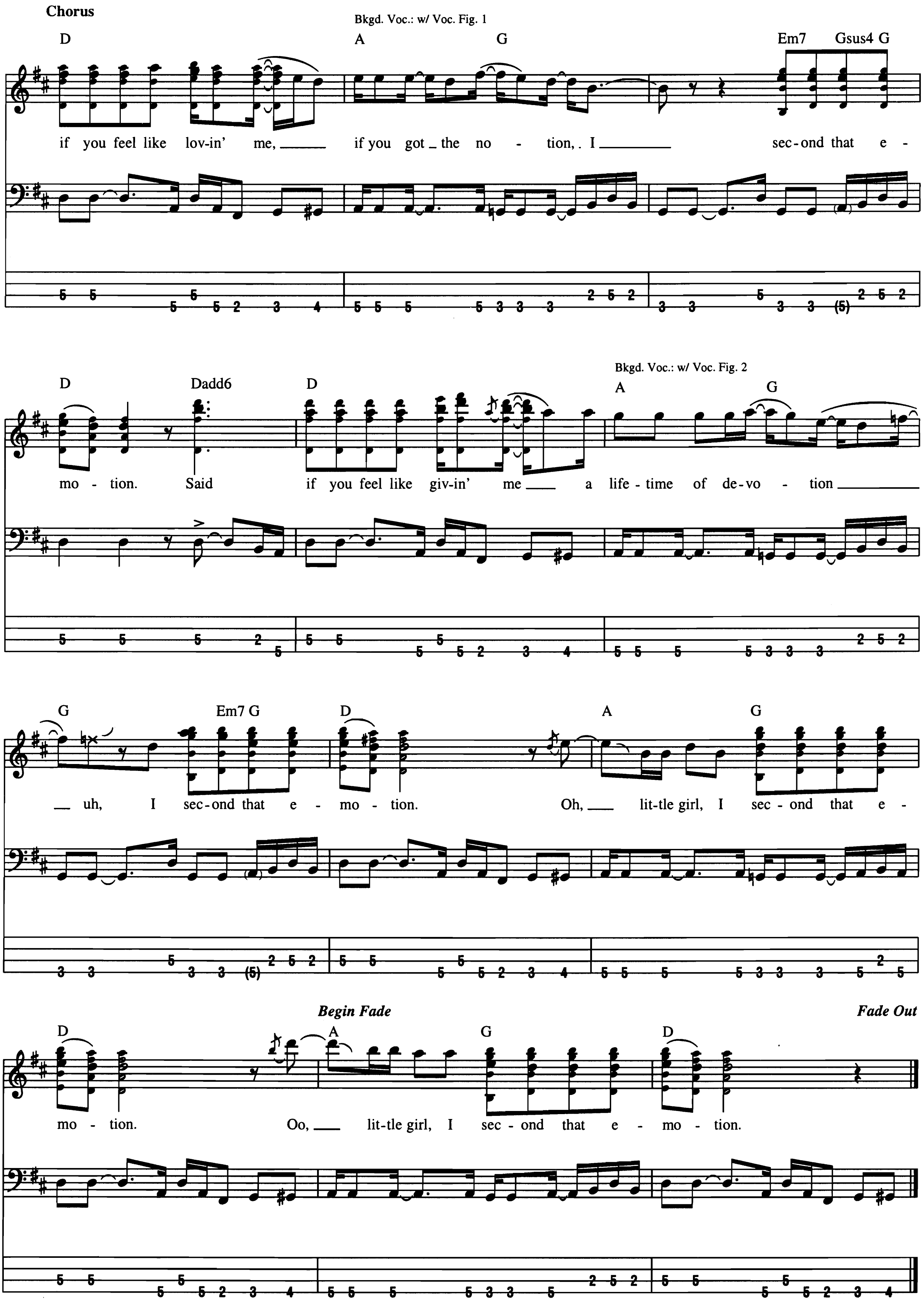

Bkgd. Voc.: w/ Voc. Fig. 1
D
A
G
if you feel like lov-in' me,
if you got the no - tion,
D
I sec-ond that e - mo - tion.
Said
if you feel like giv-in' me a
Bkgd. Voc.: w/ Voc. Fig. 2
A
G
D
life - time of de-vo - tion
I sec-ond that e - mo - tion.
Voc. Fig. 1
Oo.
Voc. Fig. 2
Oo.


Verse
Bkgd. Voc.: w/ Voc. Fig. 3
A G D Dadd6
Oh. May - be you think that love would tie you down and
D Dadd6
you don't have the time to hang a - round. Or
Bkgd. Voc.: w/ Voc. Fig. 3
D Dadd6
may - be you think that love were made for fools. And
G A D Dadd6
so it makes you wise to break the rules. Oh, lit - tle girl then


Voc. Fig. 3
Oo. Doo, doo, doo, doo, doo.

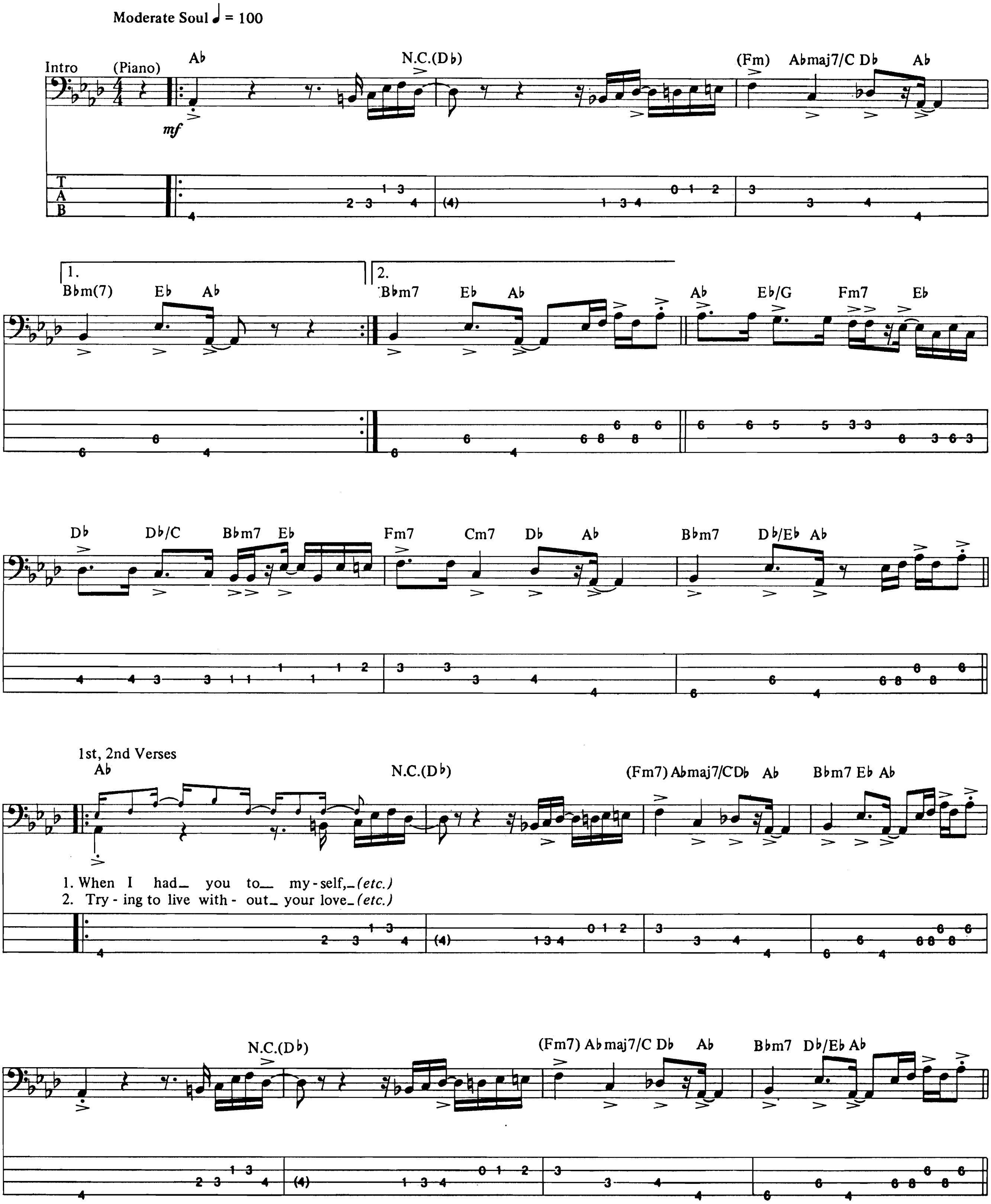

Bridge
G Em7 G D Dadd6
that case I don't want no part. I do be - lieve that
G9 Em G D
that would on - ly break my heart. Oh, but
Chorus
Bkgd. Voc.: w/ Voc. Fig. 2
D A G
if you feel like lov - in' me, if you got the no - tion,
G Gsus4 G D Dadd6 D
I sec - ond that e - mo - tion. Said if you feel like giv - in' me a


Bkgd. Voc.: w/ Voc. Fig. 2
A G D
life - time of de - vo - tion uh, I sec - ond that e - mo - tion.
Interlude
A G D A G
Oh, oh. Oh, oh.
Bridge
G D G
Oh, lit - tle girl, in that case I don't want no part.
D Dadd6 G Em7 G D
I do be - lieve that that would on - ly break my heart. Oh, but


Chorus
Bkgd. Voc.: w/ Voc. Fig. 1
D A G Em7 Gsus4 G
if you feel like lov-in' me, ___ if you got _ the no - tion, . I ___ sec-ond that e -
D Dadd6 D
Bkgd. Voc.: w/ Voc. Fig. 2
A G
mo - tion. Said if you feel like giv-in' me ___ a life-time of de-vo - tion ___
G Em7 G D A G
___ uh, I sec-ond that e - mo - tion. Oh, ___ lit-tle girl, I sec - ond that e -
Begin Fade
Fade Out
D A G D
mo - tion. Oo, ___ lit-tle girl, I sec - ond that e - mo - tion.

I Want You Back

Words and Music by Freddie Perren, Alphonso Mizell, Berry Gordy and Deke Richards



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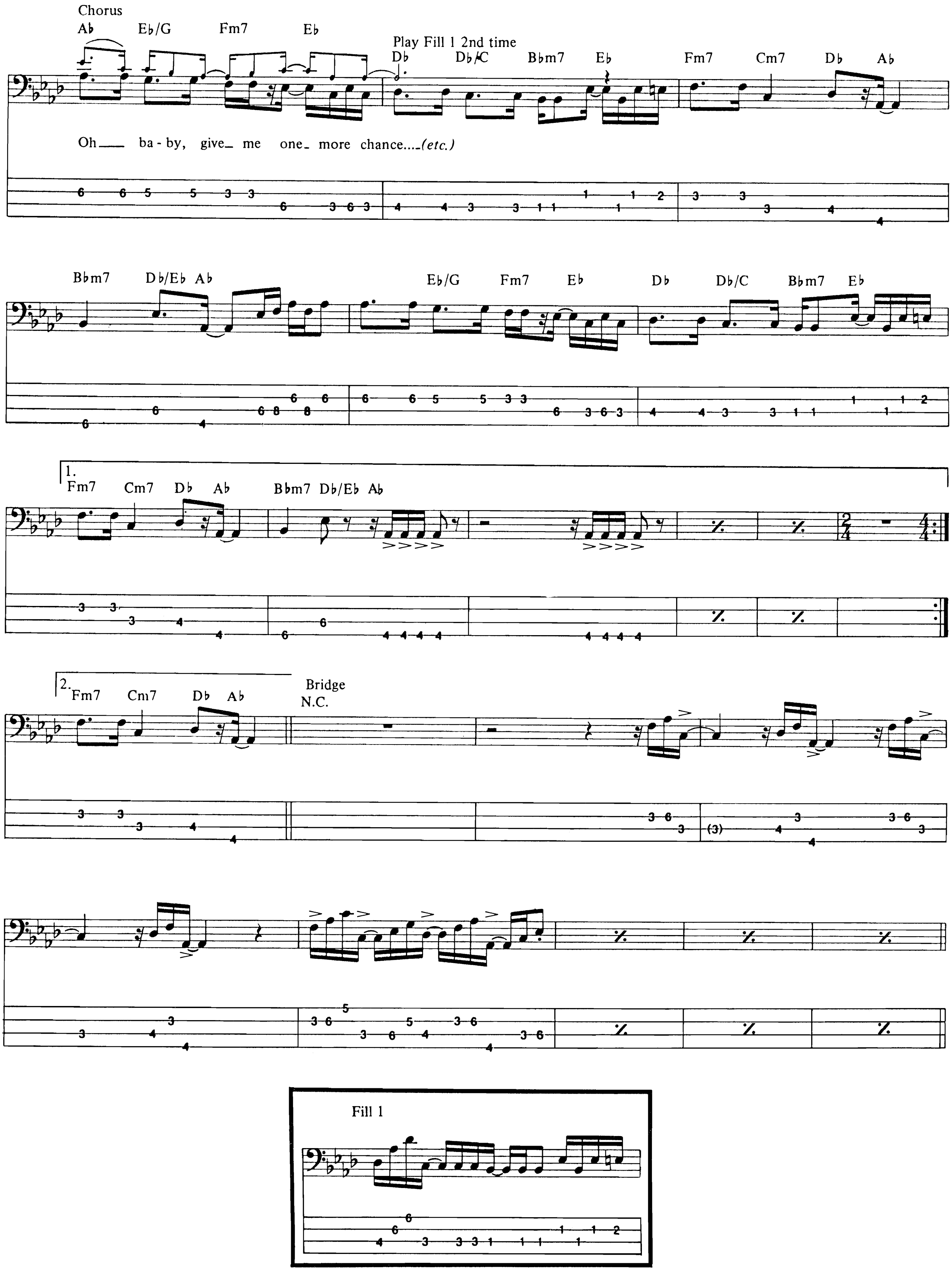
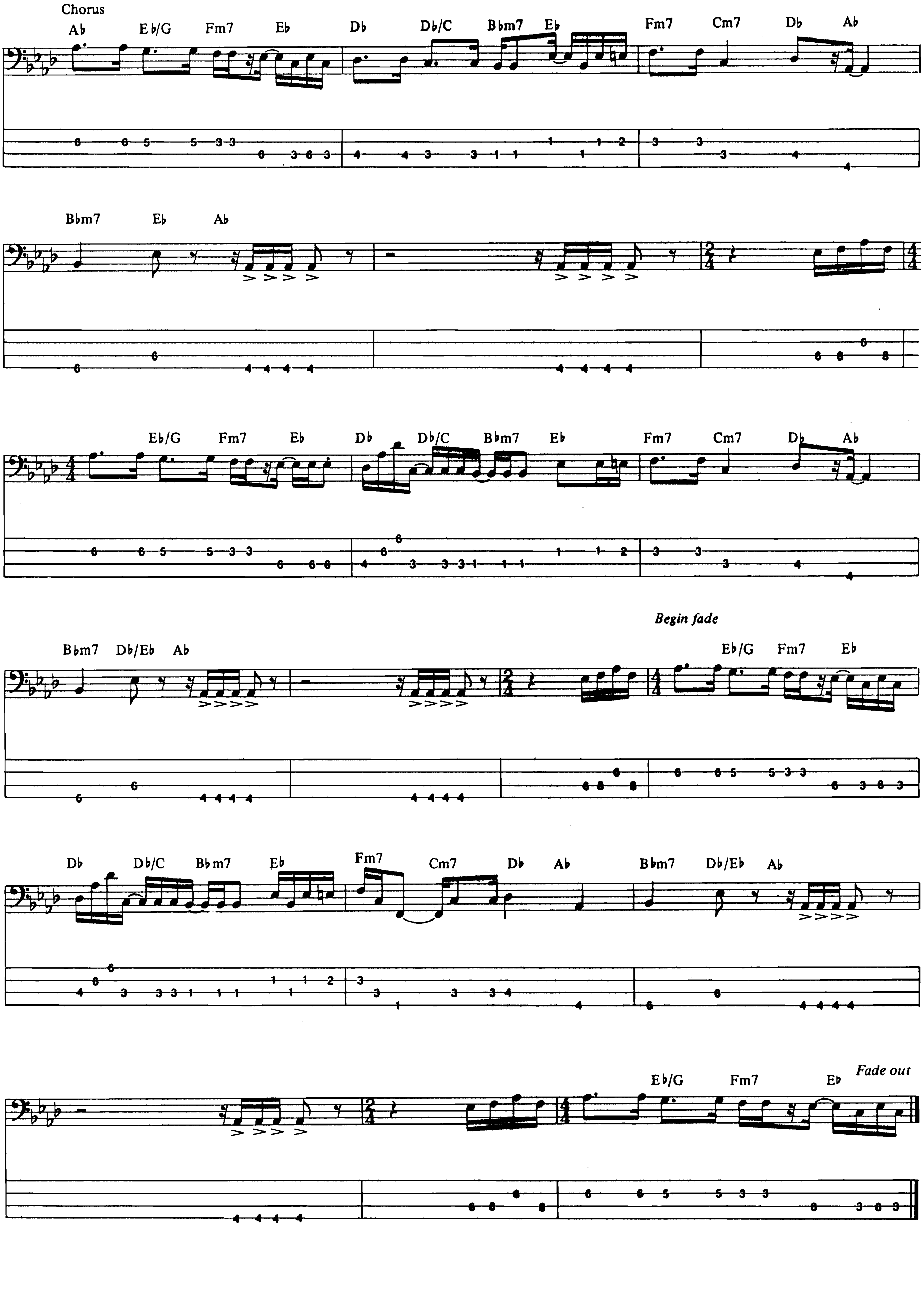
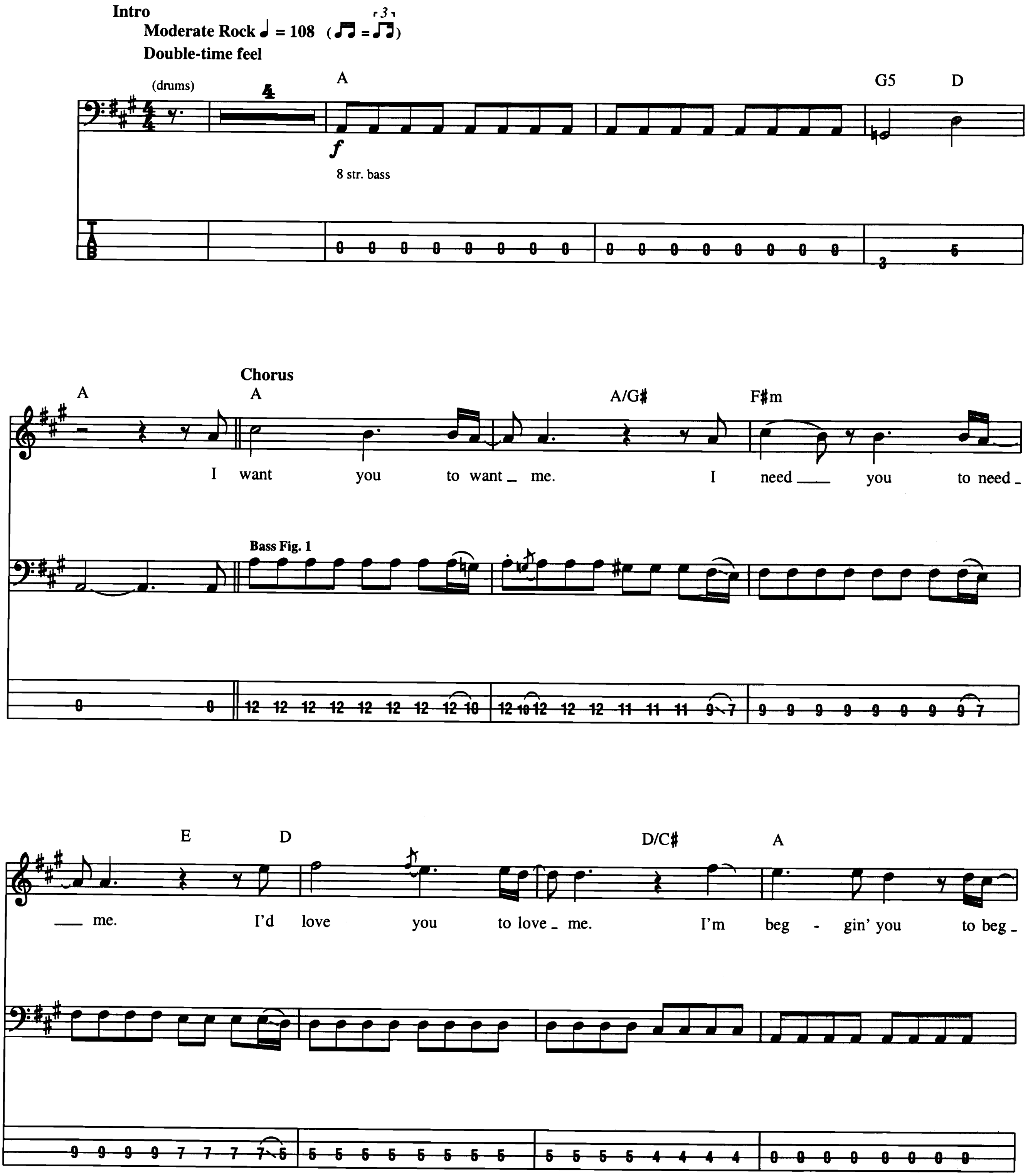

Chorus
Ab Eb/G Fm7 Eb
Play Fill 1 2nd time
Db Db/C Bbm7 Eb Fm7 Cm7 Db Ab
Oh___ ba - by, give_ me one_ more chance....(etc.)
Bbm7 Db/Eb Ab Eb/G Fm7 Eb Db Db/C Bbm7 Eb
1.
Fm7 Cm7 Db Ab Bbm7 Db/Eb Ab
2.
Fm7 Cm7 Db Ab
Bridge
N.C.
Fill 1


Chorus
Ab Eb/G Fm7 Eb Db Db/C Bbm7 Eb Fm7 Cm7 Db Ab
Bbm7 Eb Ab
Eb/G Fm7 Eb Db Db/C Bbm7 Eb Fm7 Cm7 Db Ab
Begin fade
Bbm7 Db/Eb Ab Eb/G Fm7 Eb
Db Db/C Bbm7 Eb Fm7 Cm7 Db Ab Bbm7 Db/Eb Ab
Eb/G Fm7 Eb
Fade out

I Want You to Want Me

Words and Music by Rick Nielsen



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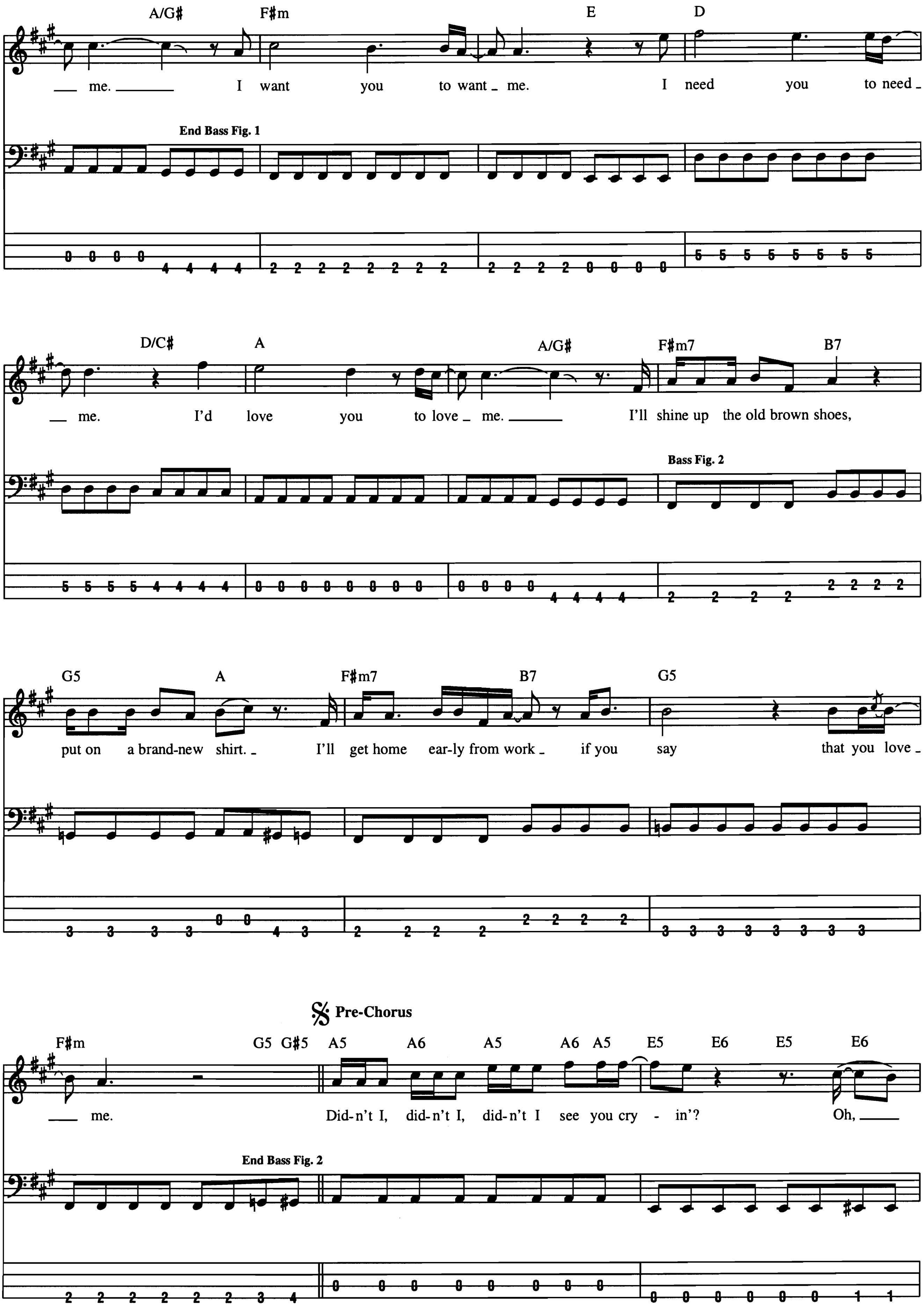
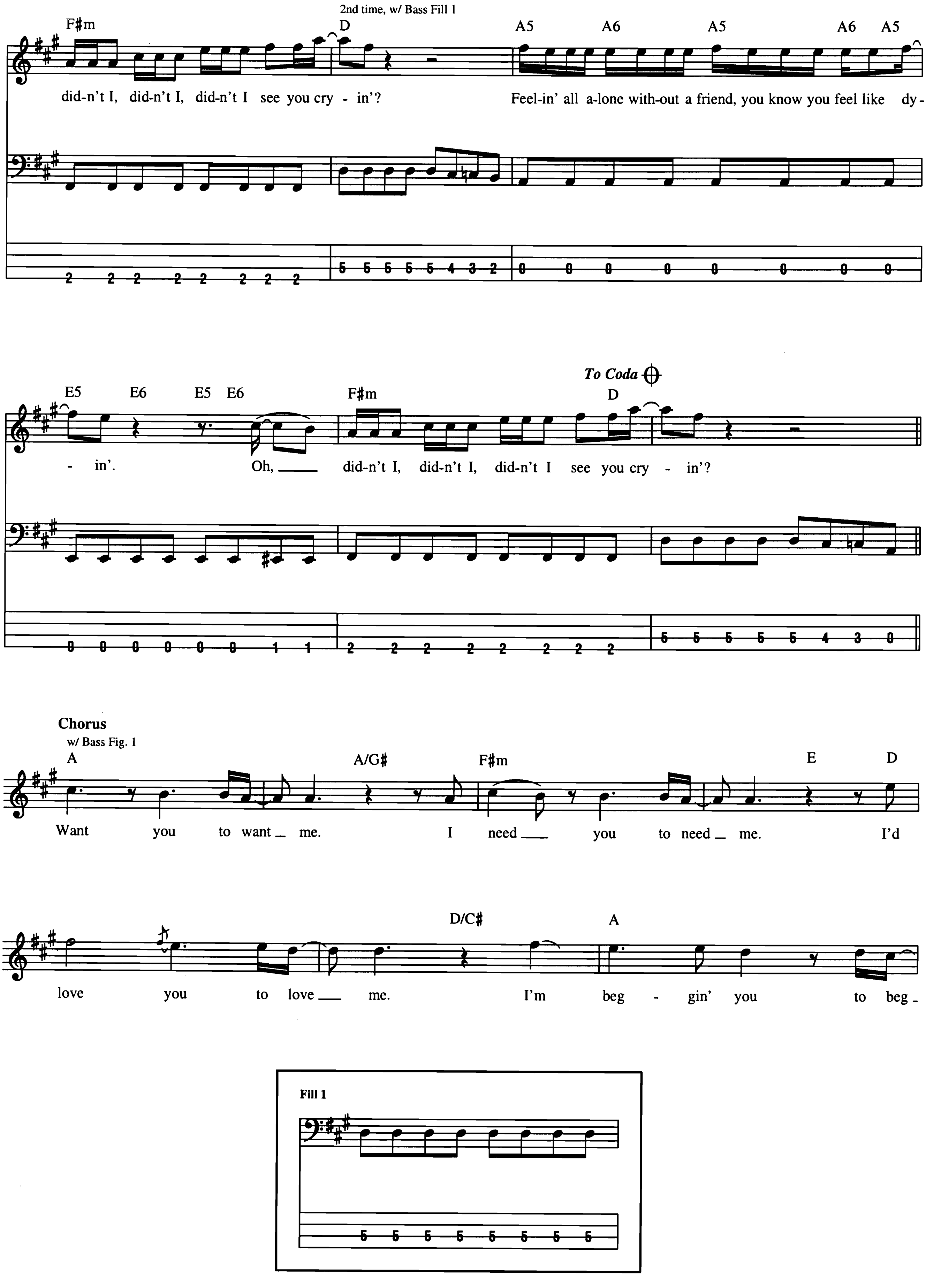
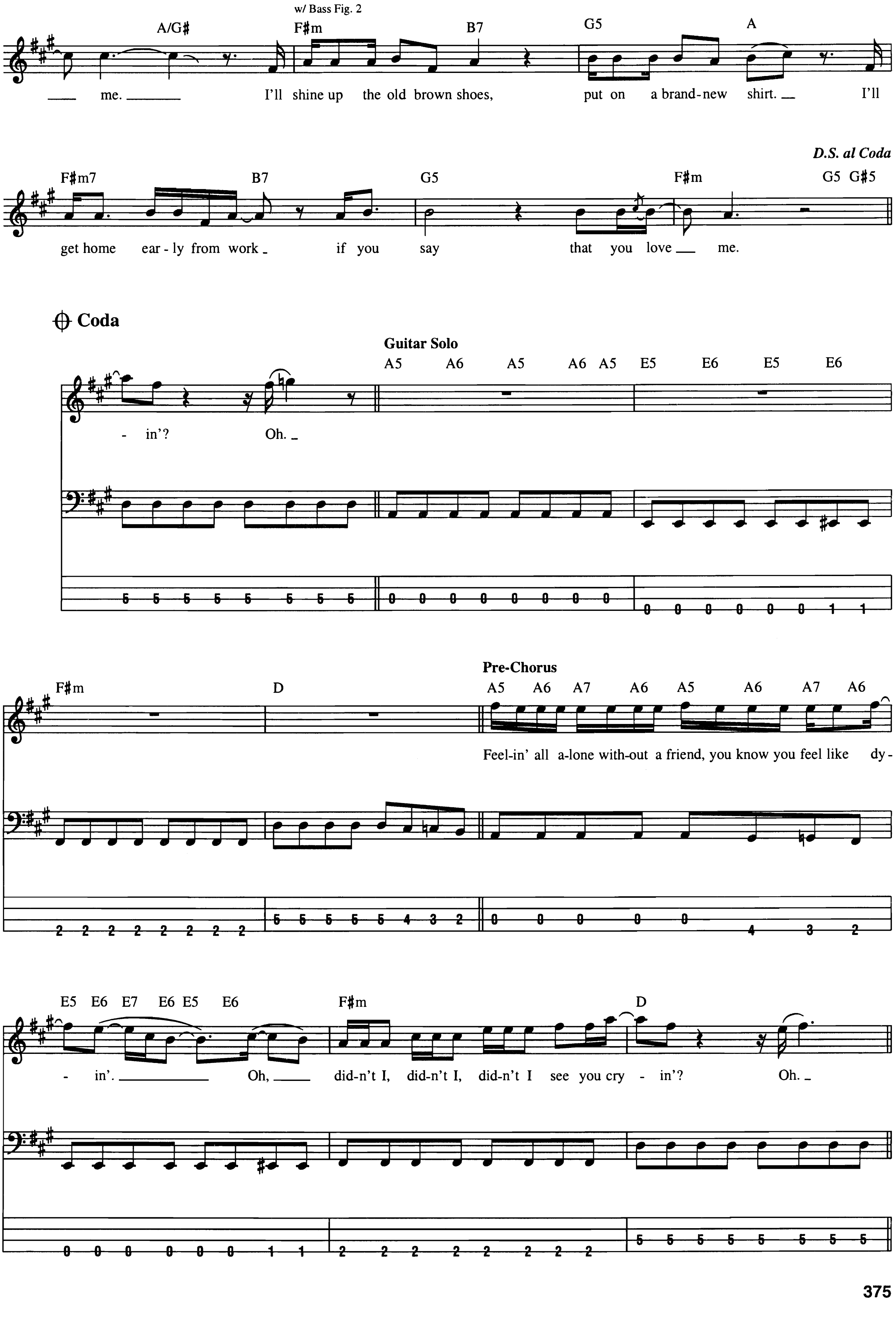
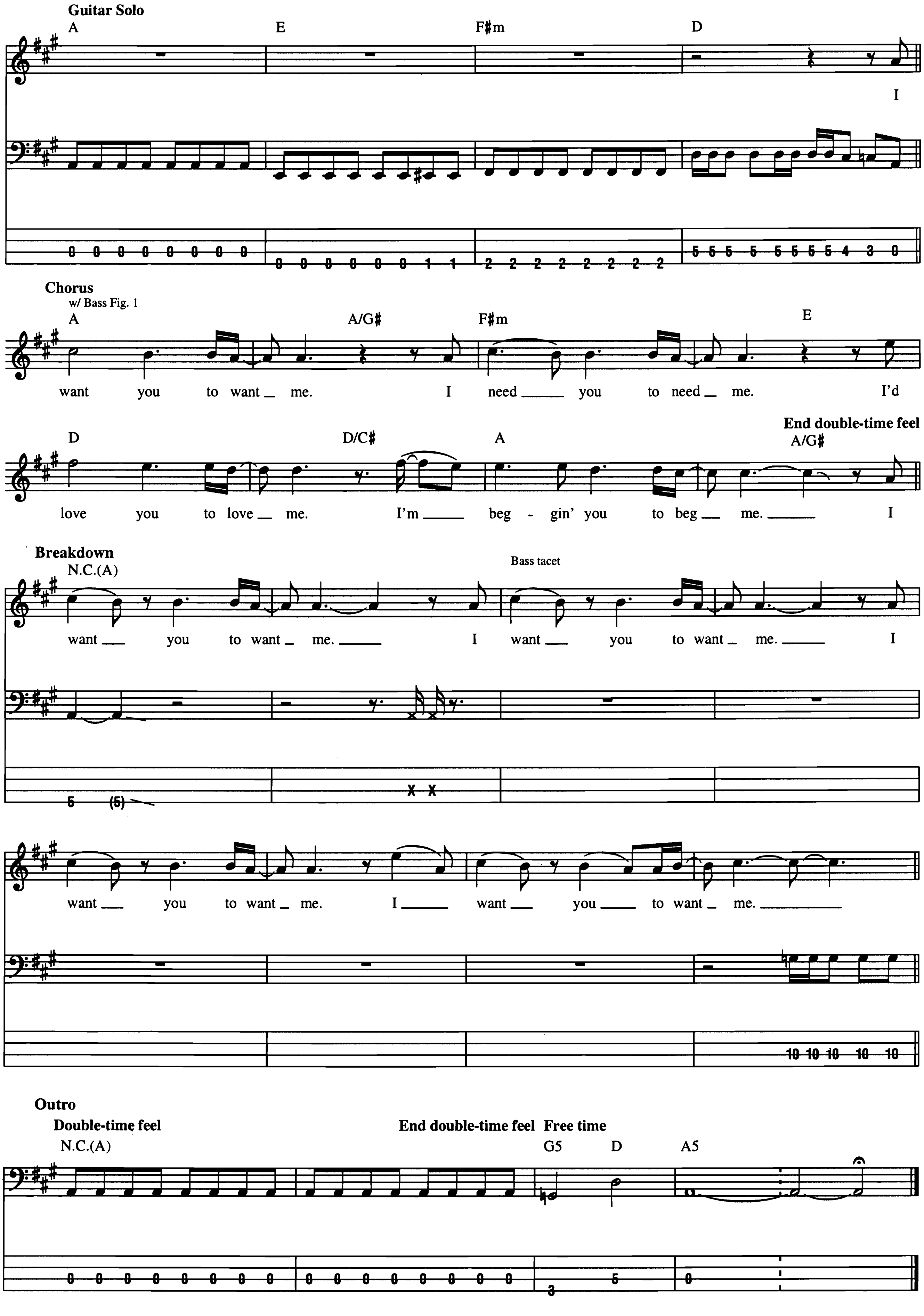

A/G♯ F♯m E D
me. I want you to want me. I need you to need
End Bass Fig. 1
D/C♯ A A/G♯ F♯m7 B7
me. I'd love you to love me. I'll shine up the old brown shoes,
Bass Fig. 2
G5 A F♯m7 B7 G5
put on a brand-new shirt. I'll get home ear-ly from work if you say that you love
Pre-Chorus
F♯m G5 G♯5 A5 A6 A5 A6 A5 E5 E6 E5 E6
me. Did-n't I, did-n't I, did-n't I see you cry - in'? Oh,
End Bass Fig. 2

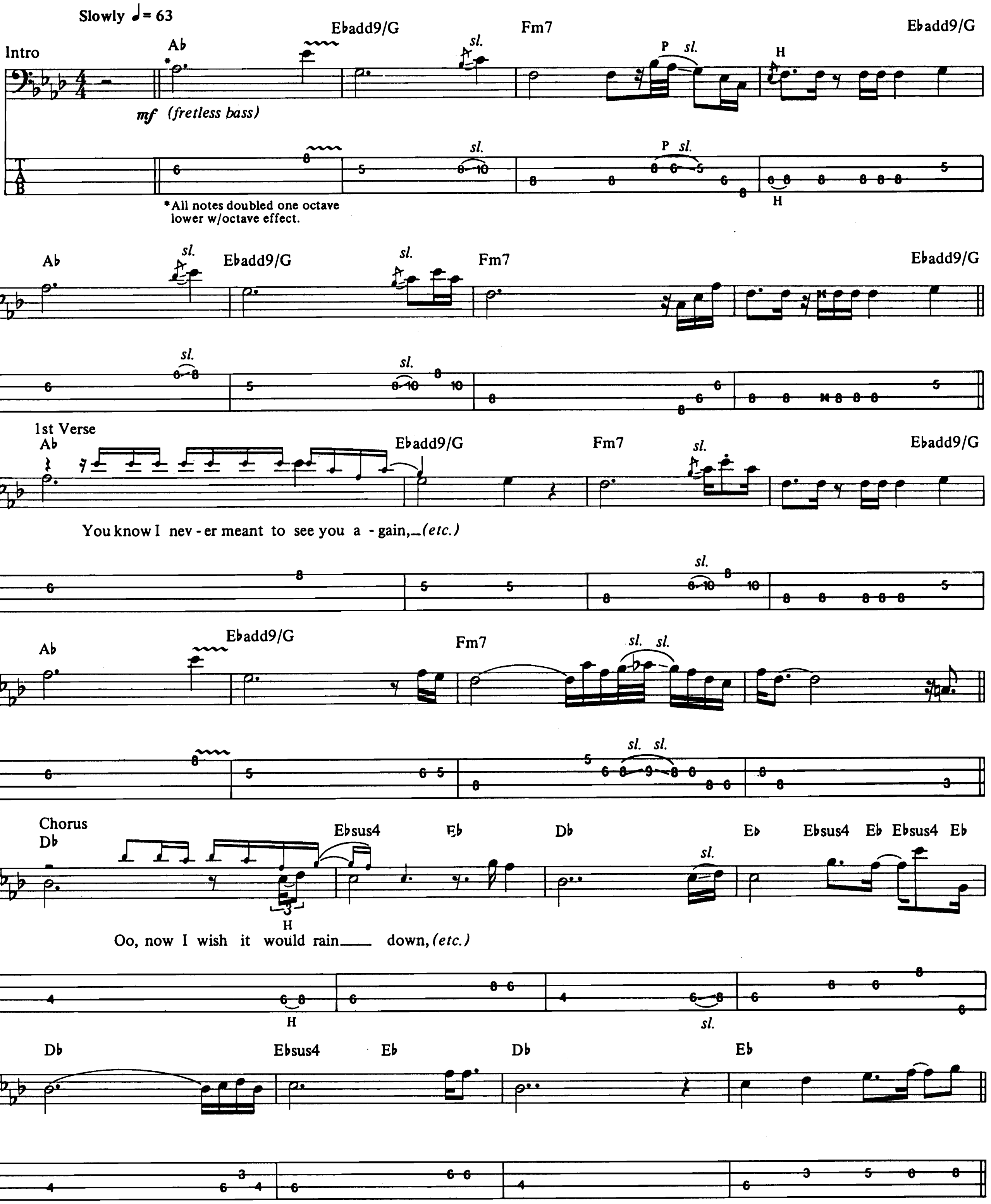

2nd time, w/ Bass Fill 1
F#m
D
A5
A6
A5
A6
A5
did-n't I, did-n't I, did-n't I see you cry - in'?
Feel-in' all a-lone with-out a friend, you know you feel like dy-
E5
E6
E5
E6
F#m
To Coda
D
- in'. Oh, did-n't I, did-n't I, did-n't I see you cry - in'?
Chorus
w/ Bass Fig. 1
A
A/G#
F#m
E
D
Want you to want me. I need you to need me. I'd
D/C#
A
love you to love me. I'm beg - gin' you to beg
Fill 1


w/ Bass Fig. 2
A/G♯ F♯m B7 G5 A
me. I'll shine up the old brown shoes, put on a brand-new shirt. I'll
D.S. al Coda
F♯m7 B7 G5 F♯m G5 G♯5
get home ear-ly from work if you say that you love me.
Coda
Guitar Solo
A5 A6 A5 A6 A5 E5 E6 E5 E6
- in'? Oh.
5 5 5 5 5 5 5 5
0 0 0 0 0 0 0 0
0 0 0 0 0 0 1 1
Pre-Chorus
F♯m D A5 A6 A7 A6 A5 A6 A7 A6
Feel-in' all a-lone with-out a friend, you know you feel like dy-
2 2 2 2 2 2 2 2
5 5 5 5 5 4 3 2
0 0 0 0 0 4 3 2
E5 E6 E7 E6 E5 E6 F♯m D
- in'. Oh, did-n't I, did-n't I, did-n't I see you cry - in'? Oh.
0 0 0 0 0 0 1 1
2 2 2 2 2 2 2 2
5 5 5 5 5 5 5 5


Guitar Solo
A
E
F#m
D
I
Chorus
w/ Bass Fig. 1
A
A/G#
F#m
E
want you to want me. I need you to need me. I'd
D
D/C#
A
End double-time feel
A/G#
love you to love me. I'm beg - gin' you to beg me. I
Breakdown
N.C.(A)
Bass tacet
want you to want me. I want you to want me. I
want you to want me. I want you to want me.
Outro
Double-time feel
N.C.(A)
End double-time feel
Free time
G5
D
A5

I Wish It Would Rain

Words and Music by Phil Collins



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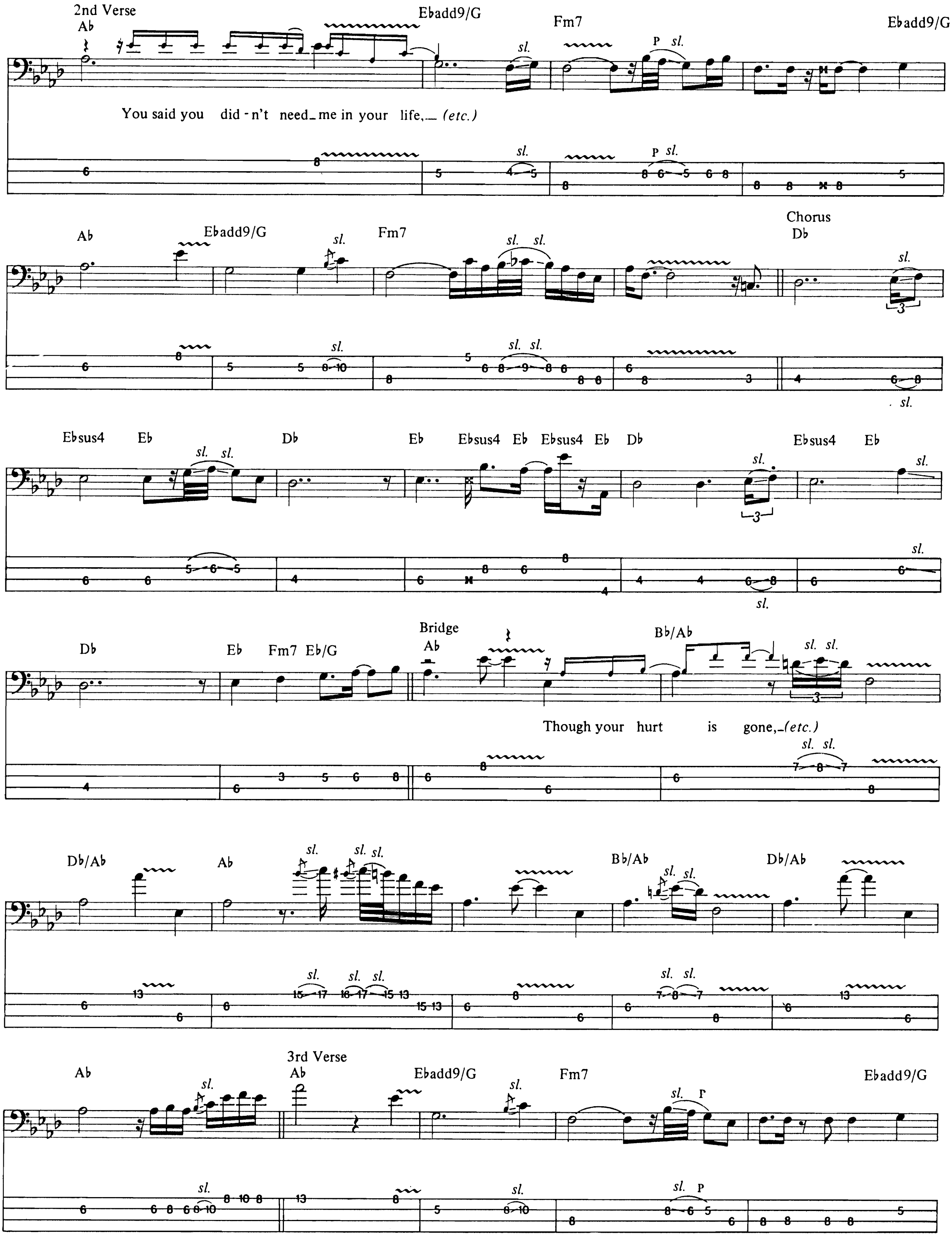
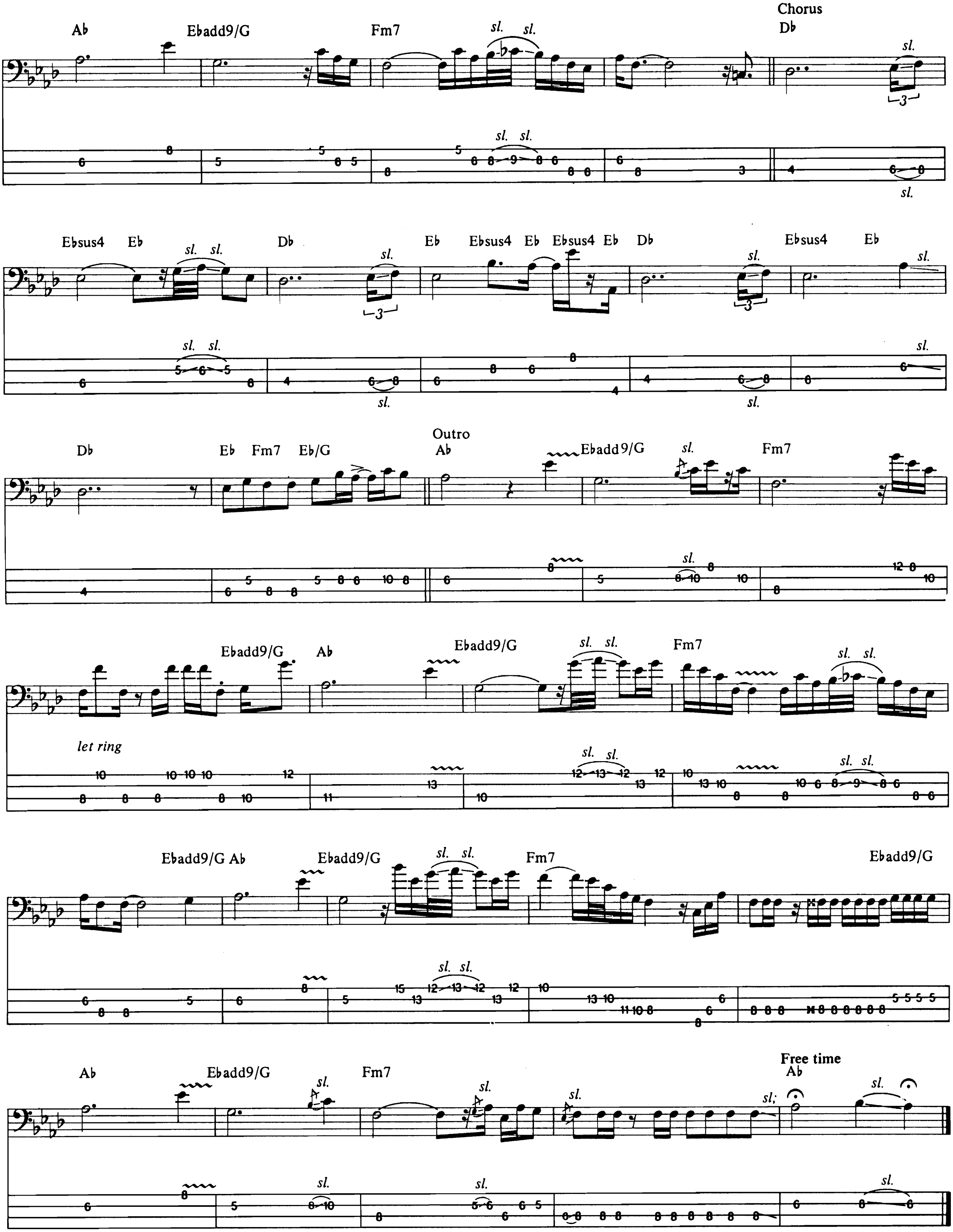
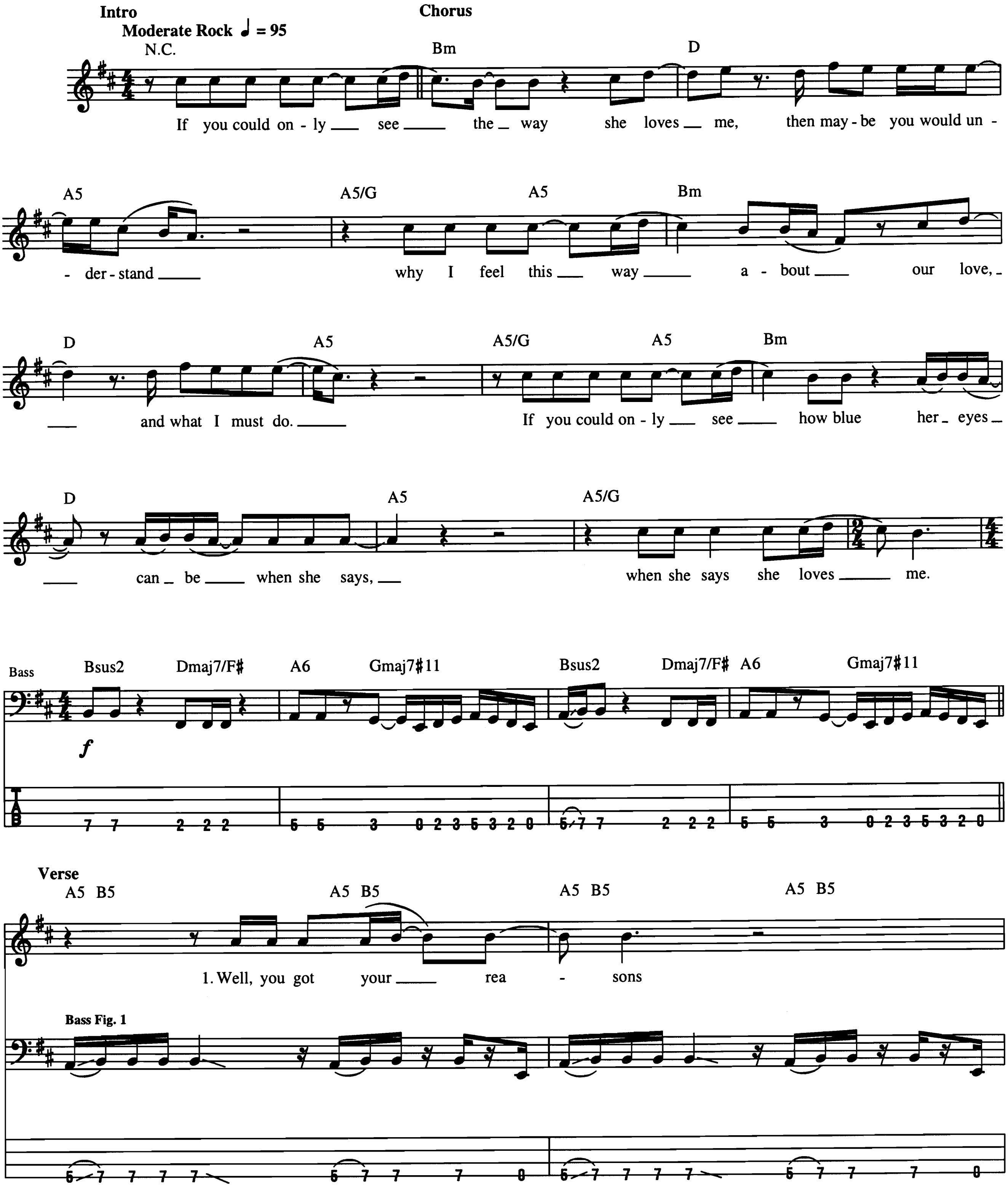

2nd Verse
Ab
Ebadd9/G
Fm7
Ebadd9/G
You said you did - n't need_me in your life,__ (etc.)
Ab
Ebadd9/G
Fm7
Chorus
Db
Ebsus4
Eb
Db
Eb
Ebsus4
Eb
Ebsus4
Eb
Db
Ebsus4
Eb
Db
Eb
Fm7
Eb/G
Bridge
Ab
Bb/Ab
Though your hurt is gone,-(etc.)
Db/Ab
Ab
Bb/Ab
Db/Ab
Ab
3rd Verse
Ab
Ebadd9/G
Fm7
Ebadd9/G


Ab
Ebadd9/G
Fm7
Chorus
Db
Ebsus4
Eb
Db
Eb
Ebsus4
Eb
Ebsus4
Eb
Db
Ebsus4
Eb
Db
Eb
Fm7
Eb/G
Outro
Ab
Ebadd9/G
Fm7
Ebadd9/G
Ab
Ebadd9/G
Fm7
let ring
Ebadd9/G Ab
Ebadd9/G
Fm7
Ebadd9/G
Ab
Ebadd9/G
Fm7
Free time
Ab
sl.

If You Could Only See

Words and Music by Emerson Hart

Tune Down 1/2 Step:
①= G♭ ③= A♭
②= D♭ ④= E♭



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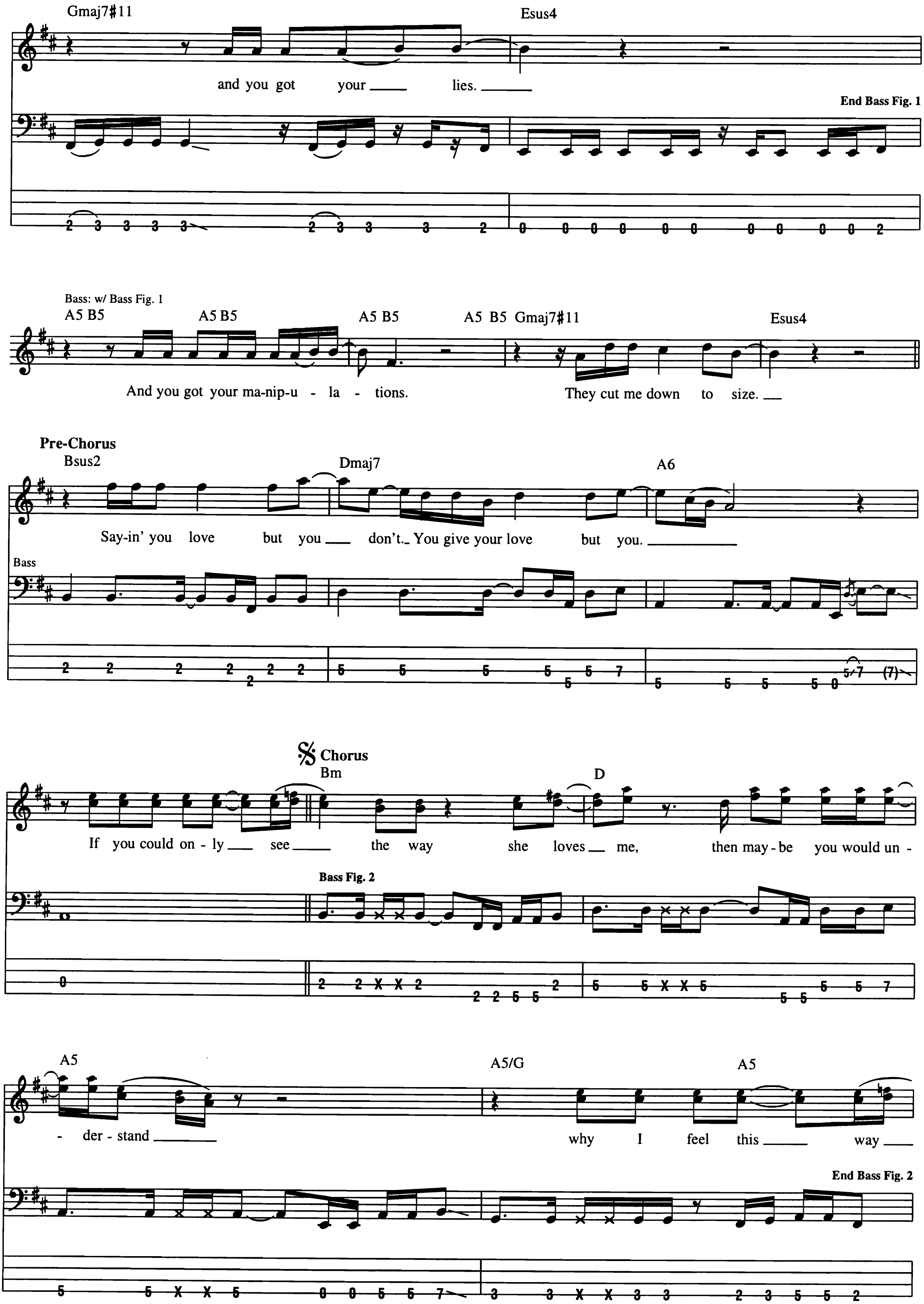
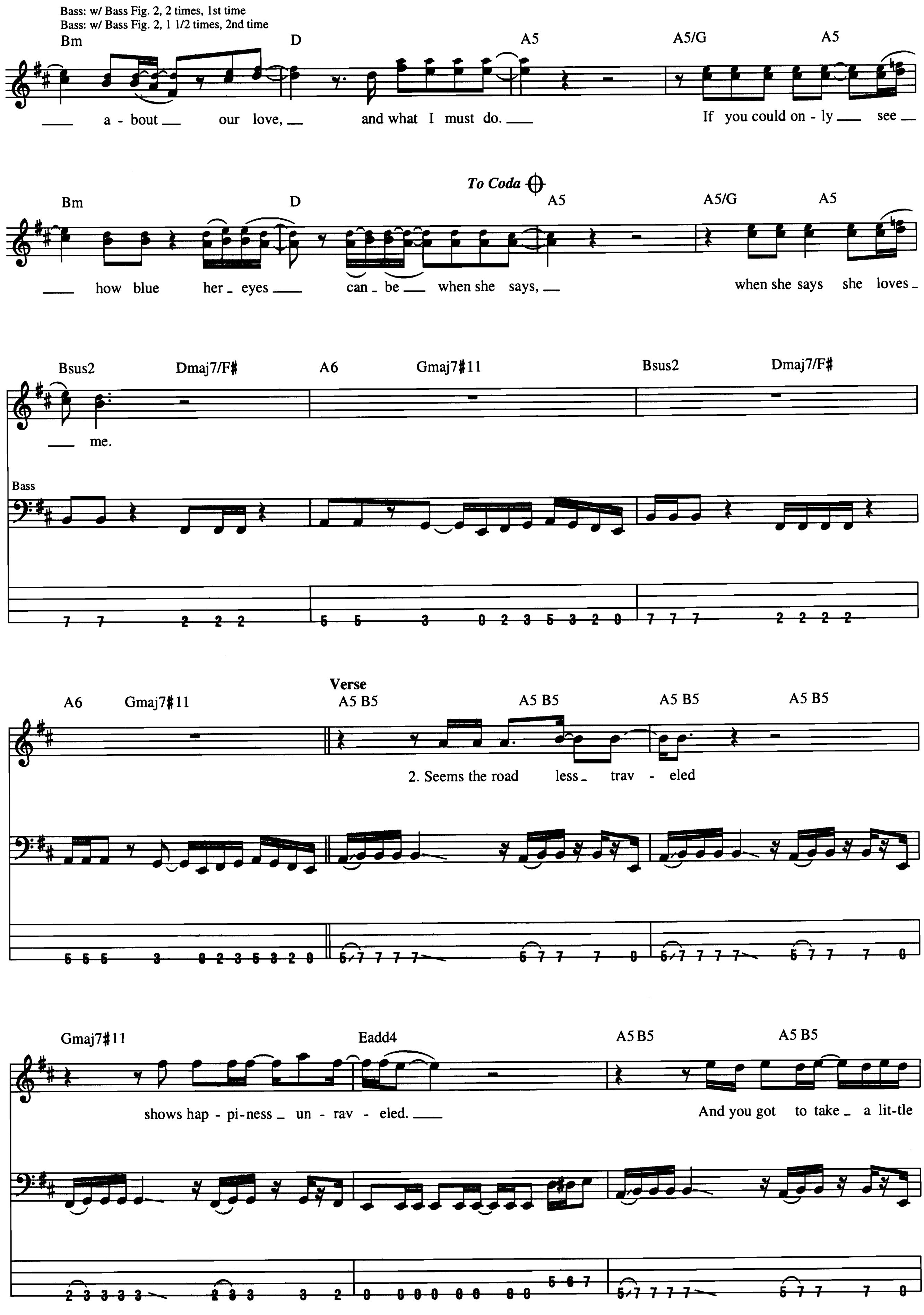
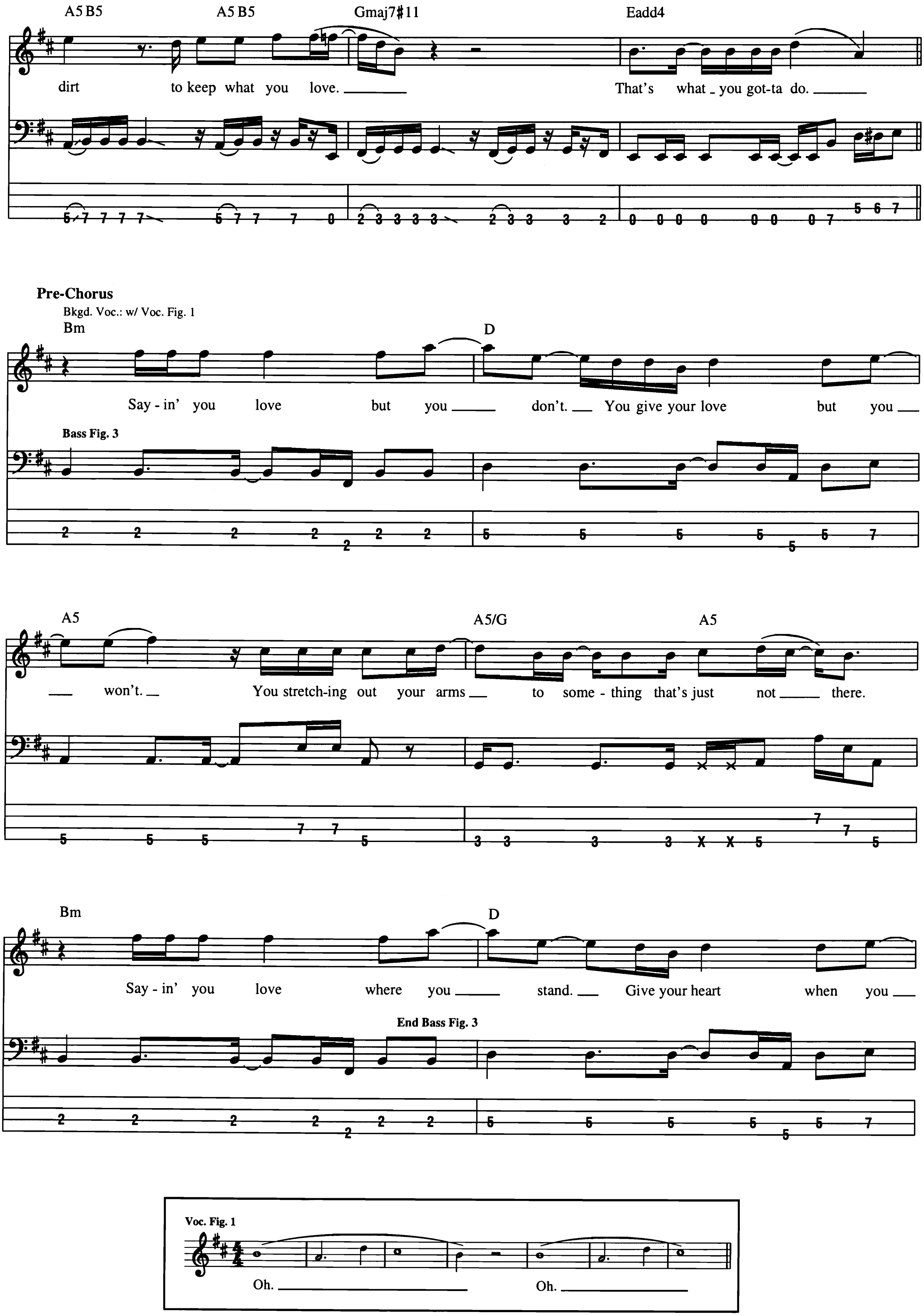
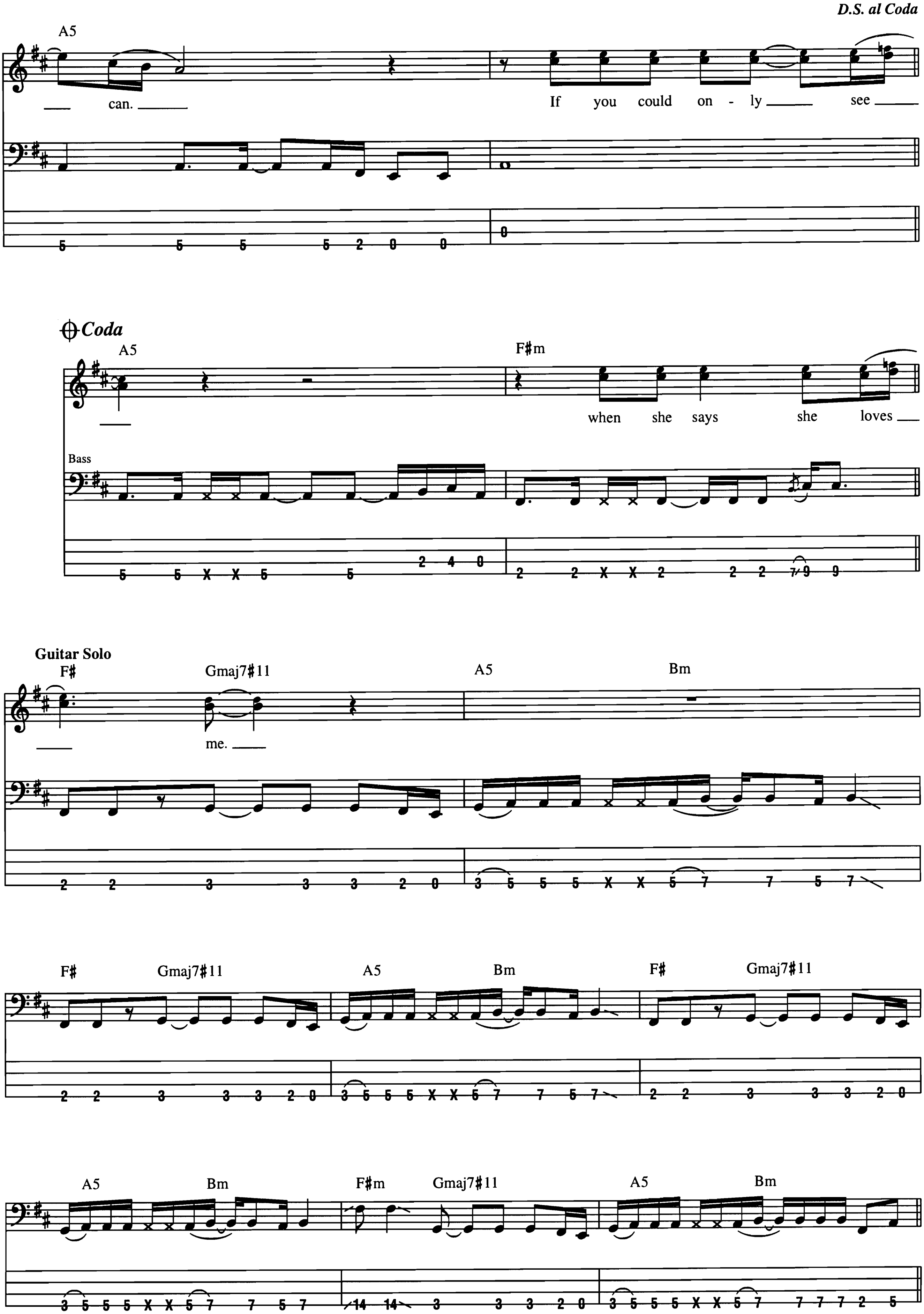
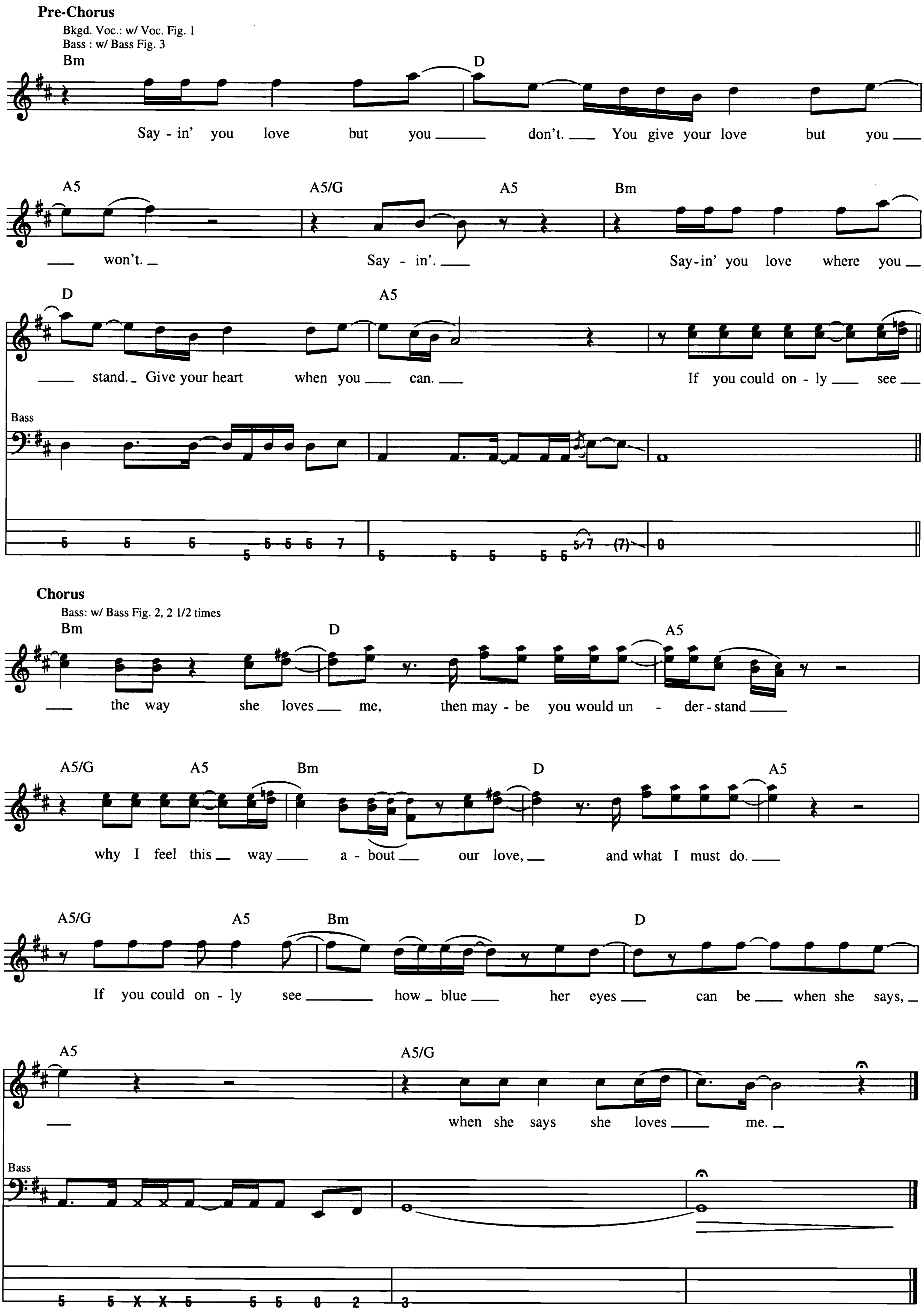

Gmaj7♯11
Esus4
and you got your lies.
End Bass Fig. 1
Bass: w/ Bass Fig. 1
A5 B5 A5 B5 A5 B5 A5 B5 Gmaj7♯11 Esus4
And you got your ma-nip-u - la - tions. They cut me down to size.
Pre-Chorus
Bsus2 Dmaj7 A6
Say-in' you love but you don't. You give your love but you.
Bass
Chorus
Bm D
If you could on - ly see the way she loves me, then may - be you would un -
Bass Fig. 2
A5 A5/G A5
- der - stand why I feel this way
End Bass Fig. 2


Bass: w/ Bass Fig. 2, 2 times, 1st time
Bass: w/ Bass Fig. 2, 1 1/2 times, 2nd time
Bm D A5 A5/G A5
a - bout our love, and what I must do.
If you could on - ly see
To Coda
Bm D A5 A5/G A5
how blue her - eyes can - be when she says,
when she says she loves -
Bsus2 Dmaj7/F# A6 Gmaj7#11 Bsus2 Dmaj7/F#
me.
Bass
7 7 2 2 2 5 5 3 0 2 3 5 3 2 0 7 7 7 2 2 2 2
Verse
A6 Gmaj7#11 A5 B5 A5 B5 A5 B5 A5 B5
2. Seems the road less - trav - eled
5 5 5 3 0 2 3 5 3 2 0 5⁄7 7 7 7 5 7 7 7 0 5⁄7 7 7 7 5 7 7 7 0
Gmaj7#11 Eadd4 A5 B5 A5 B5
shows hap - pi - ness - un - rav - eled.
And you got to take - a lit - tle
2 3 3 3 3 2 3 3 3 2 0 0 0 0 0 0 0 0 0 5 6 7 5⁄7 7 7 7 5 7 7 7 0


A5 B5
A5 B5
Gmaj7♯11
Eadd4
dirt to keep what you love. ___ That's what _ you got-ta do. ___
Pre-Chorus
Bkgd. Voc.: w/ Voc. Fig. 1
Bm
D
Say - in' you love but you ___ don't. ___ You give your love but you ___
Bass Fig. 3
A5
A5/G
A5
___ won't. ___ You stretch-ing out your arms ___ to some - thing that's just not ___ there.
Bm
D
Say - in' you love where you ___ stand. ___ Give your heart when you ___
End Bass Fig. 3
Voc. Fig. 1
Oh. ___
Oh. ___

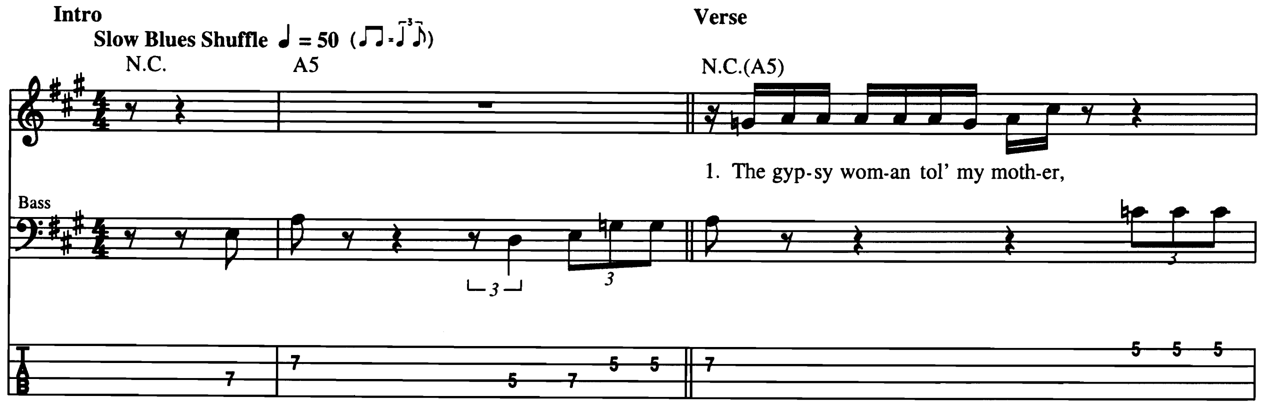

D.S. al Coda
A5
can.
If you could on - ly see
Coda
A5
F#m
when she says she loves
Bass
Guitar Solo
F#
Gmaj7#11
A5
Bm
me.
F#
Gmaj7#11
A5
Bm
F#
Gmaj7#11
A5
Bm
F#m
Gmaj7#11
A5
Bm

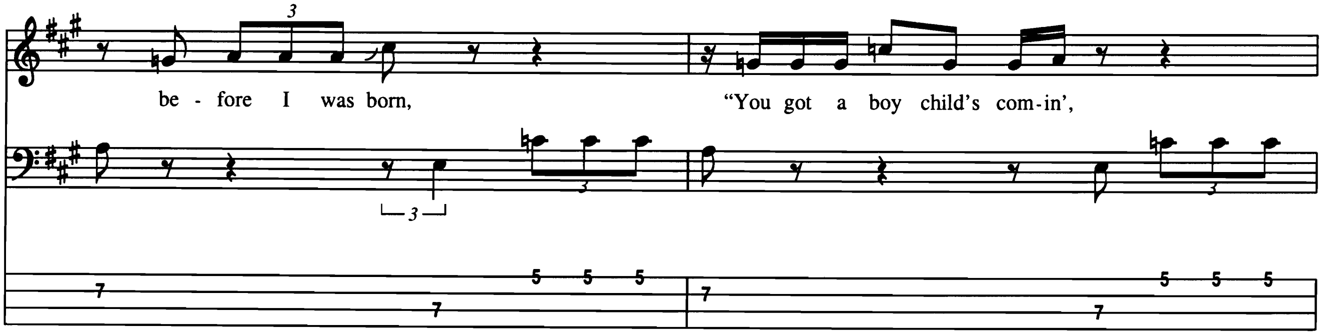

Pre-Chorus
Bkgd. Voc.: w/ Voc. Fig. 1
Bass : w/ Bass Fig. 3
Bm D
Say - in' you love but you don't. You give your love but you
A5 A5/G A5 Bm
won't. Say - in'. Say-in' you love where you
D A5
stand. Give your heart when you can. If you could on - ly see
Bass
Chorus
Bass: w/ Bass Fig. 2, 2 1/2 times
Bm D A5
the way she loves me, then may - be you would un - der - stand
A5/G A5 Bm D A5
why I feel this way a - bout our love, and what I must do.
A5/G A5 Bm D
If you could on - ly see how blue her eyes can be when she says,
A5 A5/G
when she says she loves me.
Bass

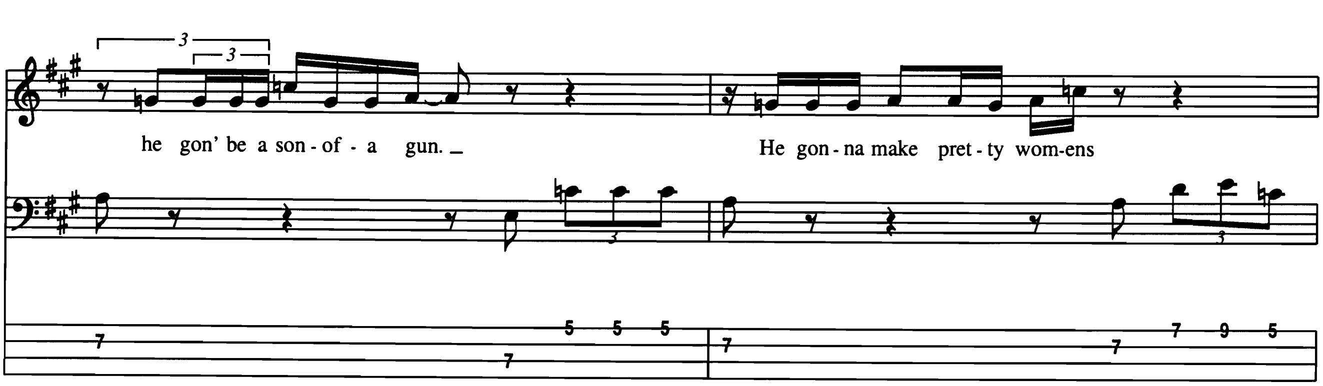
I'm Your Hoochie Coochie Man

Written by Willie Dixon

Tune Down One Whole Step:
① = F ③ = G
② = C ④ = D







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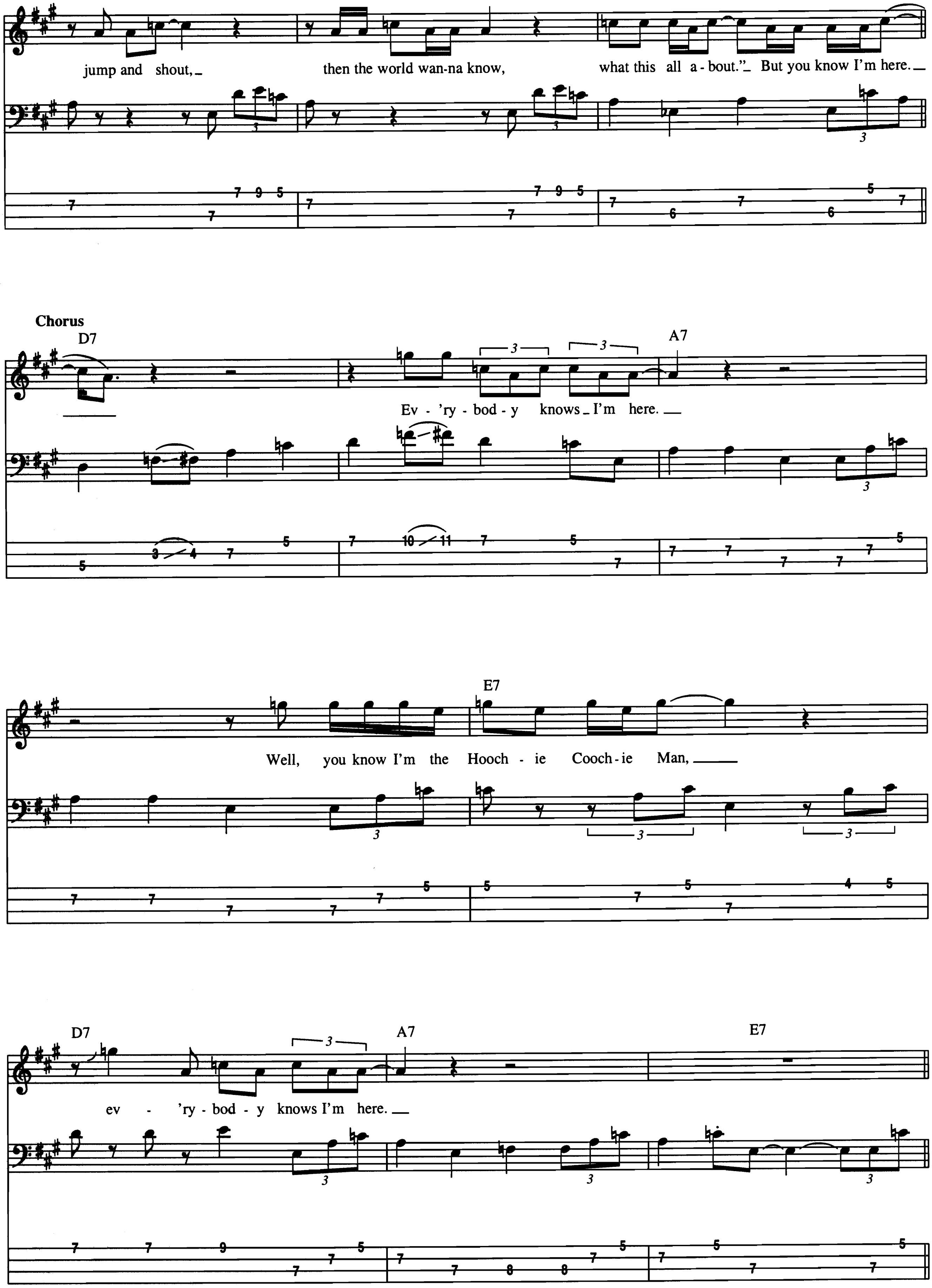
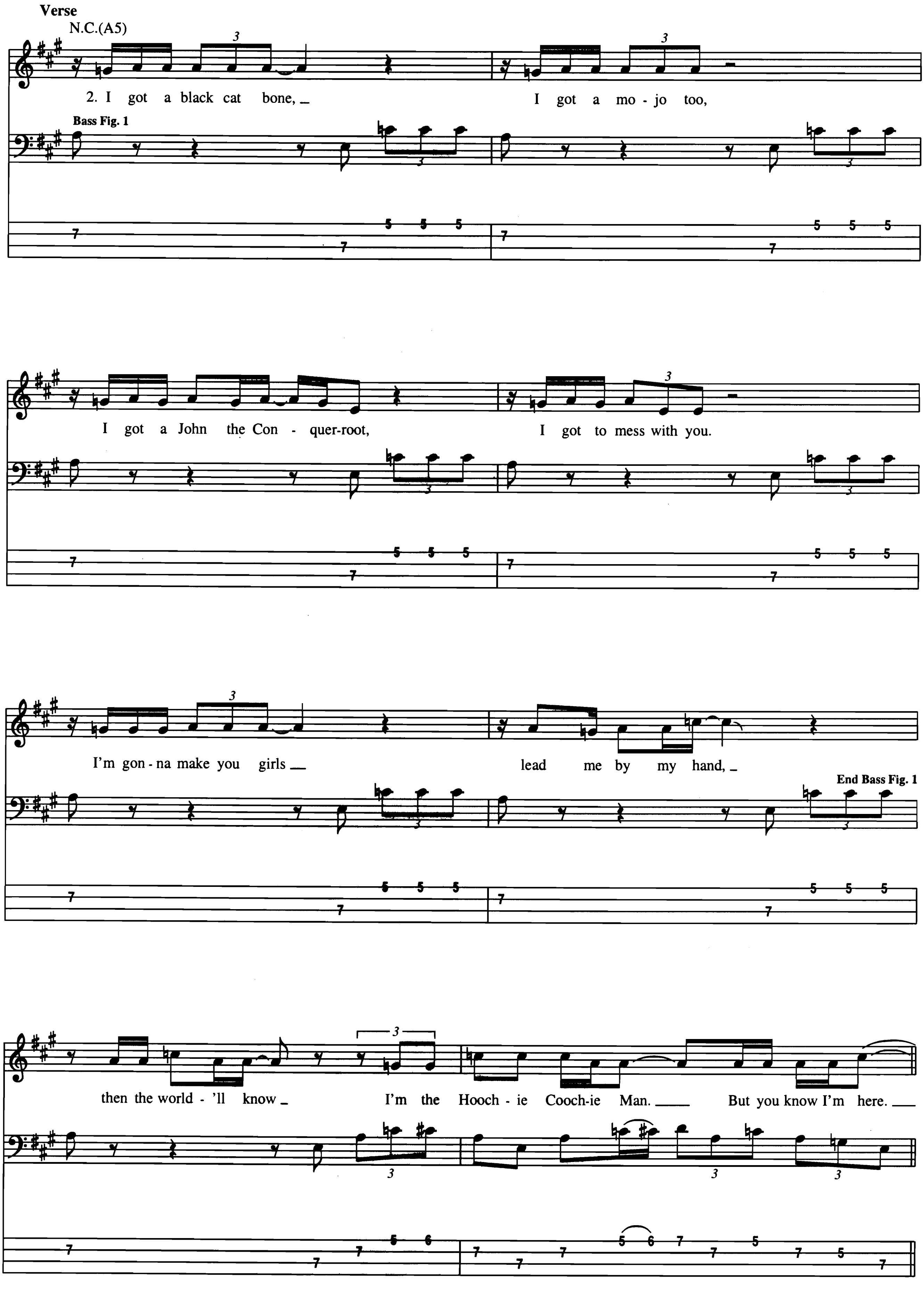
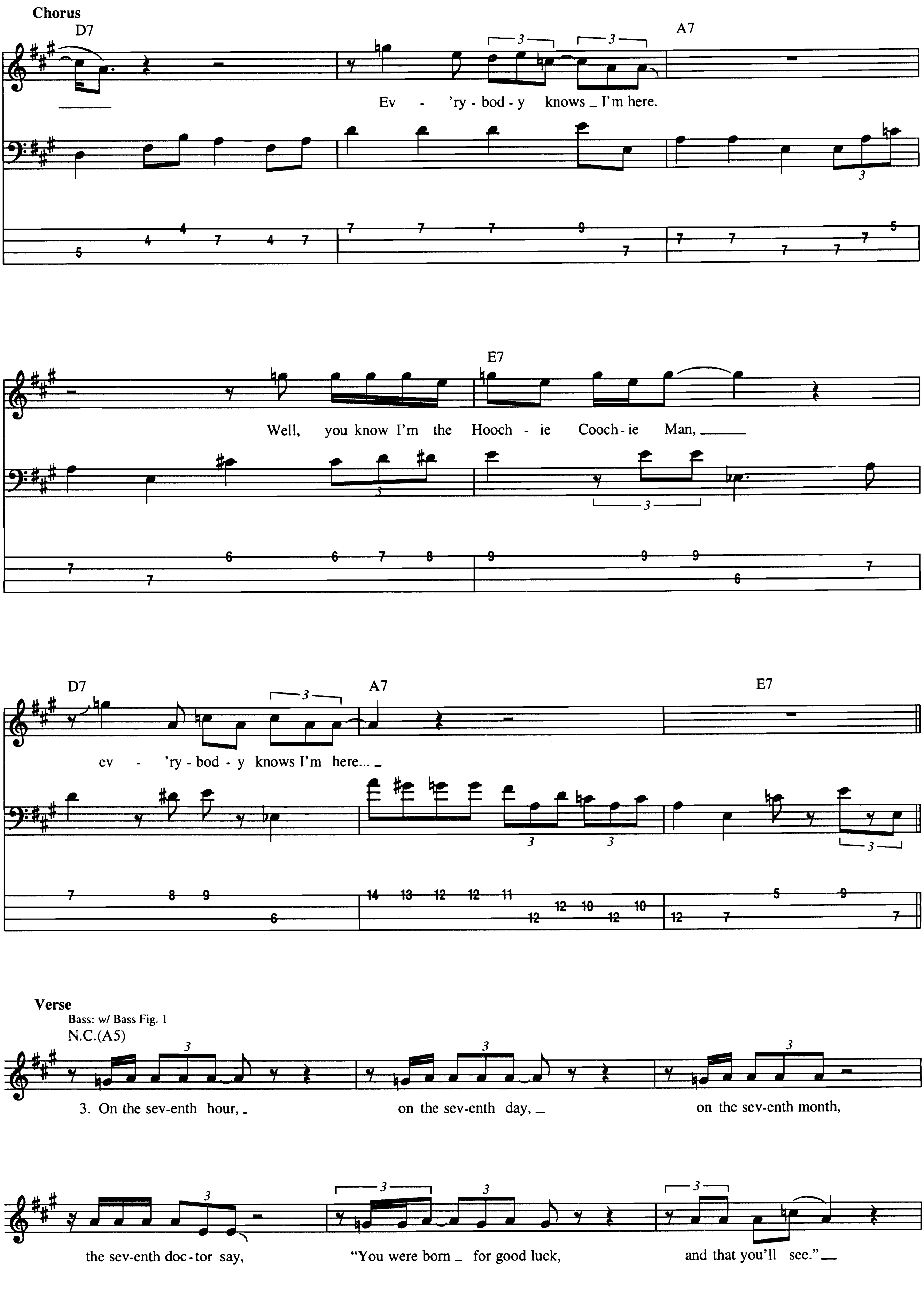
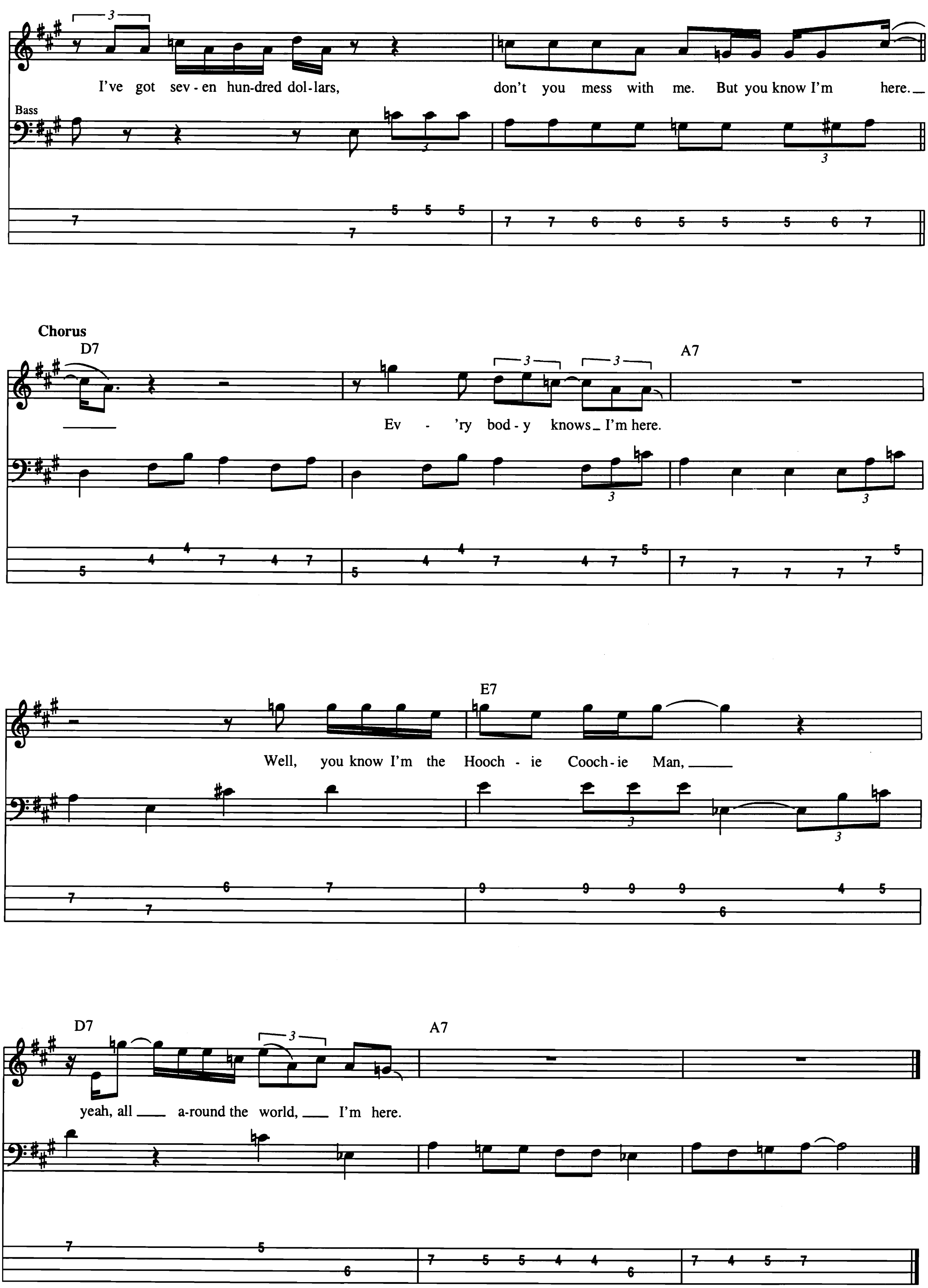

jump and shout,
then the world wan-na know,
what this all a-bout."
But you know I'm here.
Chorus
D7
Ev - 'ry - bod - y knows I'm here.
A7
Well, you know I'm the Hooch - ie Cooch - ie Man,
E7
D7
ev - 'ry - bod - y knows I'm here.
A7
E7

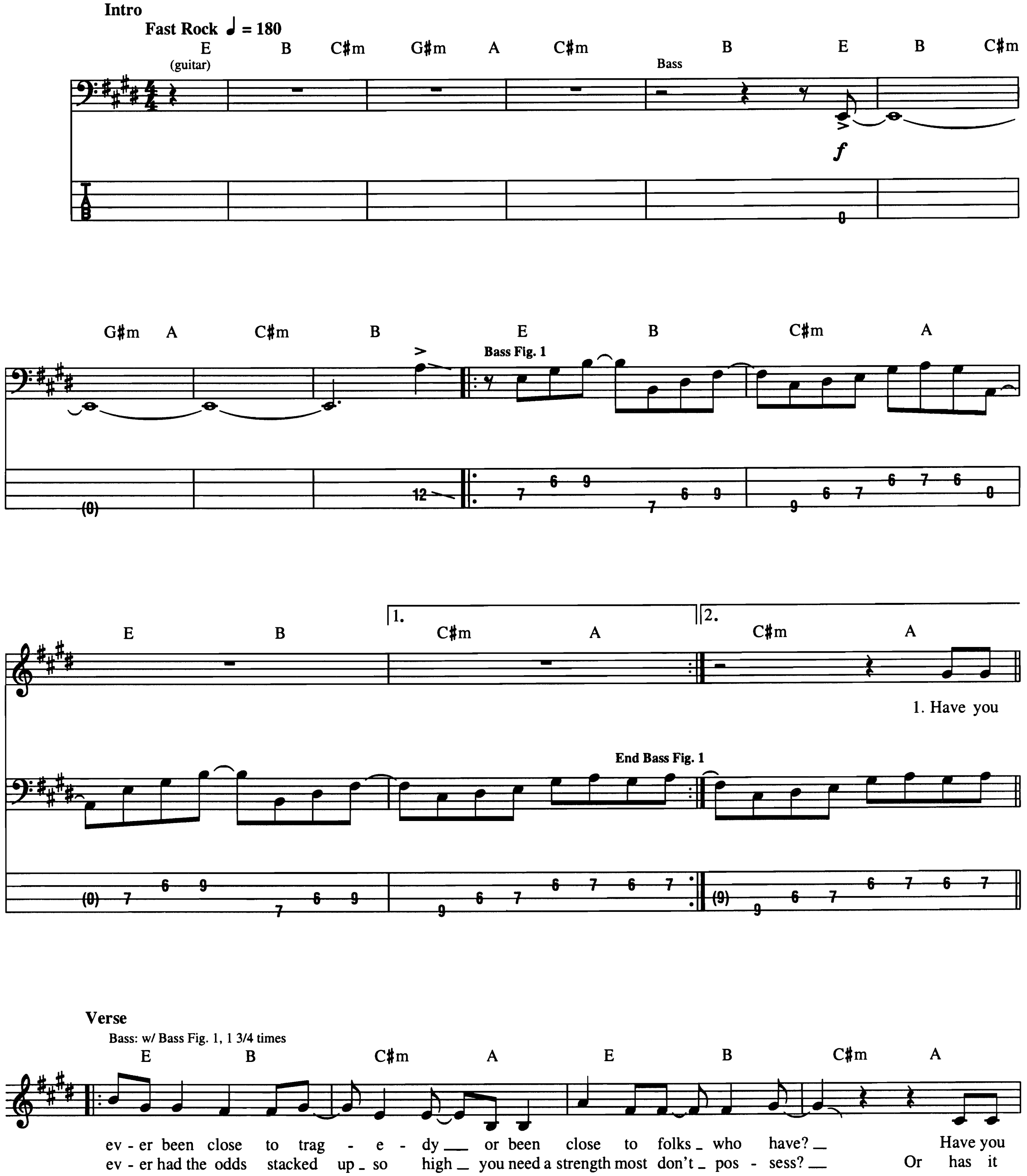

Verse
N.C.(A5)
2. I got a black cat bone,
I got a mo - jo too,
Bass Fig. 1
I got a John the Con - quer-root,
I got to mess with you.
I'm gon - na make you girls
lead me by my hand,
End Bass Fig. 1
then the world - 'll know
I'm the Hooch - ie Cooch-ie Man.
But you know I'm here.


Chorus
D7
A7
Ev - 'ry - bod - y knows I'm here.
E7
Well, you know I'm the Hooch - ie Cooch - ie Man,
D7
A7
E7
ev - 'ry - bod - y knows I'm here...
Verse
Bass: w/ Bass Fig. 1
N.C.(A5)
3. On the sev-enth hour,
on the sev-enth day,
on the sev-enth month,
the sev-enth doc-tor say,
"You were born for good luck,
and that you'll see."


I've got sev-en hun-dred dol-lars, don't you mess with me. But you know I'm here.
Bass
Chorus
D7
Ev - 'ry bod-y knows I'm here.
A7
E7
Well, you know I'm the Hooch-ie Cooch-ie Man,
D7
A7
yeah, all a-round the world, I'm here.

The Impression That I Get

Words and Music by Dicky Barrett and Joe Gittleman



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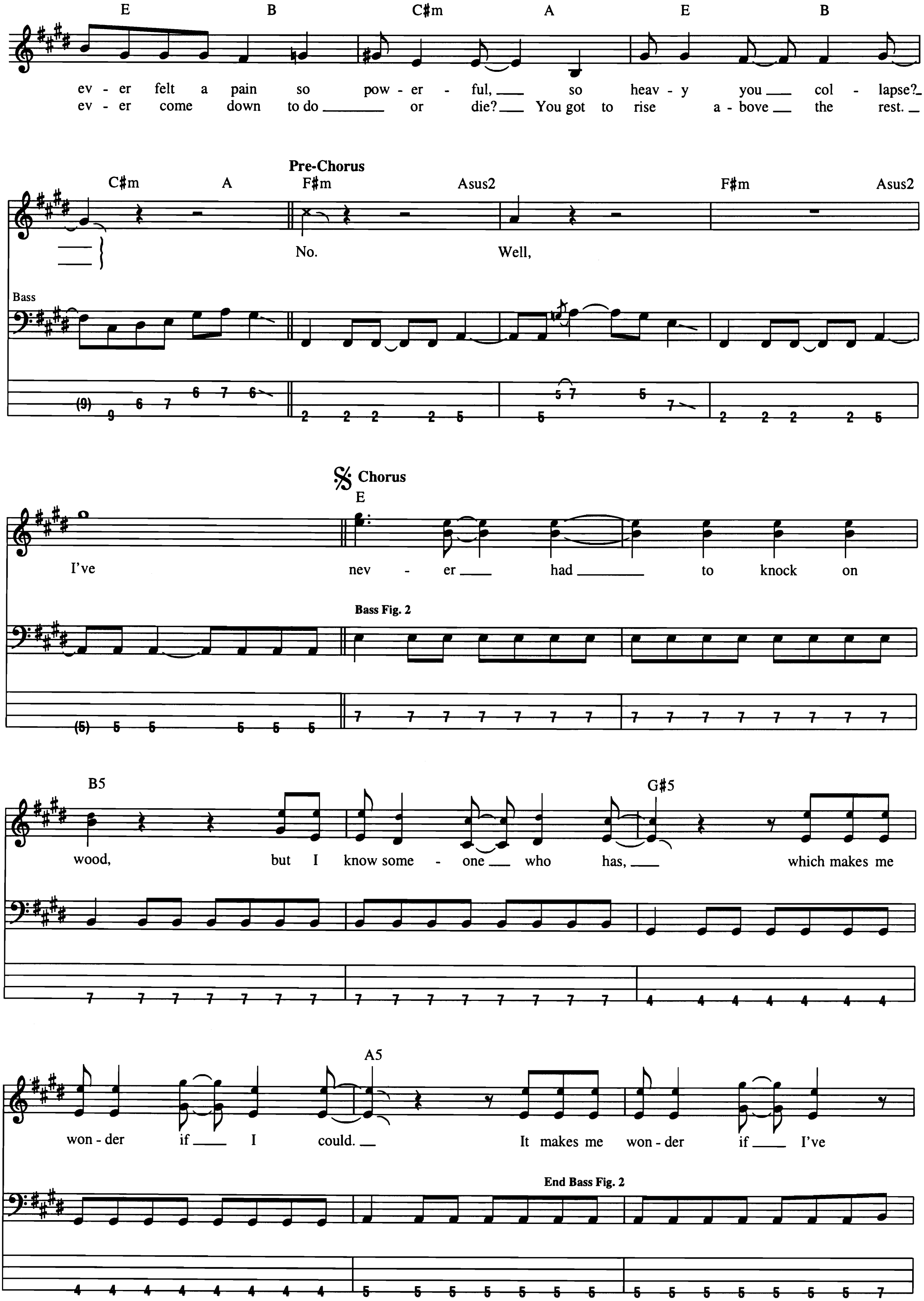
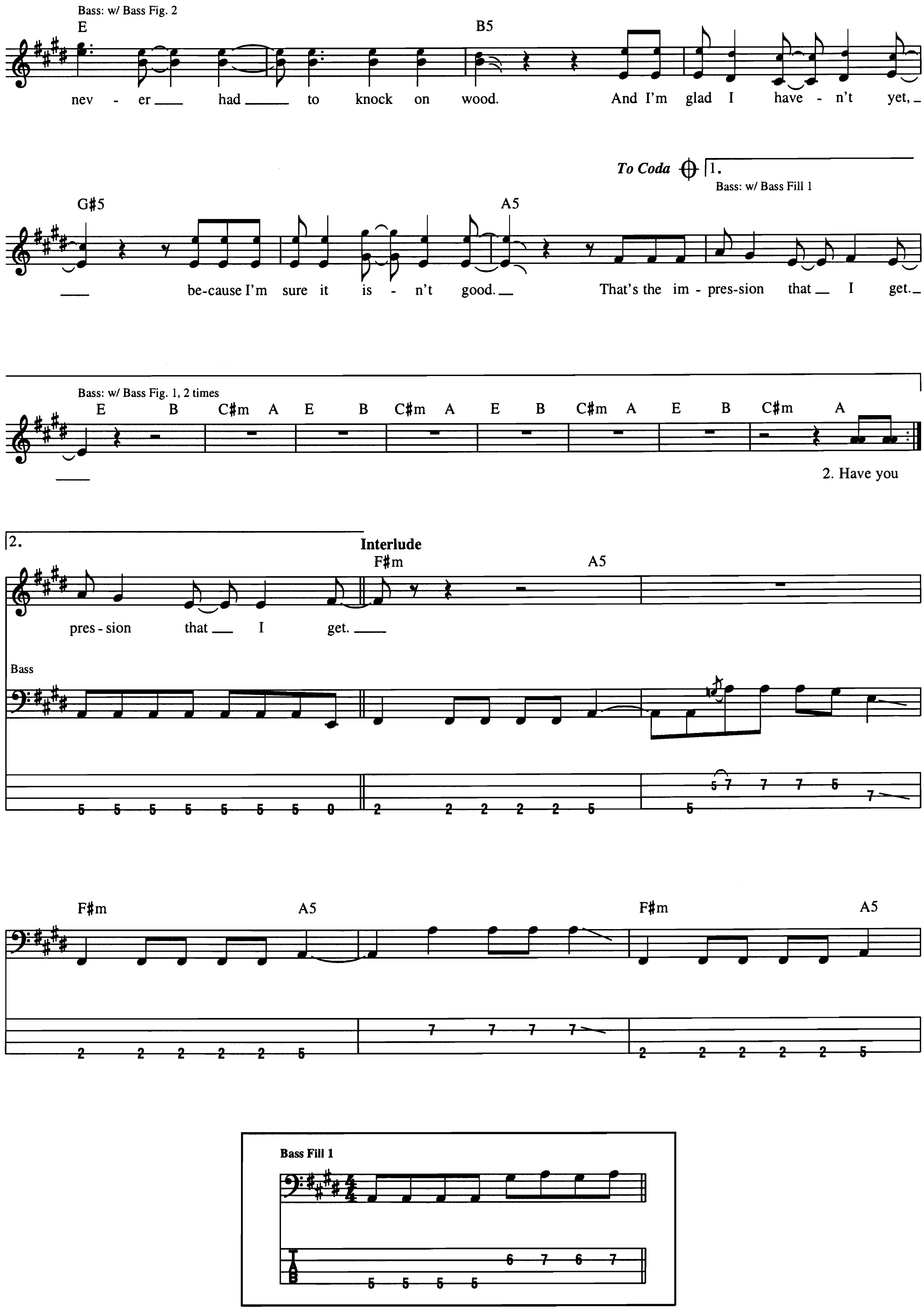
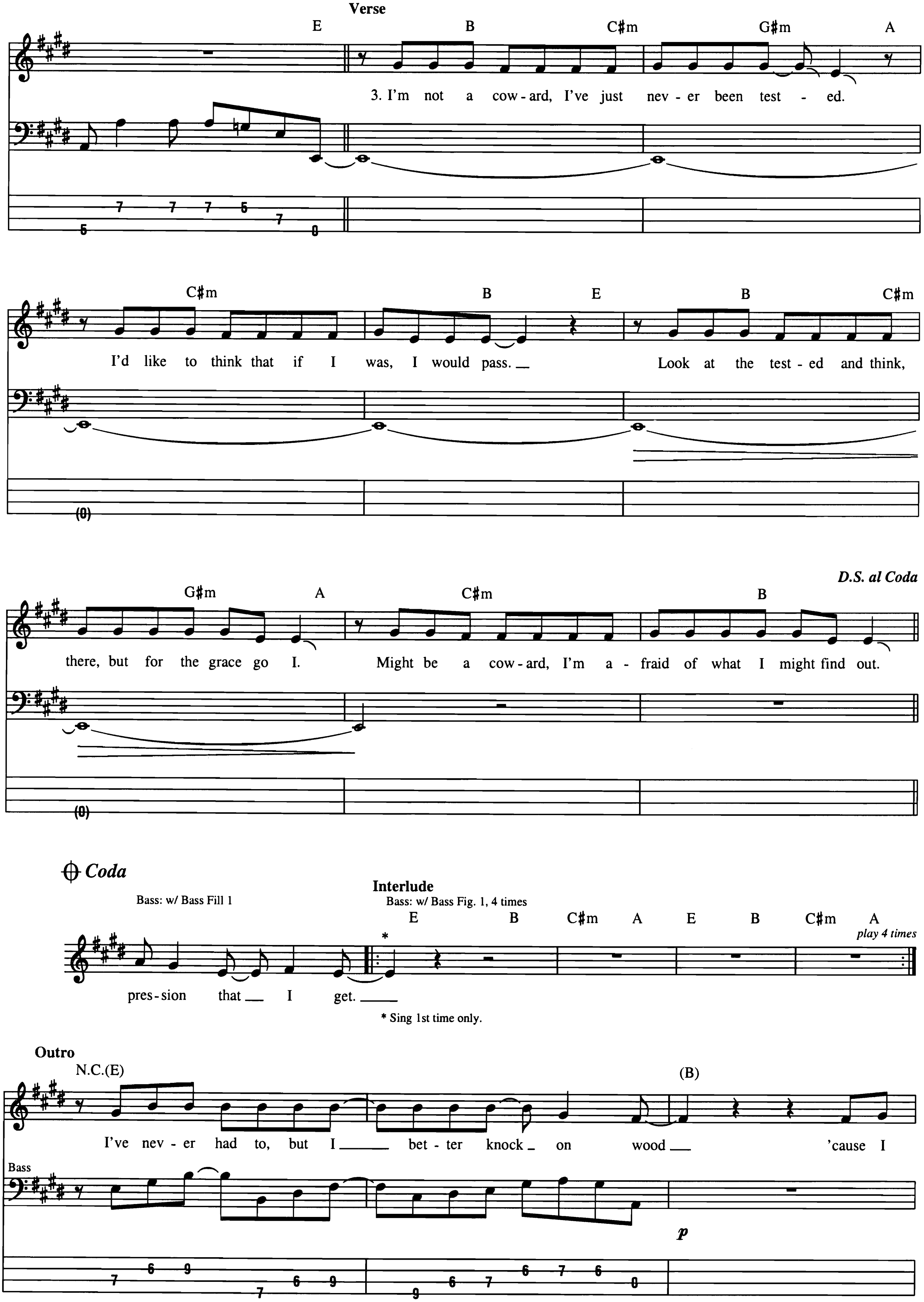
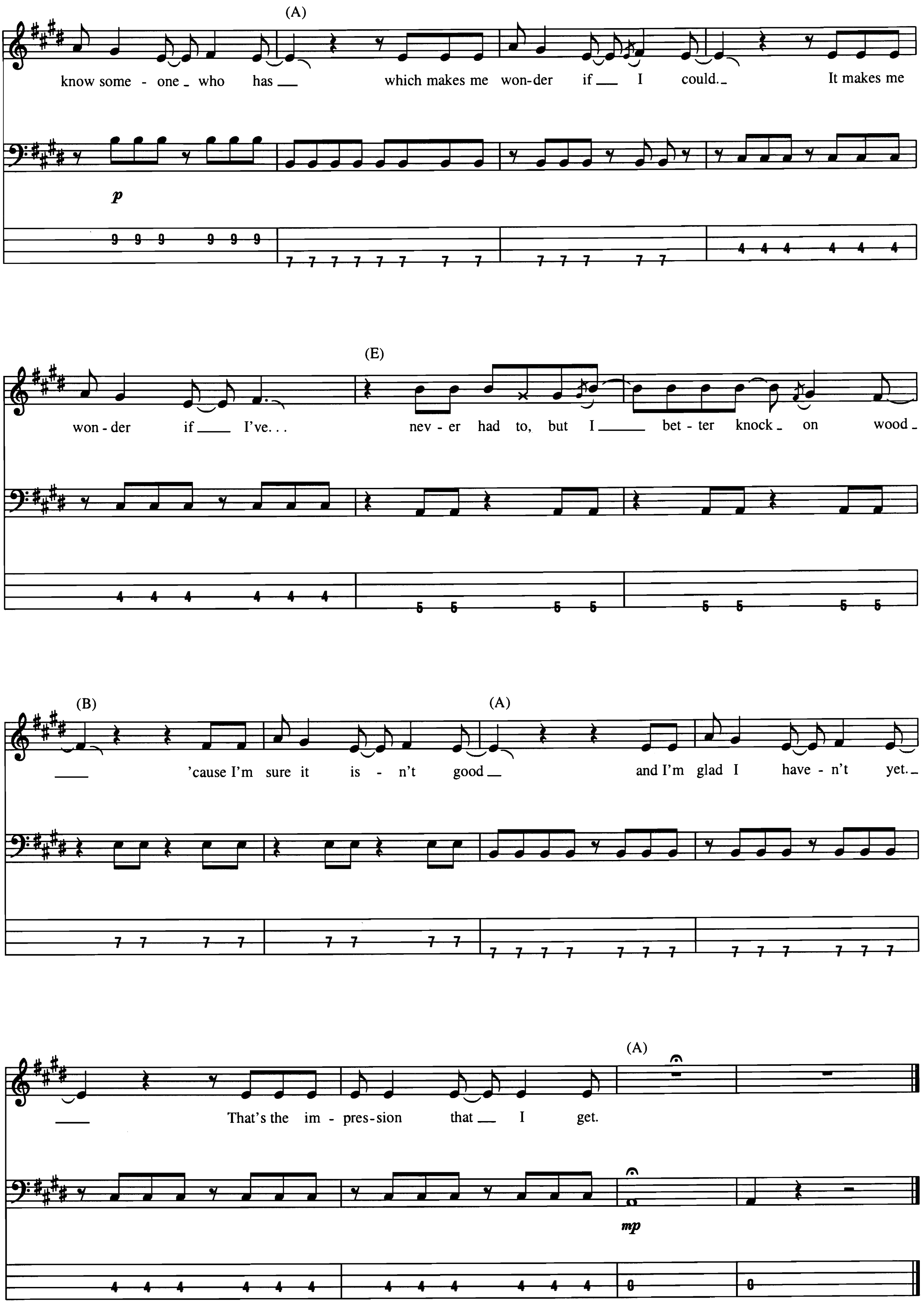

E B C#m A E B
ev - er felt a pain so pow - er - ful, so heav - y you col - lapse?
ev - er come down to do or die? You got to rise a - bove the rest.
Pre-Chorus
C#m A F#m Asus2 F#m Asus2
No. Well,
Bass
Chorus
E
I've nev - er had to knock on
Bass Fig. 2
B5 G#5
wood, but I know some - one who has, which makes me
A5
won - der if I could. It makes me won - der if I've
End Bass Fig. 2

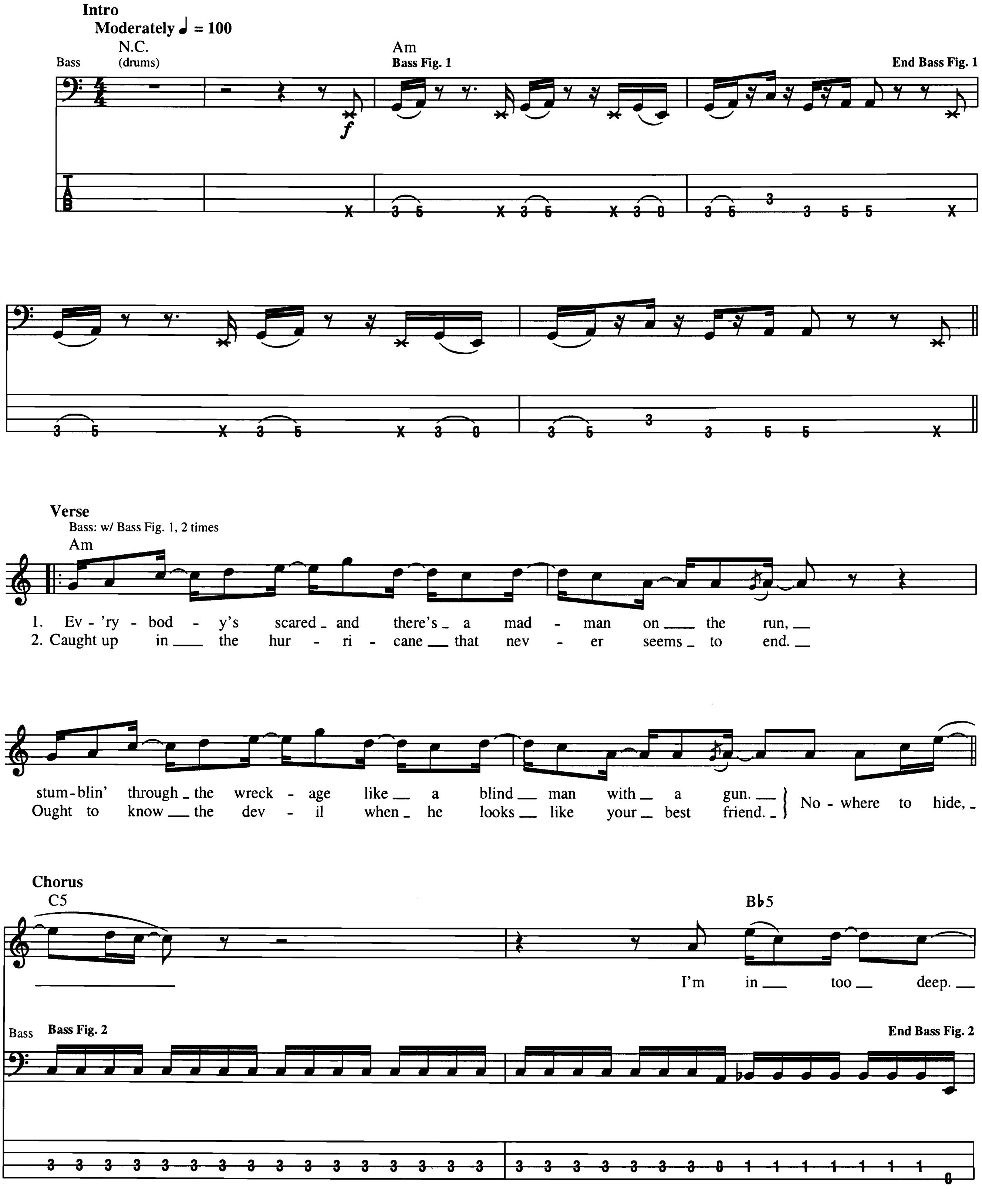

Bass: w/ Bass Fig. 2
E
B5
never had to knock on wood. And I'm glad I have-n't yet,
To Coda
1.
Bass: w/ Bass Fill 1
G#5
A5
because I'm sure it is-n't good. That's the im-pres-sion that I get.
Bass: w/ Bass Fig. 1, 2 times
E B C#m A E B C#m A E B C#m A E B C#m A
2. Have you
2.
Interlude
F#m
A5
pres-sion that I get.
Bass
F#m
A5
F#m
A5
Bass Fill 1


Verse
E B C#m G#m A
3. I'm not a cow - ard, I've just nev - er been test - ed.
C#m B E B C#m
I'd like to think that if I was, I would pass.
Look at the test - ed and think,
D.S. al Coda
G#m A C#m B
there, but for the grace go I.
Might be a cow - ard, I'm a - fraid of what I might find out.
Coda
Bass: w/ Bass Fill 1
Interlude
Bass: w/ Bass Fig. 1, 4 times
E B C#m A E B C#m A
play 4 times
pres - sion that I get.
* Sing 1st time only.
Outro
N.C.(E) (B)
I've nev - er had to, but I bet - ter knock on wood 'cause I
Bass
p


(A)
know some - one _ who has ___ which makes me won-der if ___ I could. _ It makes me
p
(E)
won - der if ___ I've... nev - er had to, but I ___ bet - ter knock _ on wood _
(B)
(A)
___ 'cause I'm sure it is - n't good ___ and I'm glad I have - n't yet. _
(A)
___ That's the im - pres-sion that ___ I get.
mp

In 2 Deep

Words and Music by Mark Selby, Kenny Wayne Shepherd and Danny Tate



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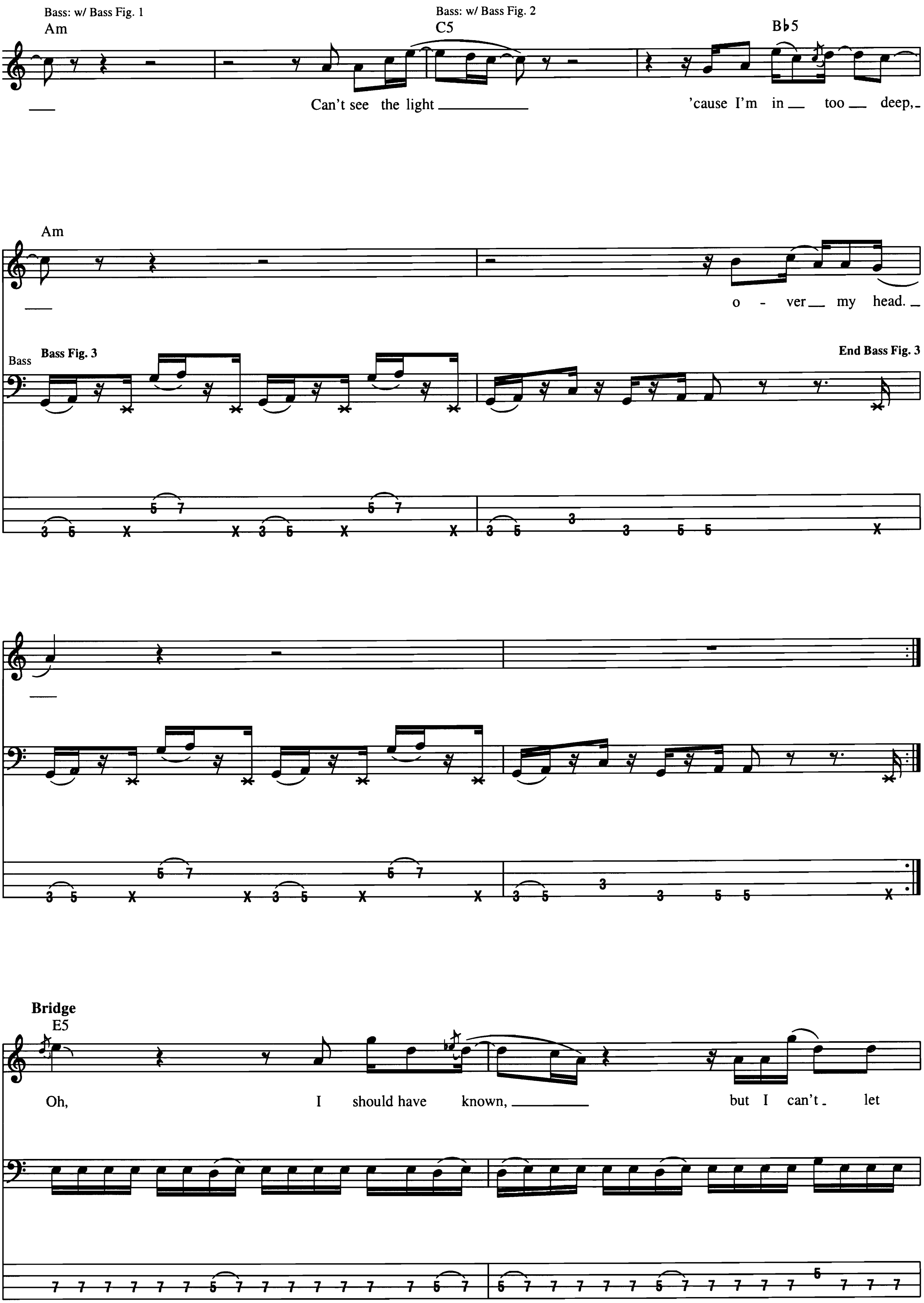
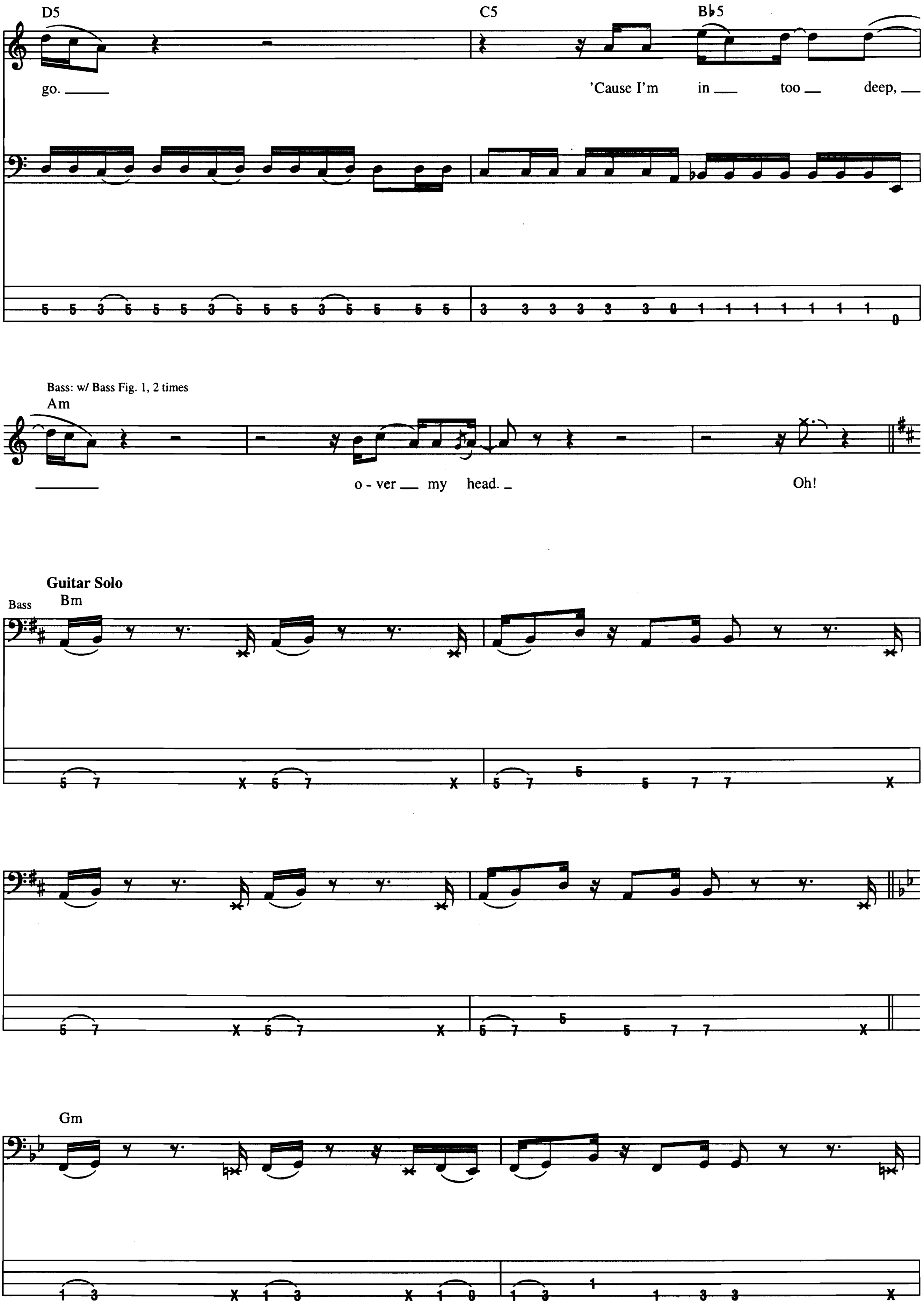
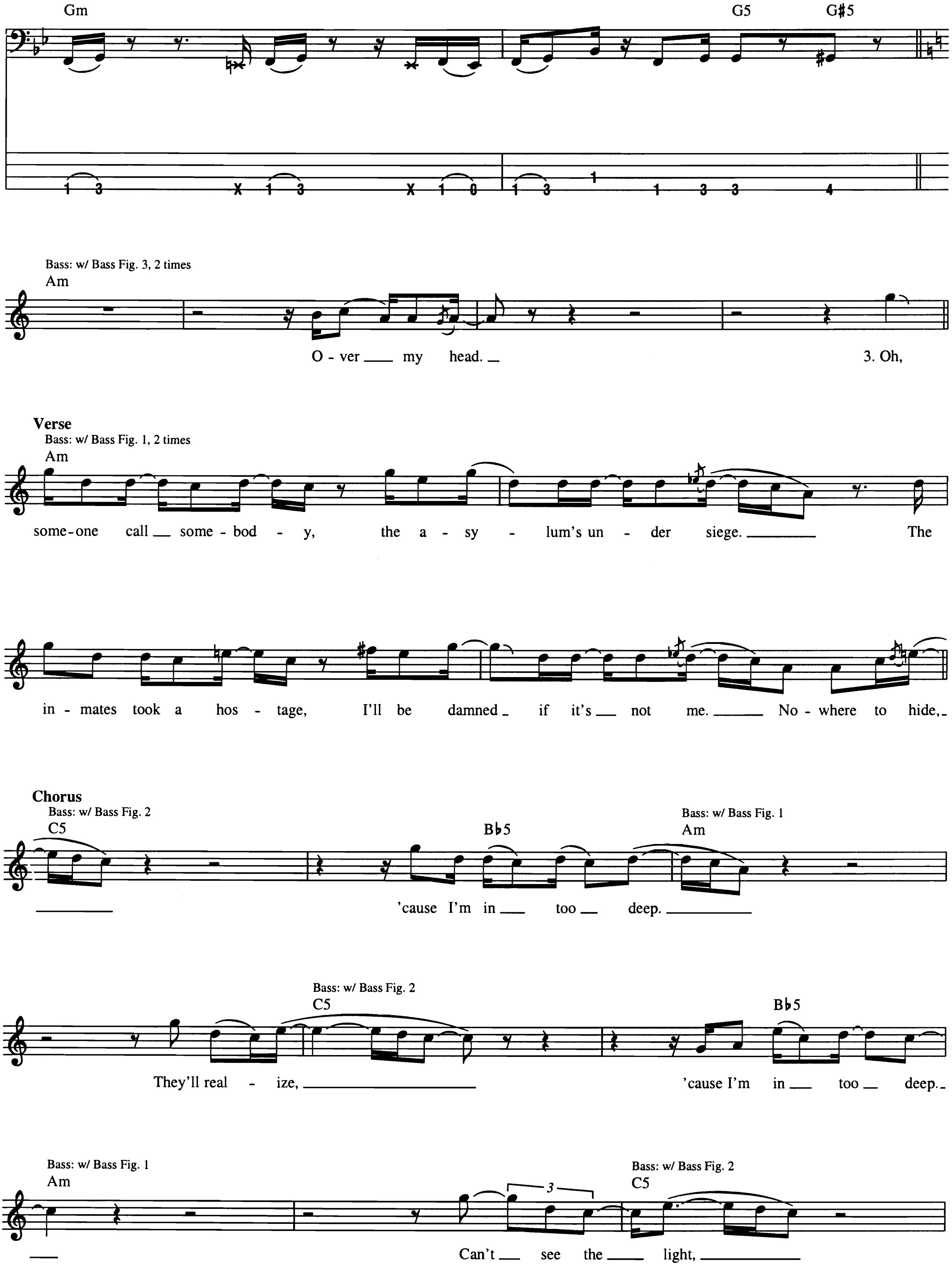
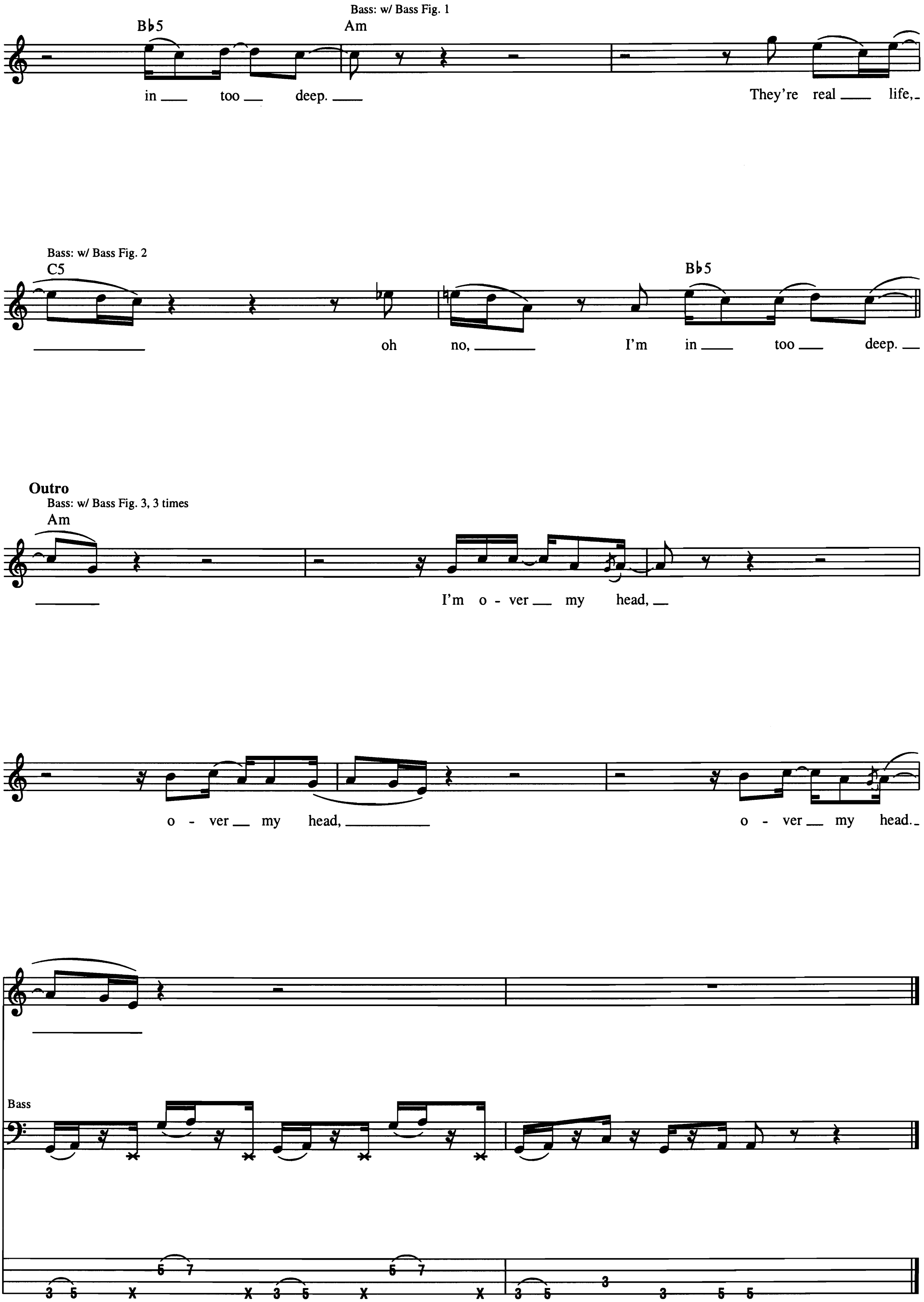

Bass: w/ Bass Fig. 1
Am
Bass: w/ Bass Fig. 2
C5
B♭5
Can't see the light
'cause I'm in too deep,
Am
o - ver my head.
Bass
Bass Fig. 3
End Bass Fig. 3
Bridge
E5
Oh, I should have known,
but I can't let


D5
C5
B♭5
go.
'Cause I'm in too deep,
Bass: w/ Bass Fig. 1, 2 times
Am
o - ver my head.
Oh!
Guitar Solo
Bass
Bm
Gm

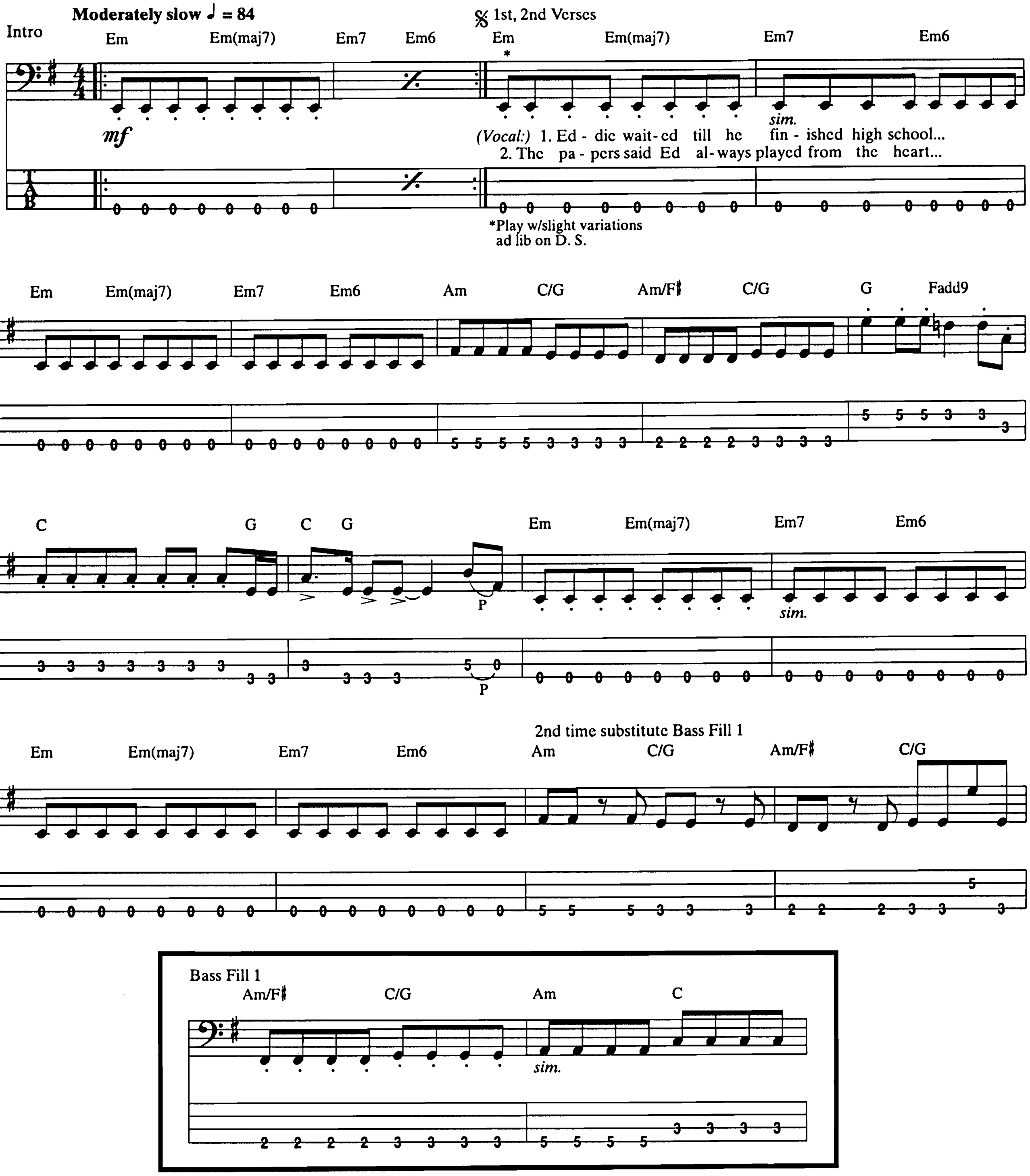


Gm
G5
G#5
Bass: w/ Bass Fig. 3, 2 times
Am
O - ver ___ my head. ___ 3. Oh,
Verse
Bass: w/ Bass Fig. 1, 2 times
Am
some-one call ___ some - bod - y, the a - sy - lum's un - der siege. ___ The
in - mates took a hos - tage, I'll be damned ___ if it's ___ not me. ___ No - where to hide, ___
Chorus
Bass: w/ Bass Fig. 2
C5
Bb5
Bass: w/ Bass Fig. 1
Am
'cause I'm in ___ too ___ deep. ___
Bass: w/ Bass Fig. 2
C5
Bb5
They'll real - ize, ___ 'cause I'm in ___ too ___ deep. ___
Bass: w/ Bass Fig. 1
Am
Bass: w/ Bass Fig. 2
C5
Can't ___ see the ___ light, ___


Bass: w/ Bass Fig. 1
B♭5
Am
in too deep.
They're real life,
Bass: w/ Bass Fig. 2
C5
B♭5
oh no, I'm in too deep.
Outro
Bass: w/ Bass Fig. 3, 3 times
Am
I'm o - ver my head,
o - ver my head,
o - ver my head.
Bass

Into the Great Wide Open

Words and Music by Jeff Lynne and Tom Petty



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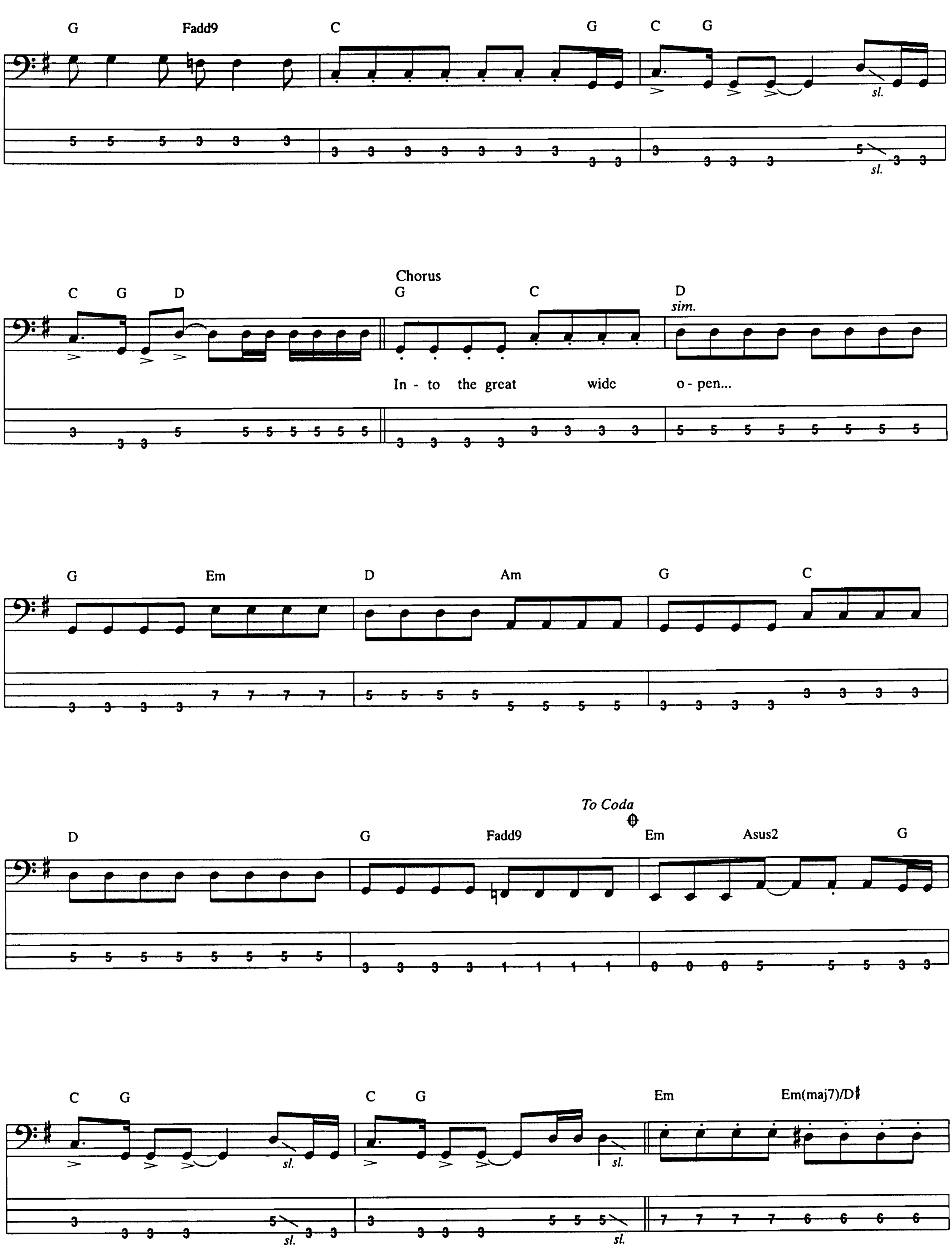
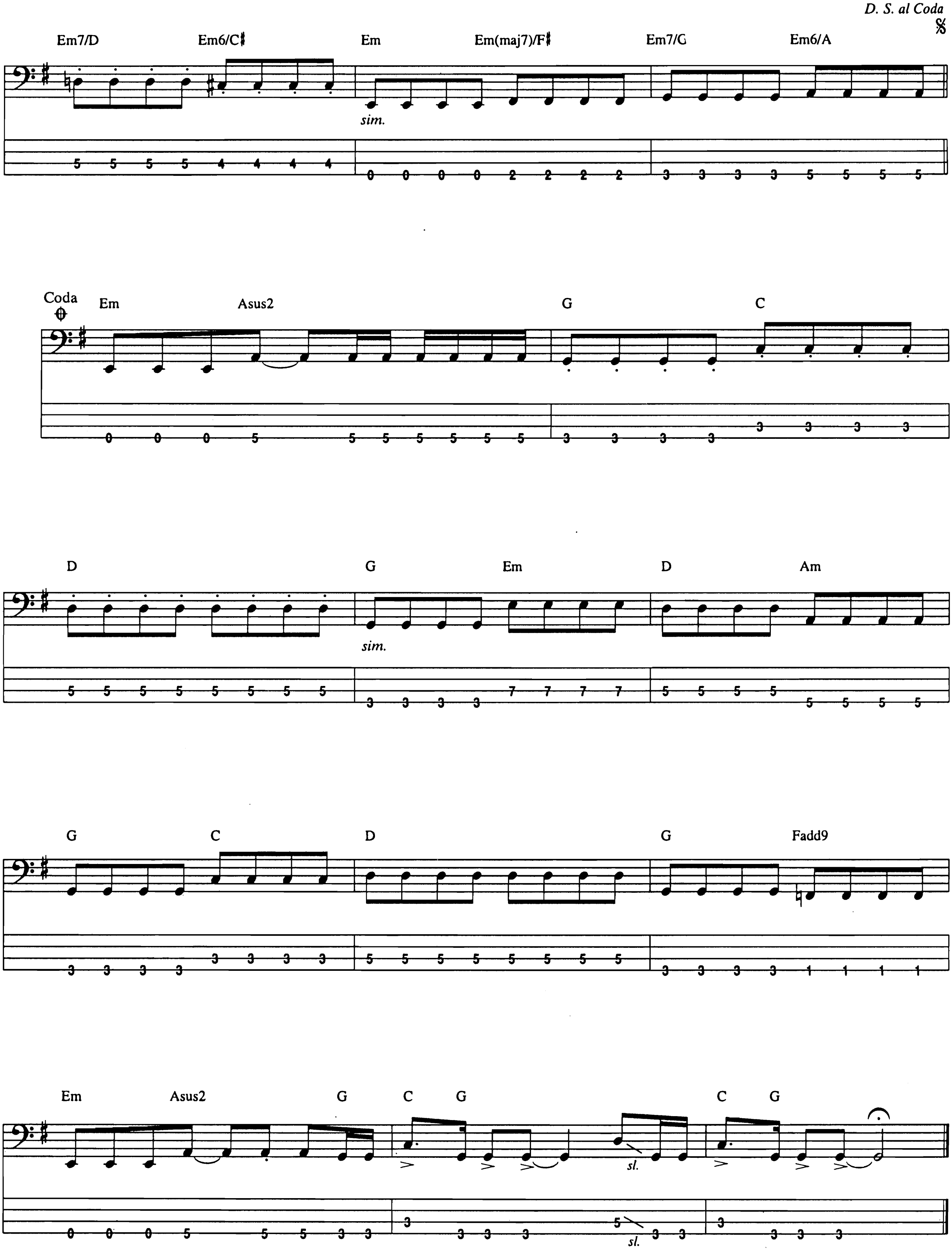
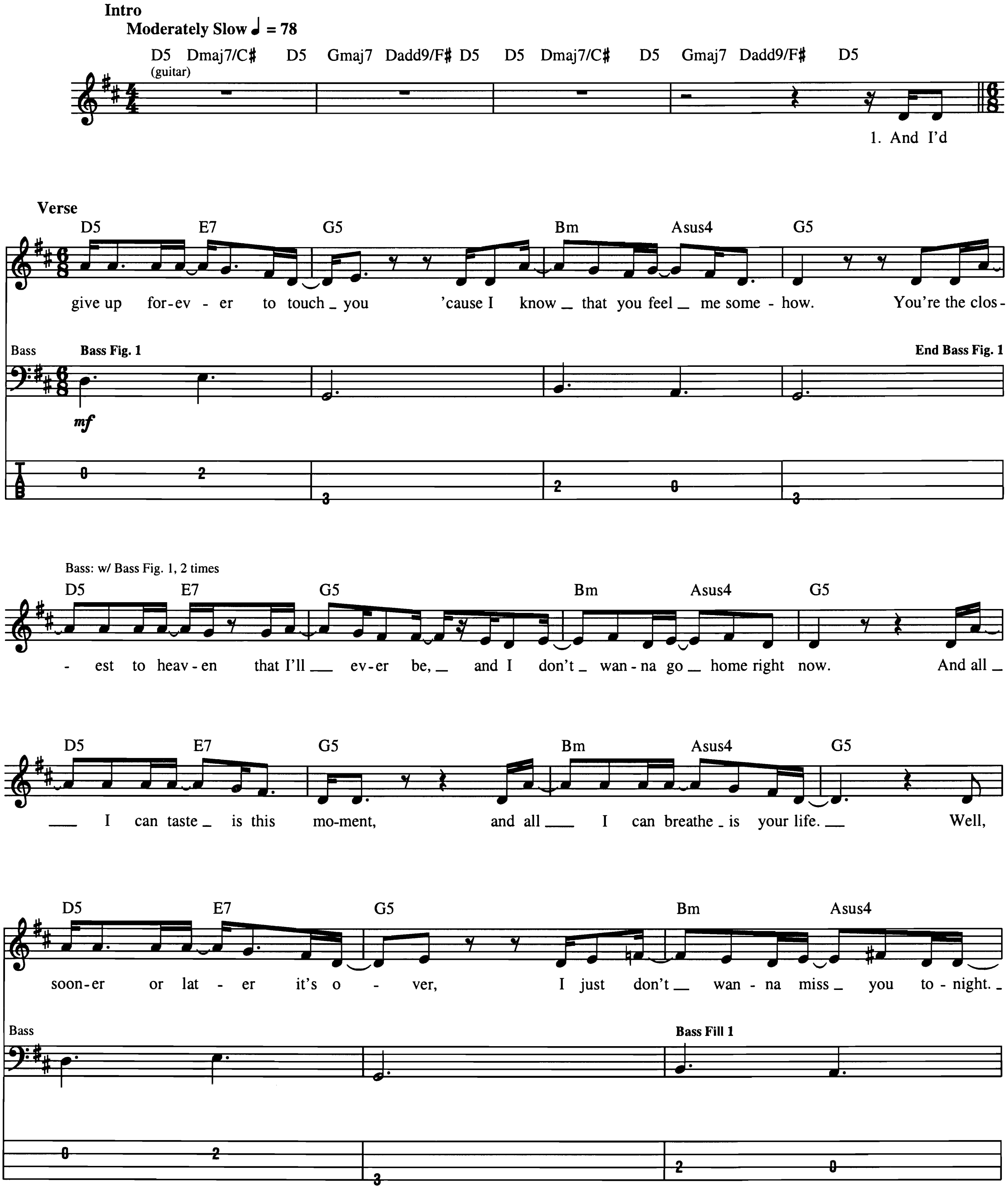

G Fadd9 C G C G
sl.
C G D
Chorus
G C D
sim.
In - to the great wide o - pen...
G Em D Am G C
To Coda
D G Fadd9 Em Asus2 G
C G C G Em Em(maj7)/D♯
sl.


D. S. al Coda
Em7/D
Em6/C♯
Em
Em(maj7)/F♯
Em7/G
Em6/A
sim.
Coda
Em
Asus2
G
C
D
G
Em
D
Am
sim.
G
C
D
G
Fadd9
Em
Asus2
G
C
G
sl.
C
G
sl.

Iris

Words and Music by John Rzeznik



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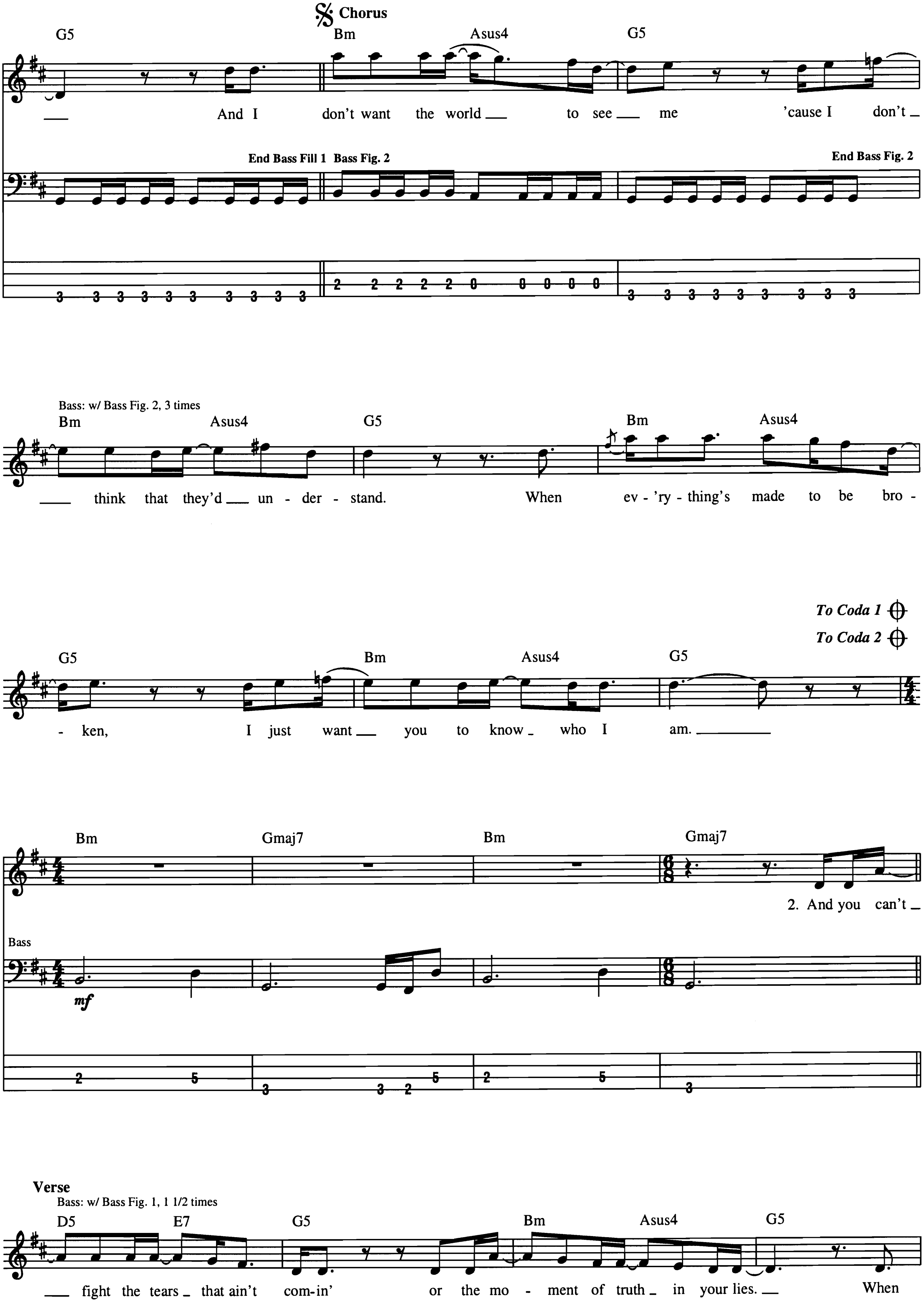
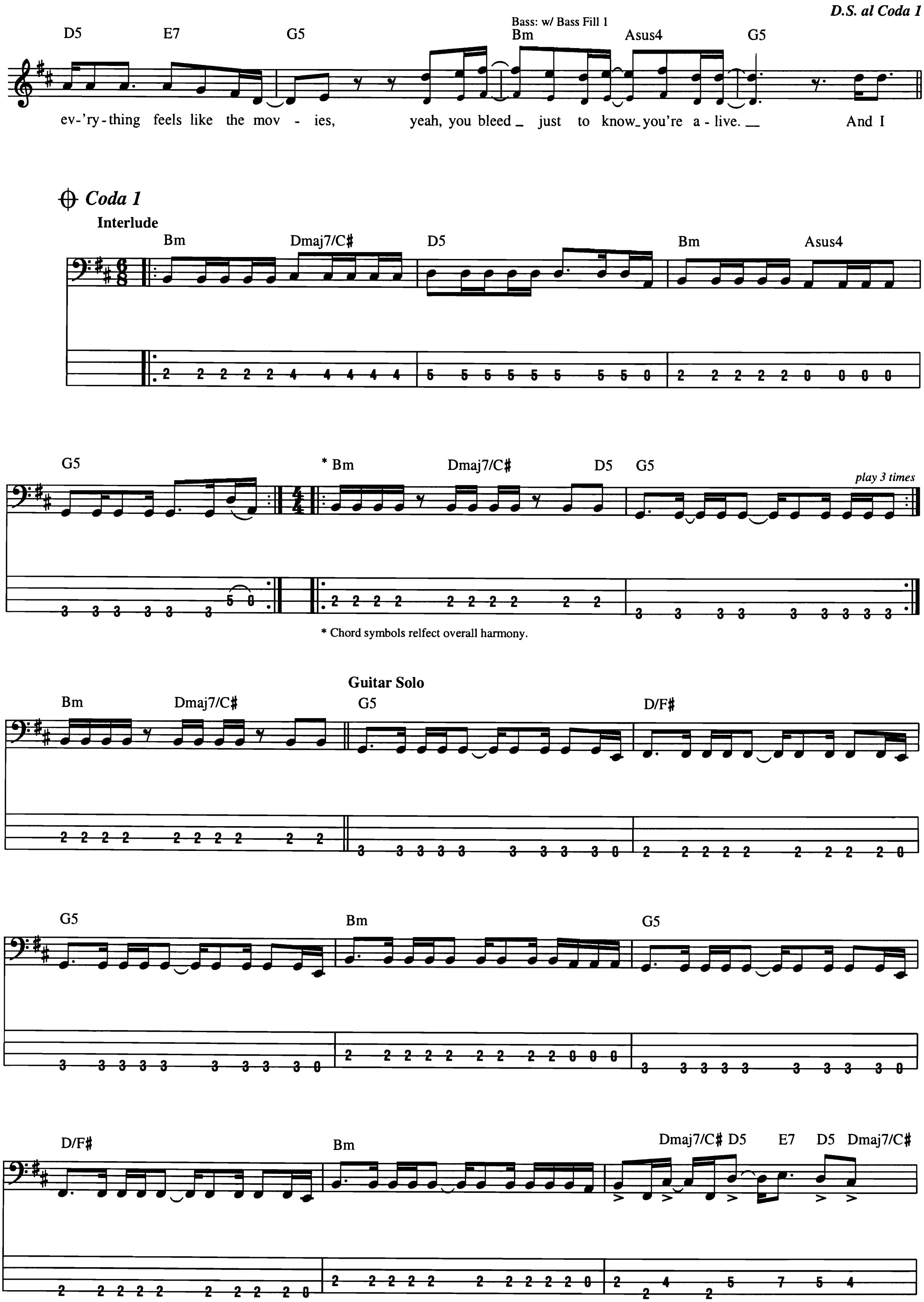
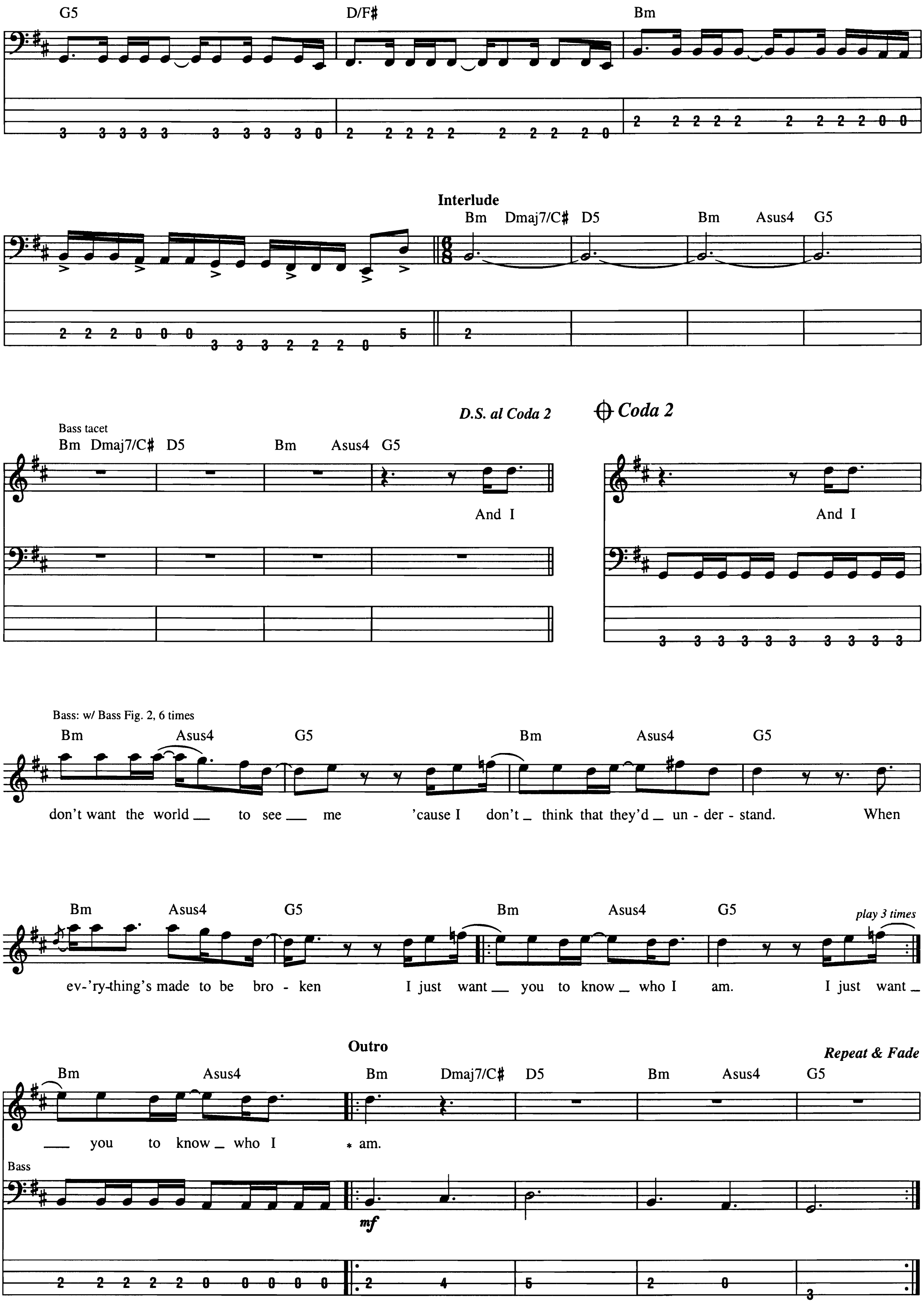

Chorus
G5 Bm Asus4 G5
And I don't want the world to see me 'cause I don't
End Bass Fill 1 Bass Fig. 2
End Bass Fig. 2
Bass: w/ Bass Fig. 2, 3 times
Bm Asus4 G5 Bm Asus4
think that they'd un - der - stand. When ev - 'ry - thing's made to be bro -
To Coda 1
To Coda 2
G5 Bm Asus4 G5
- ken, I just want you to know who I am.
Bm Gmaj7 Bm Gmaj7
2. And you can't
Bass
mf
Verse
Bass: w/ Bass Fig. 1, 1 1/2 times
D5 E7 G5 Bm Asus4 G5
fight the tears that ain't com-in' or the mo - ment of truth in your lies. When

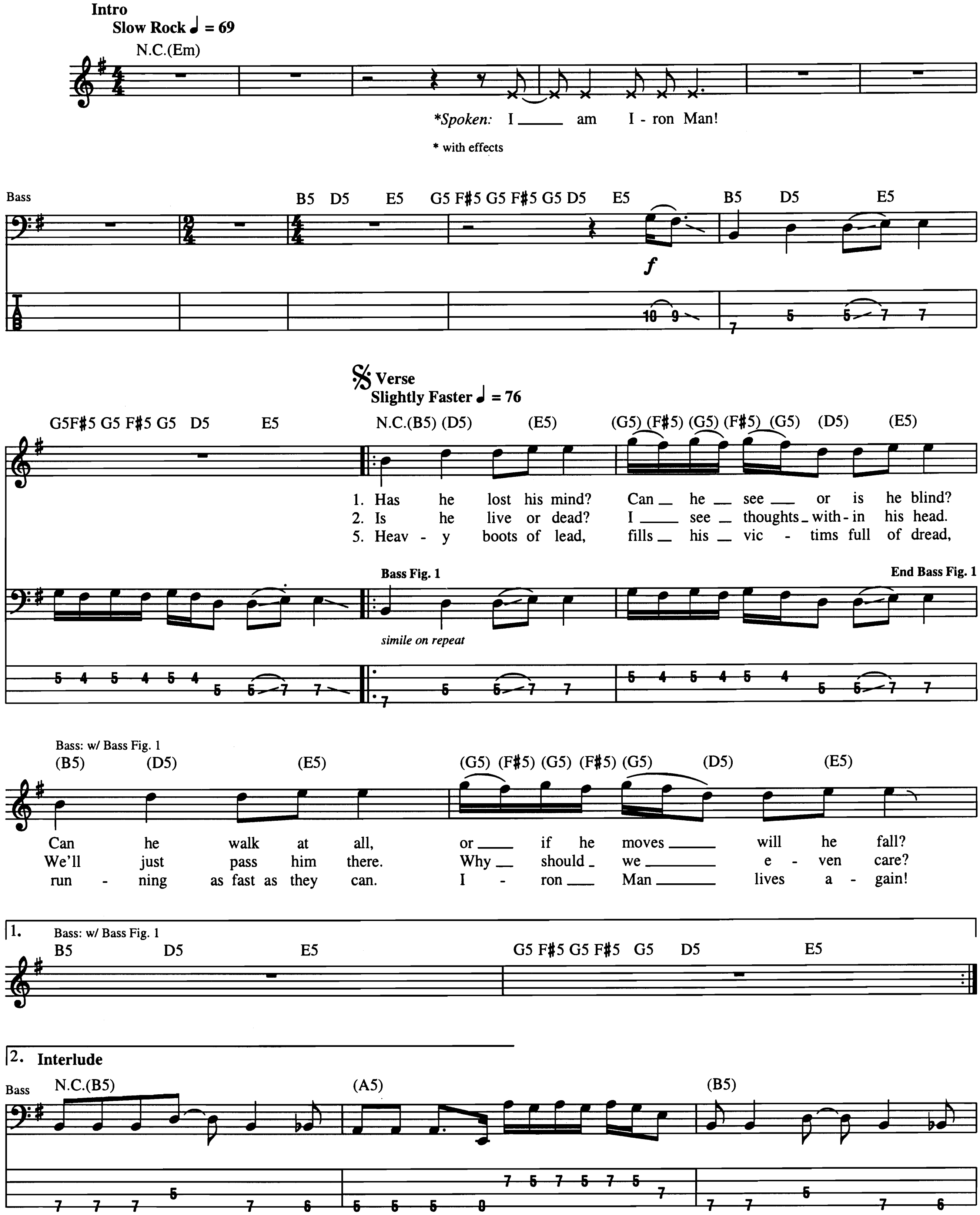

D.S. al Coda 1
Bass: w/ Bass Fill 1
D5
E7
G5
Bm
Asus4
G5
ev-'ry-thing feels like the mov - ies, yeah, you bleed just to know you're a - live. And I
Coda 1
Interlude
Bm
Dmaj7/C#
D5
Bm
Asus4
G5
* Bm
Dmaj7/C#
D5
G5
play 3 times
* Chord symbols relfect overall harmony.
Guitar Solo
Bm
Dmaj7/C#
G5
D/F#
G5
Bm
G5
D/F#
Bm
Dmaj7/C# D5
E7
D5
Dmaj7/C#



* Straight time only.

Iron Man

Words and Music by Frank Iommi, John Osbourne, William Ward, and Terence Butler



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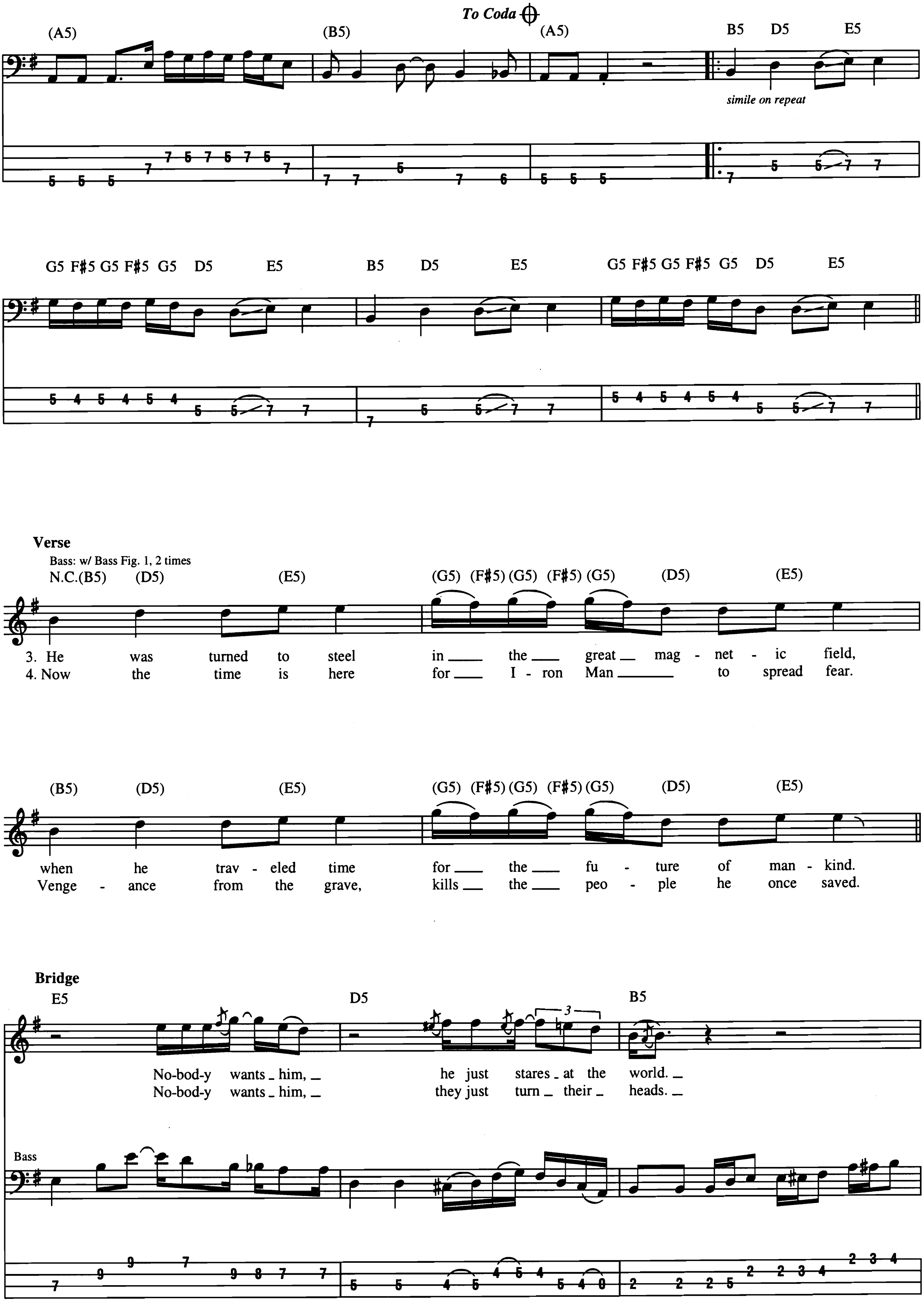
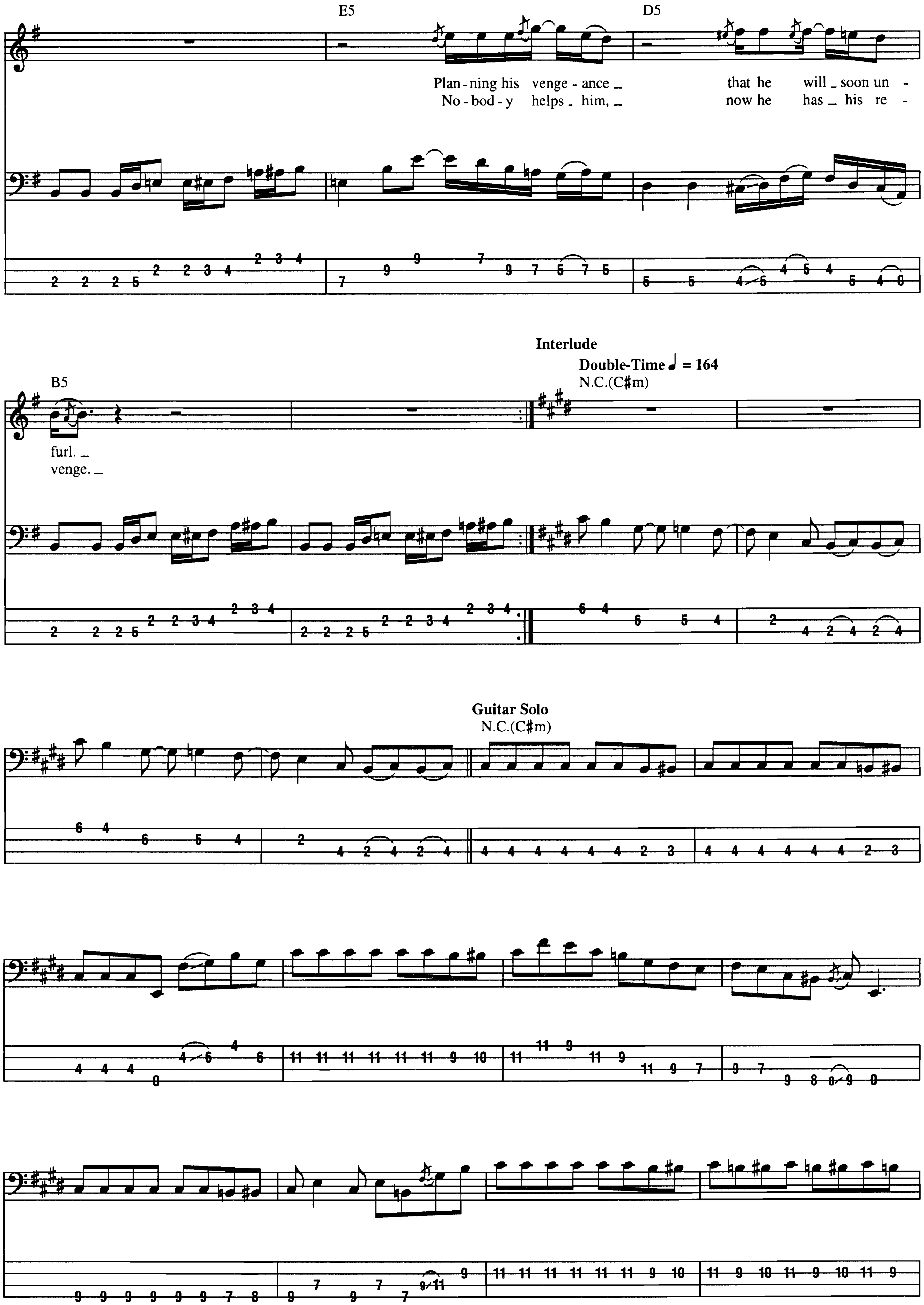
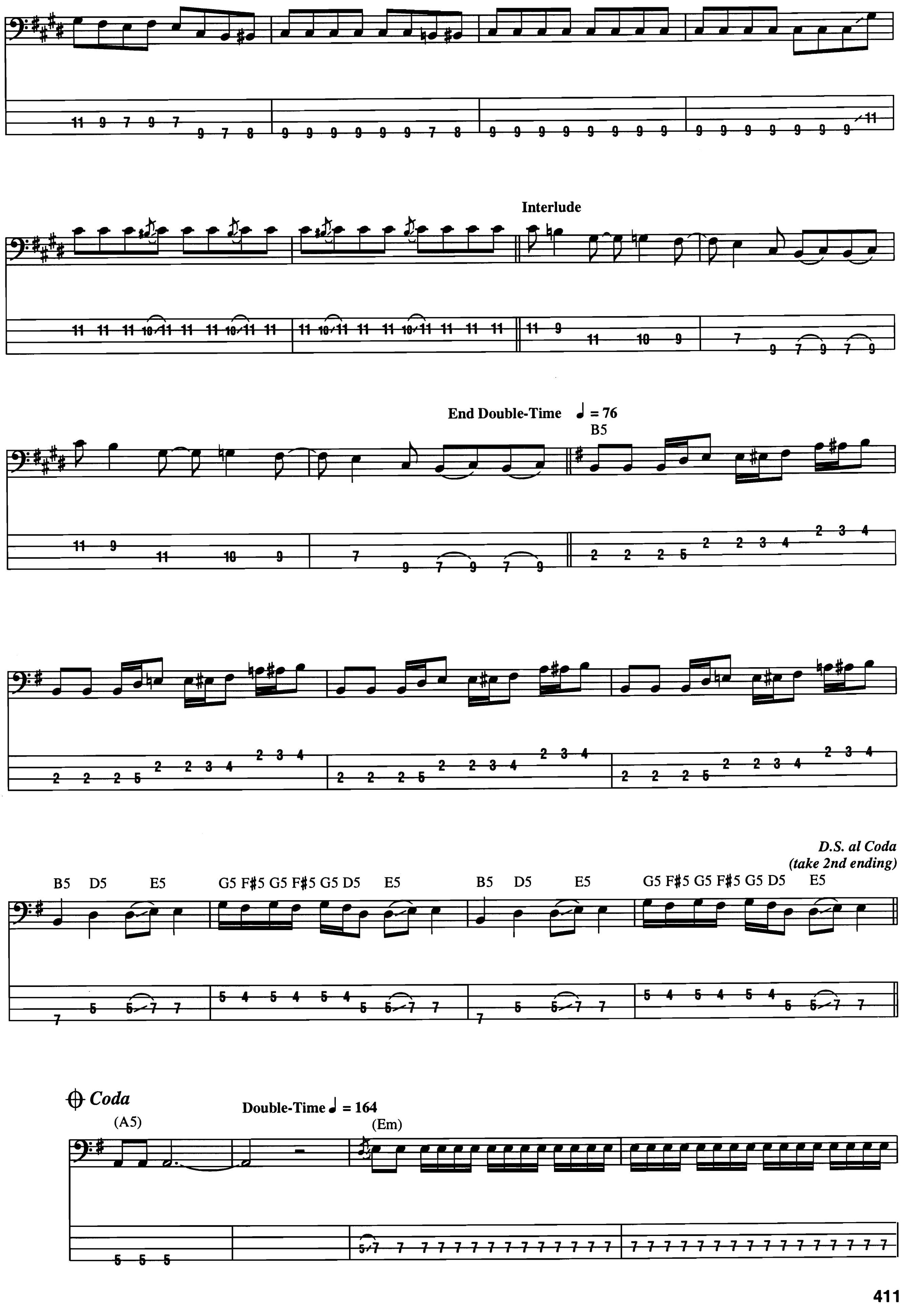
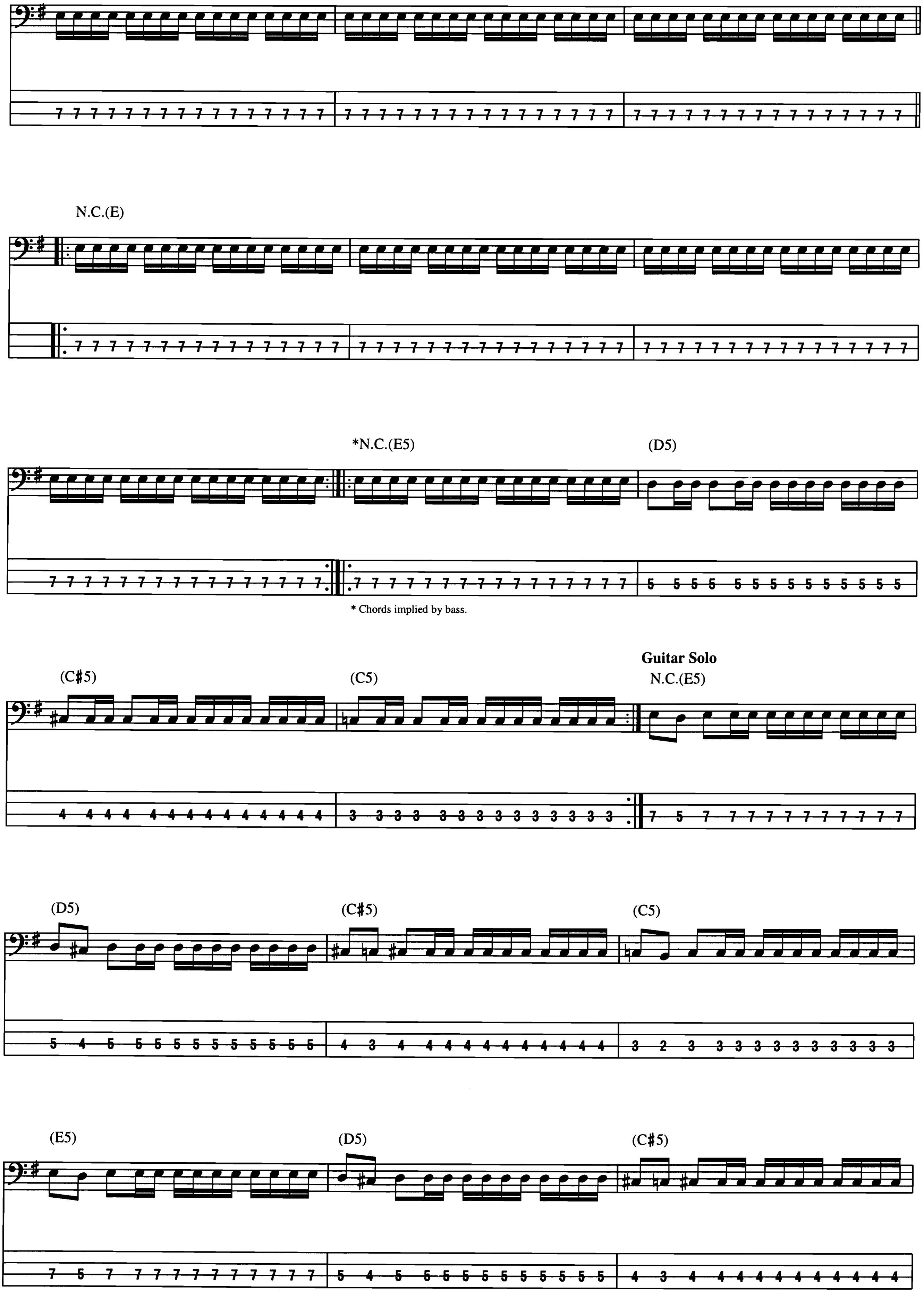
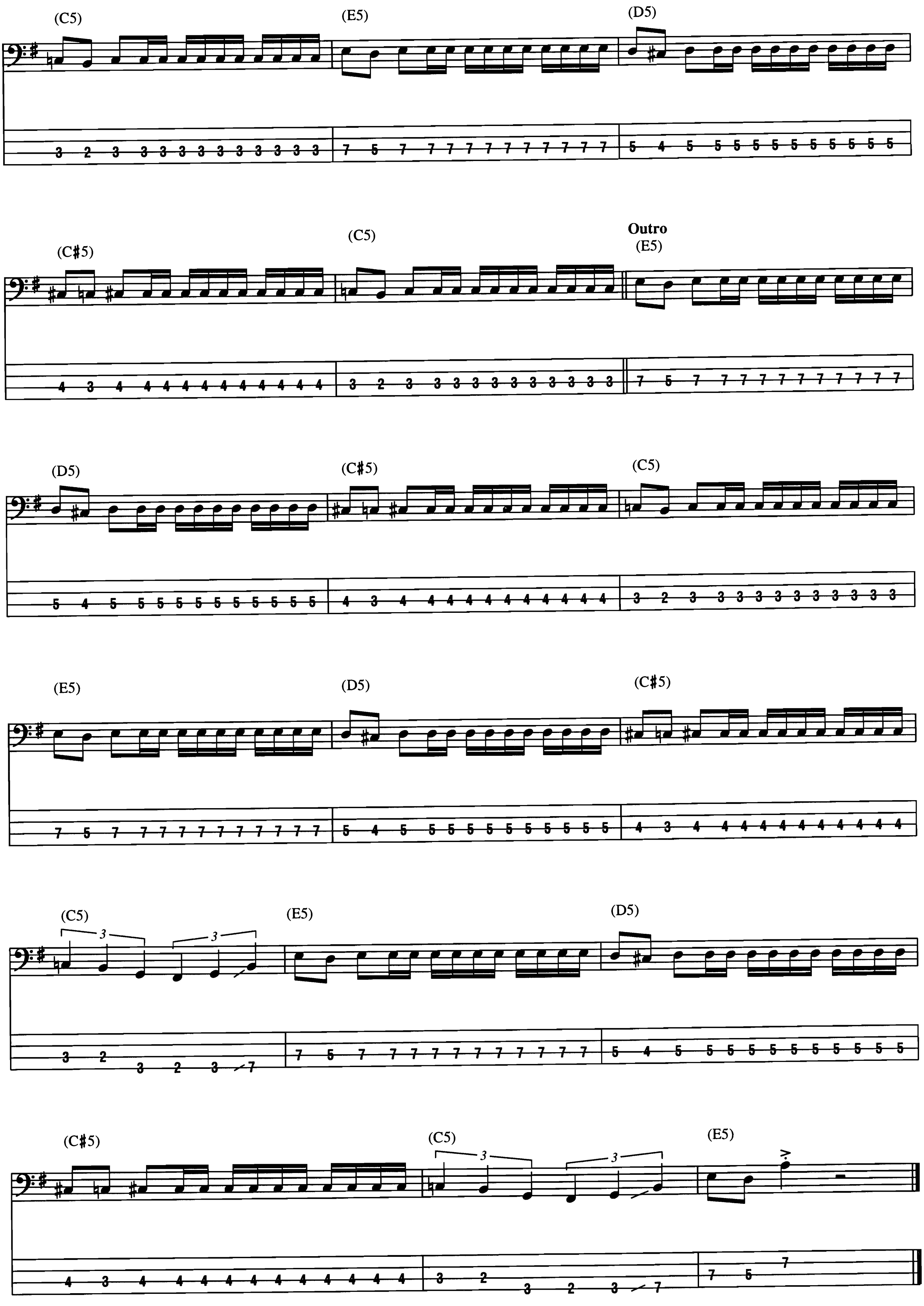

To Coda
(A5) (B5) (A5) B5 D5 E5
simile on repeat
G5 F#5 G5 F#5 G5 D5 E5 B5 D5 E5 G5 F#5 G5 F#5 G5 D5 E5
Verse
Bass: w/ Bass Fig. 1, 2 times
N.C.(B5) (D5) (E5) (G5) (F#5) (G5) (F#5) (G5) (D5) (E5)
3. He was turned to steel in the great mag - net - ic field,
4. Now the time is here for I - ron Man to spread fear.
(B5) (D5) (E5) (G5) (F#5) (G5) (F#5) (G5) (D5) (E5)
when he trav - eled time for the fu - ture of man - kind.
Venge - ance from the grave, kills the peo - ple he once saved.
Bridge
E5 D5 B5
No-bod-y wants him, he just stares at the world.
No-bod-y wants him, they just turn their heads.
Bass


E5
D5
Plan - ning his venge - ance _ that he will _ soon un - furl. _
No - bod - y helps _ him, _ now he has _ his re - venge. _
B5
Interlude
Double-Time ♩ = 164
N.C.(C#m)
Guitar Solo
N.C.(C#m)

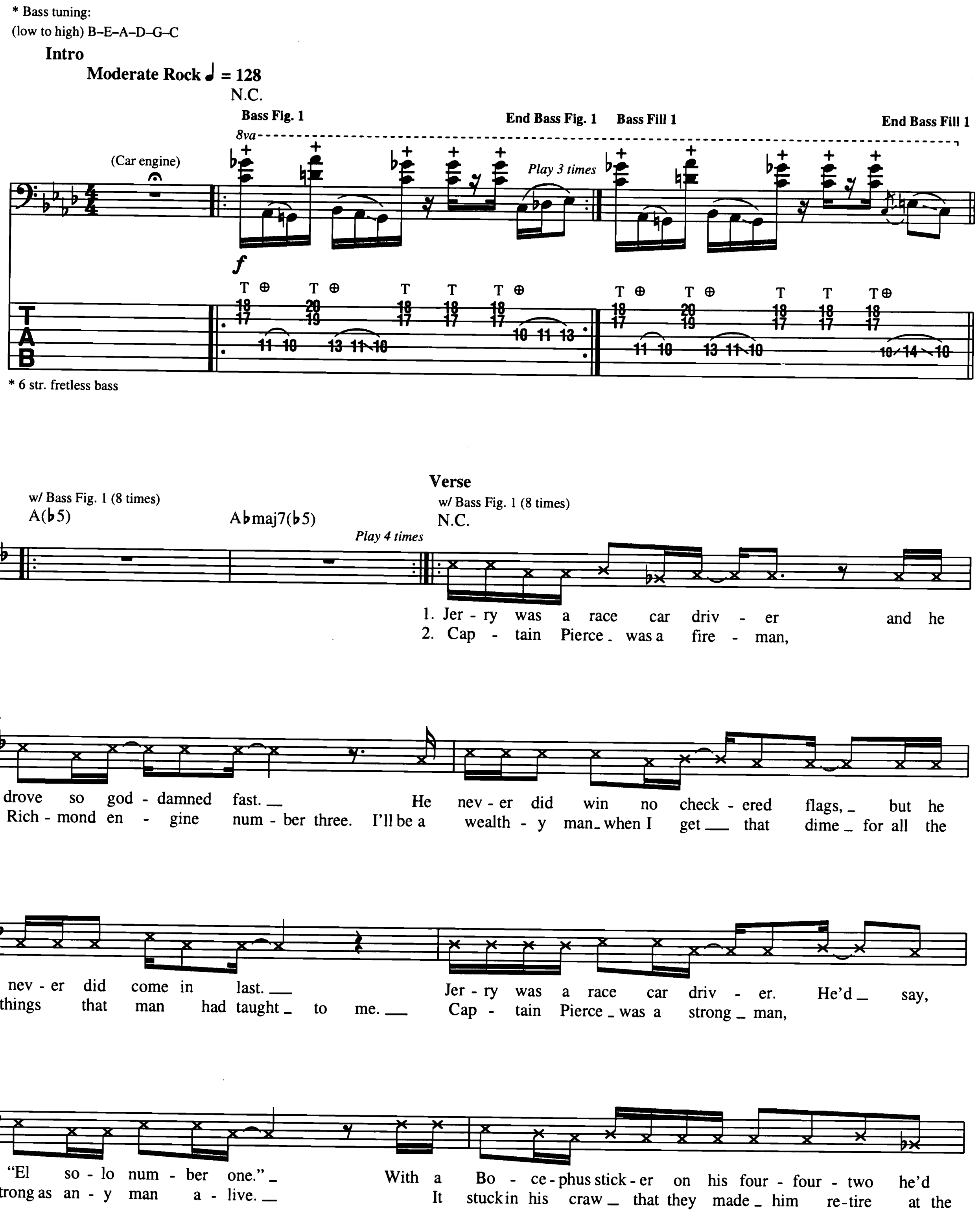

Interlude
End Double-Time ♩ = 76
B5
D.S. al Coda
(take 2nd ending)
B5 D5 E5 G5 F♯5 G5 F♯5 G5 D5 E5 B5 D5 E5 G5 F♯5 G5 F♯5 G5 D5 E5
Coda
Double-Time ♩ = 164
(A5)
(Em)


N.C.(E)
*N.C.(E5)
(D5)
* Chords implied by bass.
(C#5)
(C5)
Guitar Solo
N.C.(E5)
(D5)
(C#5)
(C5)
(E5)
(D5)
(C#5)


(C5)
(E5)
(D5)
(C#5)
(C5)
Outro
(E5)
(D5)
(C#5)
(C5)
(E5)
(D5)
(C#5)
(C5)
(E5)
(D5)
(C#5)
(C5)
(E5)

Jerry Was a Race Car Driver

Lyrics by Les Claypool
Music by Les Claypool, Larry LaLonde and Tim Alexander



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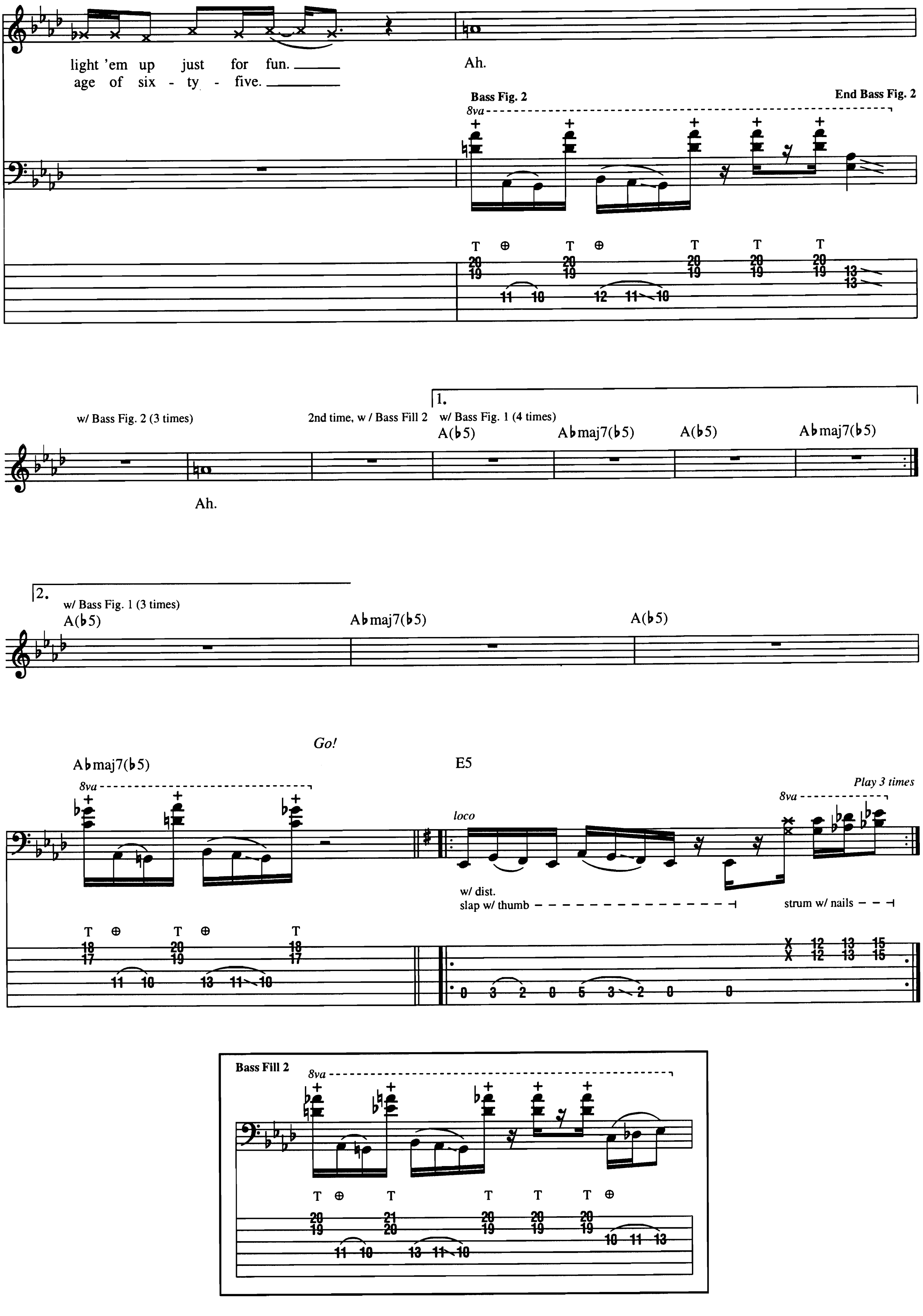
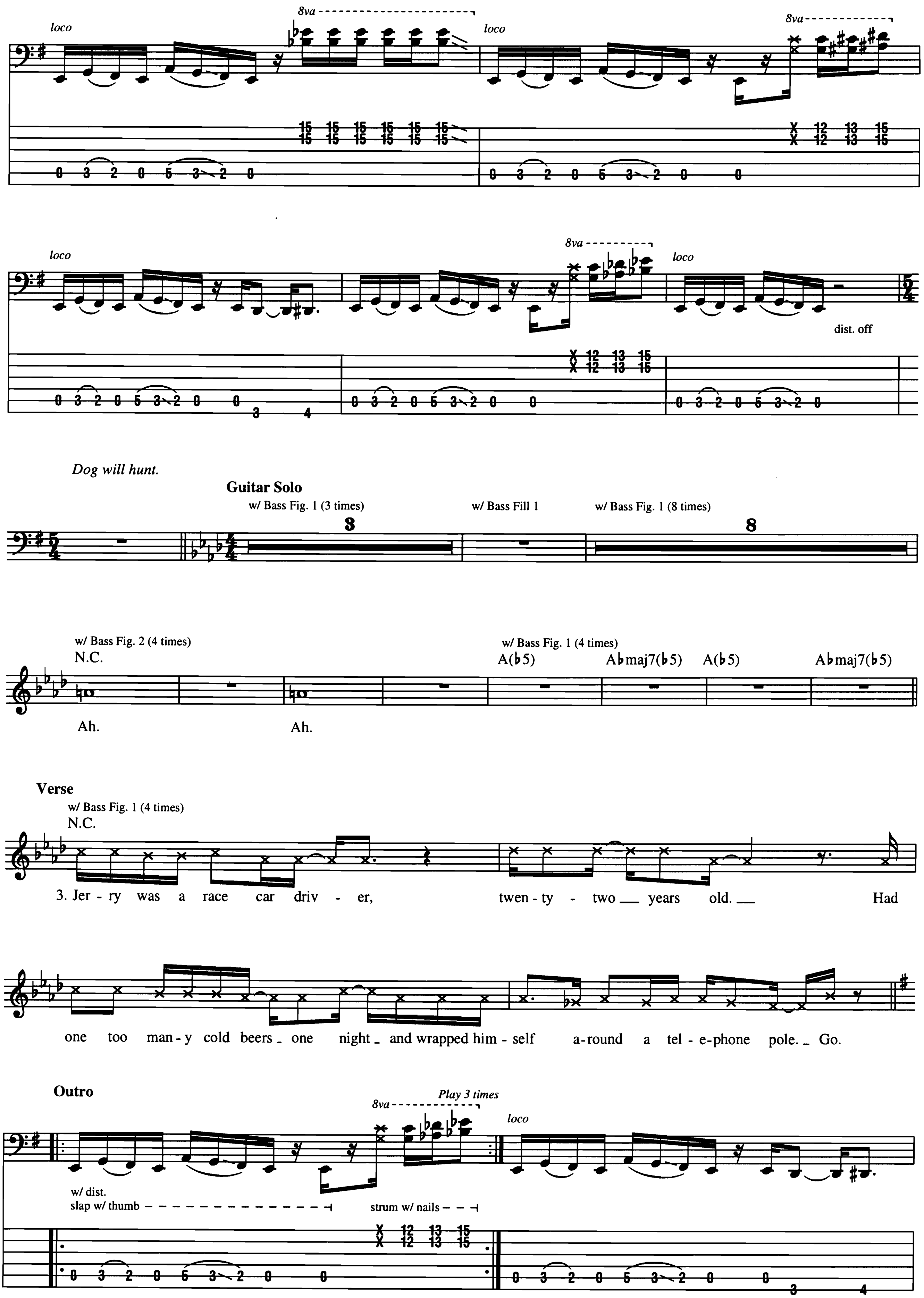
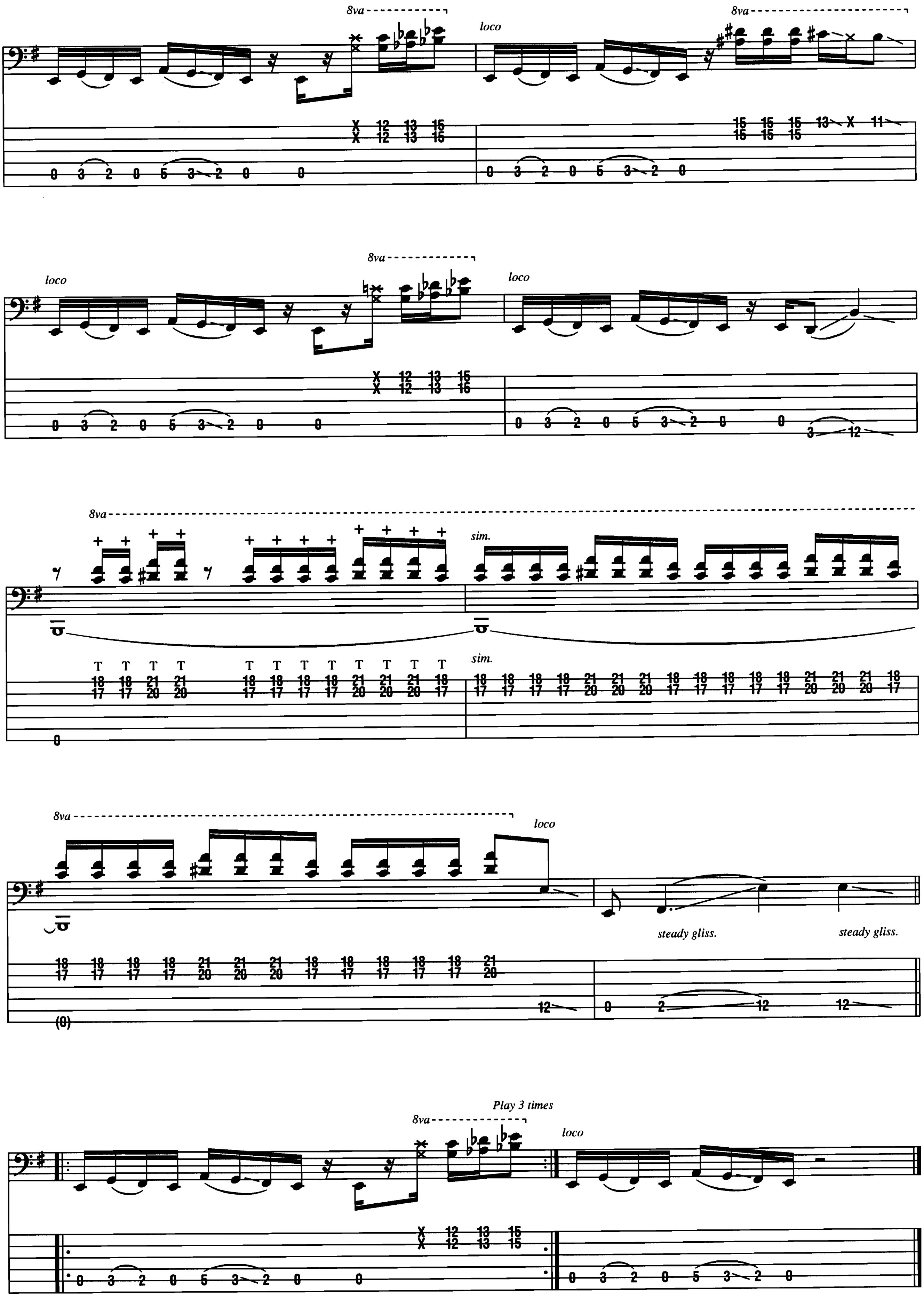

light 'em up just for fun.
age of six - ty - five.
Ah.
Bass Fig. 2
End Bass Fig. 2
8va
w/ Bass Fig. 2 (3 times)
2nd time, w / Bass Fill 2
1.
w/ Bass Fig. 1 (4 times)
A(♭5)
A♭maj7(♭5)
Ah.
2.
w/ Bass Fig. 1 (3 times)
Go!
E5
loco
Play 3 times
w/ dist.
slap w/ thumb
strum w/ nails
Bass Fill 2


loco
8va
loco
8va
loco
8va
loco
dist. off
Dog will hunt.
Guitar Solo
w/ Bass Fig. 1 (3 times)
w/ Bass Fill 1
w/ Bass Fig. 1 (8 times)
w/ Bass Fig. 2 (4 times)
N.C.
w/ Bass Fig. 1 (4 times)
A(♭5) A♭maj7(♭5) A(♭5) A♭maj7(♭5)
Ah.
Ah.
Verse
w/ Bass Fig. 1 (4 times)
N.C.
3. Jer - ry was a race car driv - er, twen - ty - two _ years old. _ Had
one too man - y cold beers _ one night _ and wrapped him - self a - round a tel - e - phone pole. _ Go.
Outro
Play 3 times
8va
loco
w/ dist.
slap w/ thumb
strum w/ nails

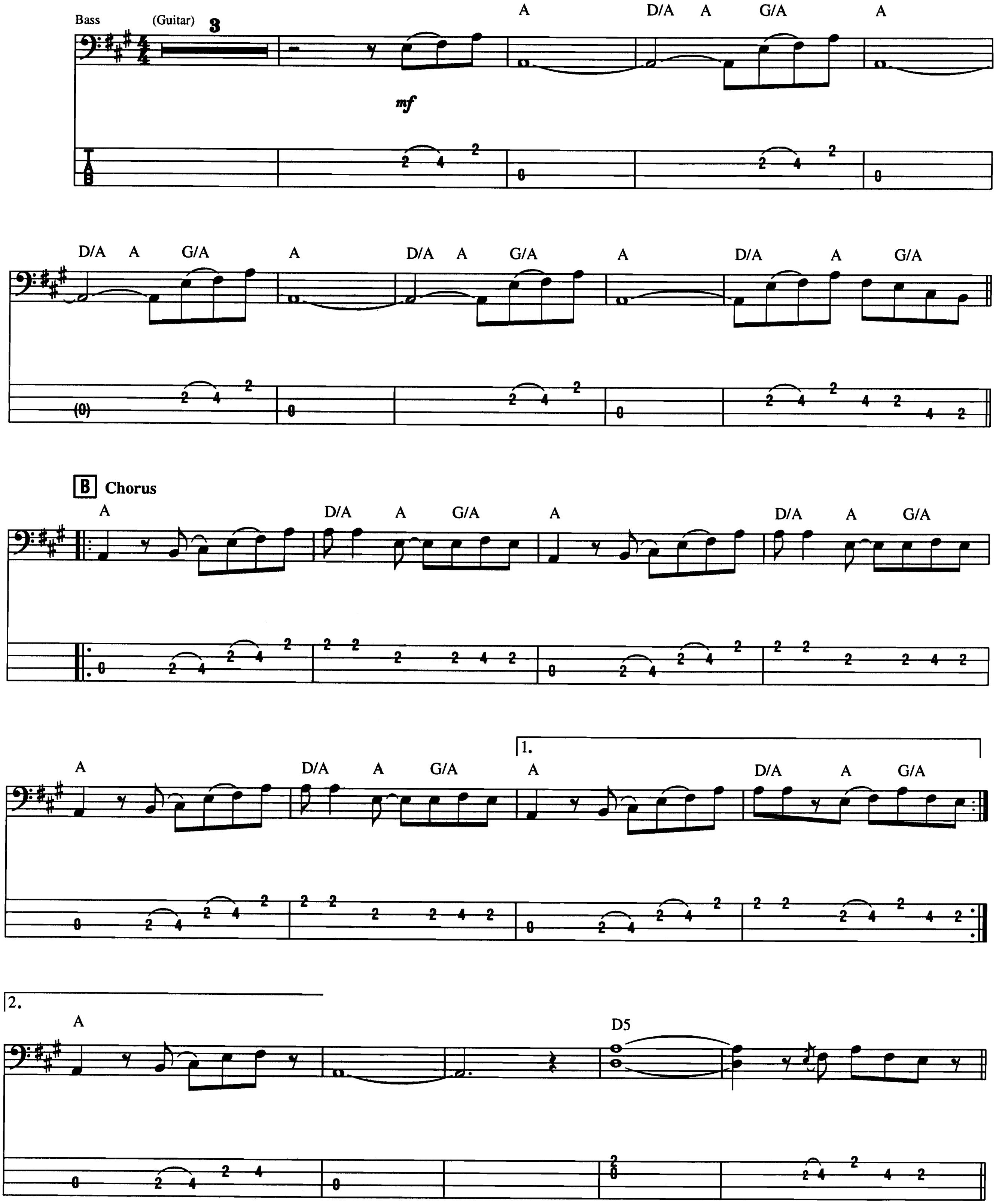

8va
loco
sim.
steady gliss.
Play 3 times

Jessica

Written by Dickey Betts

A Intro

UpTempo Country Rock ♩ = 208



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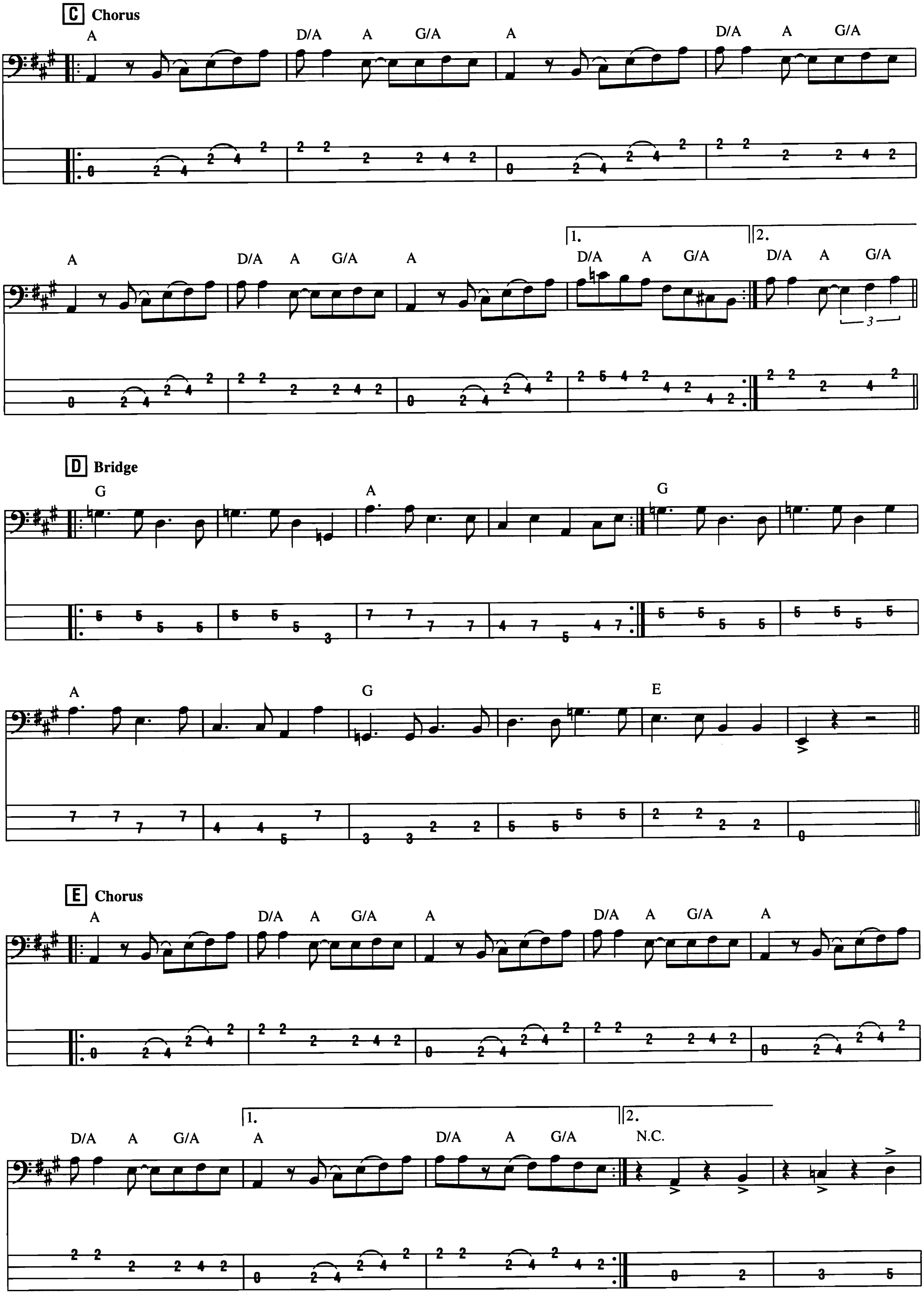
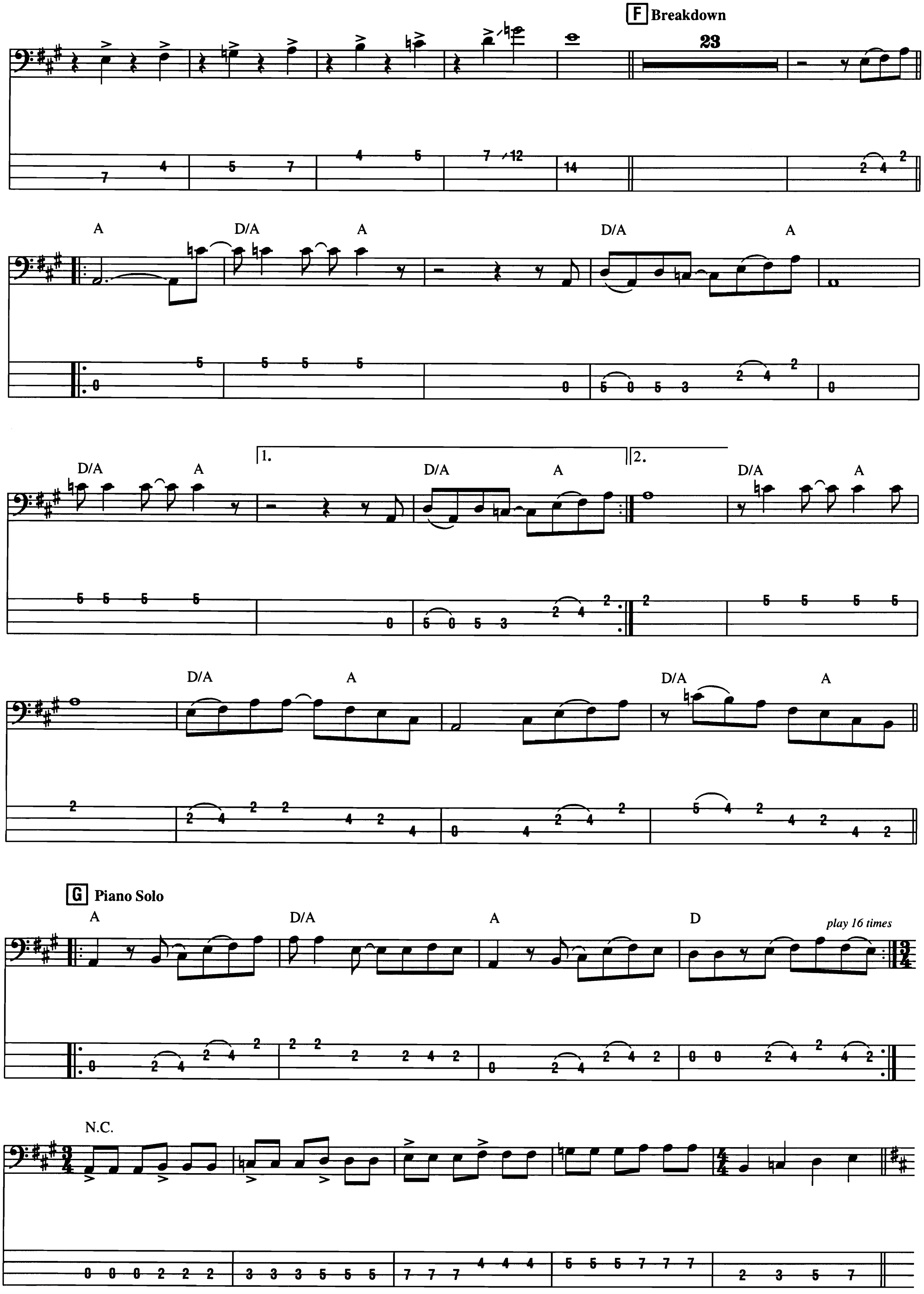
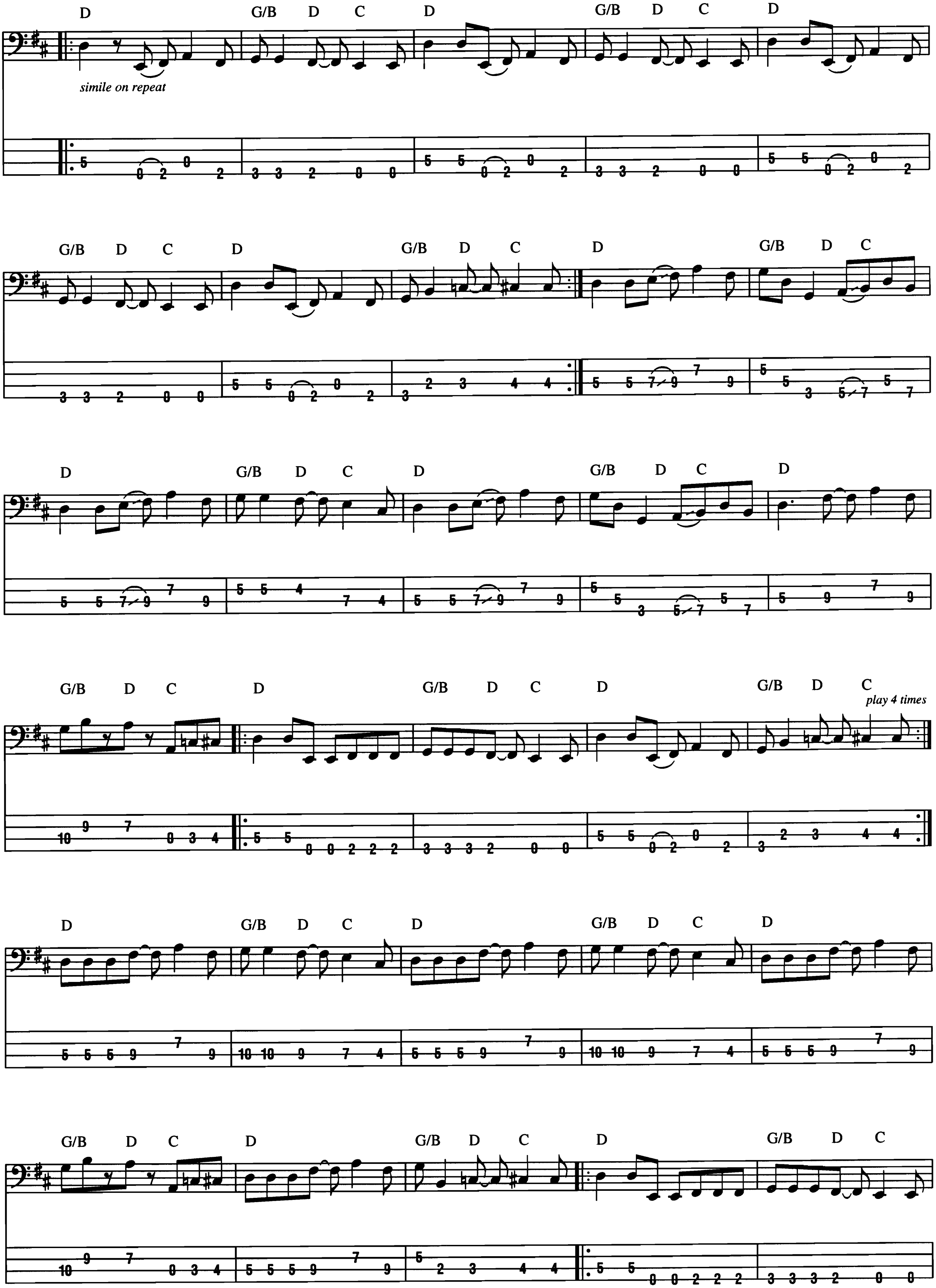
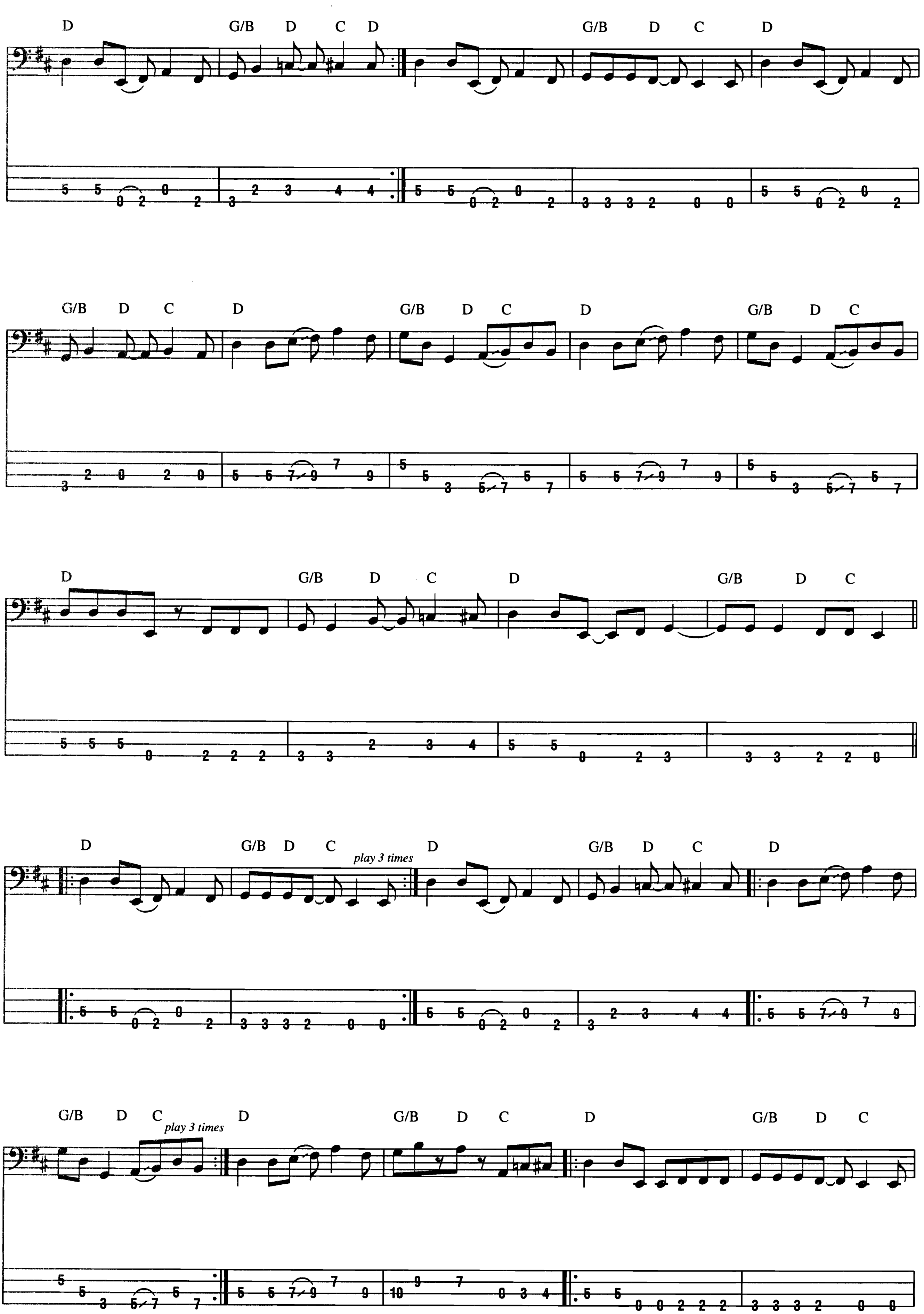
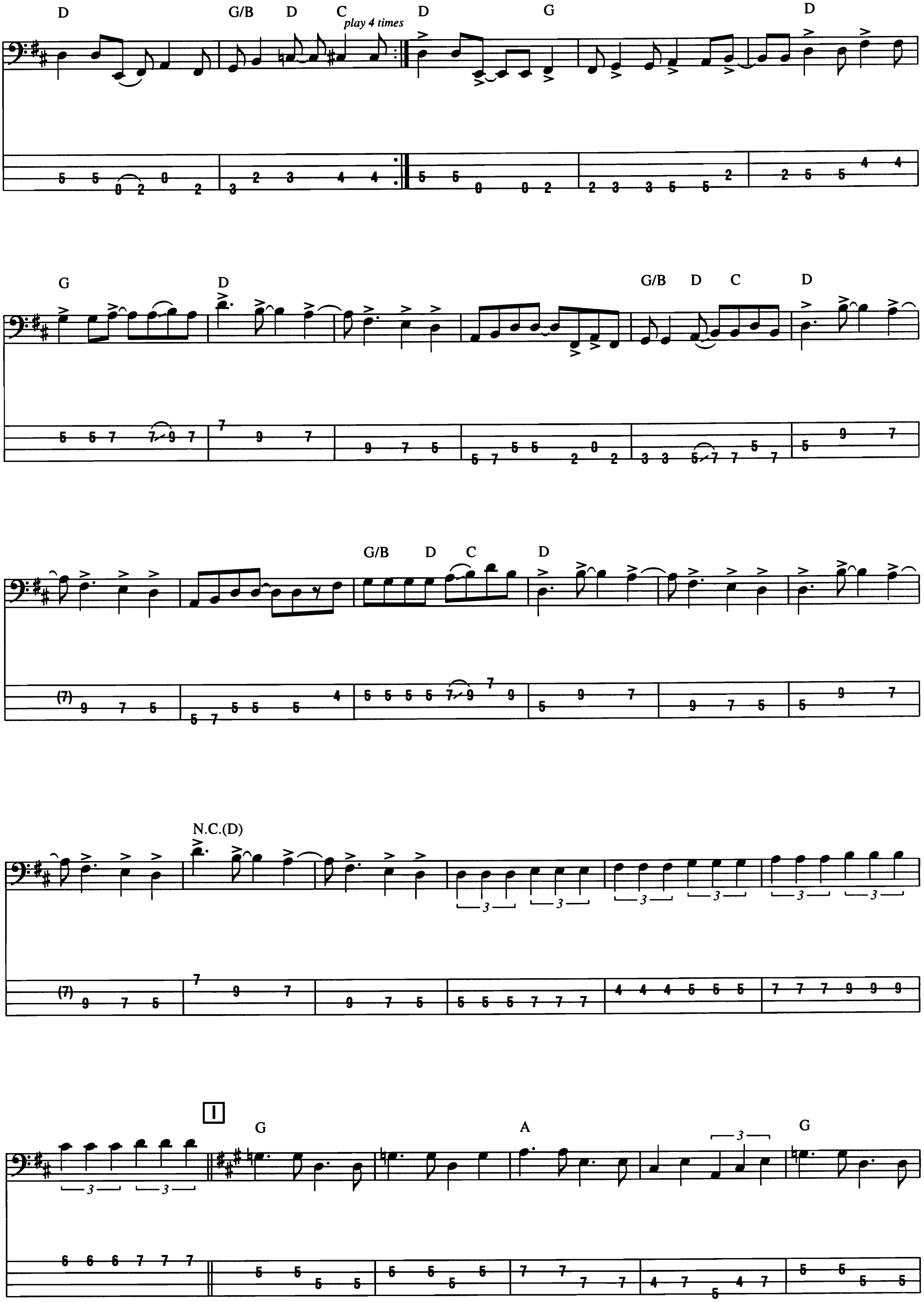

C Chorus
A D/A A G/A A D/A A G/A
A D/A A G/A A
1. D/A A G/A
2. D/A A G/A
D Bridge
G A G
A G E
E Chorus
A D/A A G/A A D/A A G/A A
D/A A G/A
1. A D/A A G/A
2. N.C.

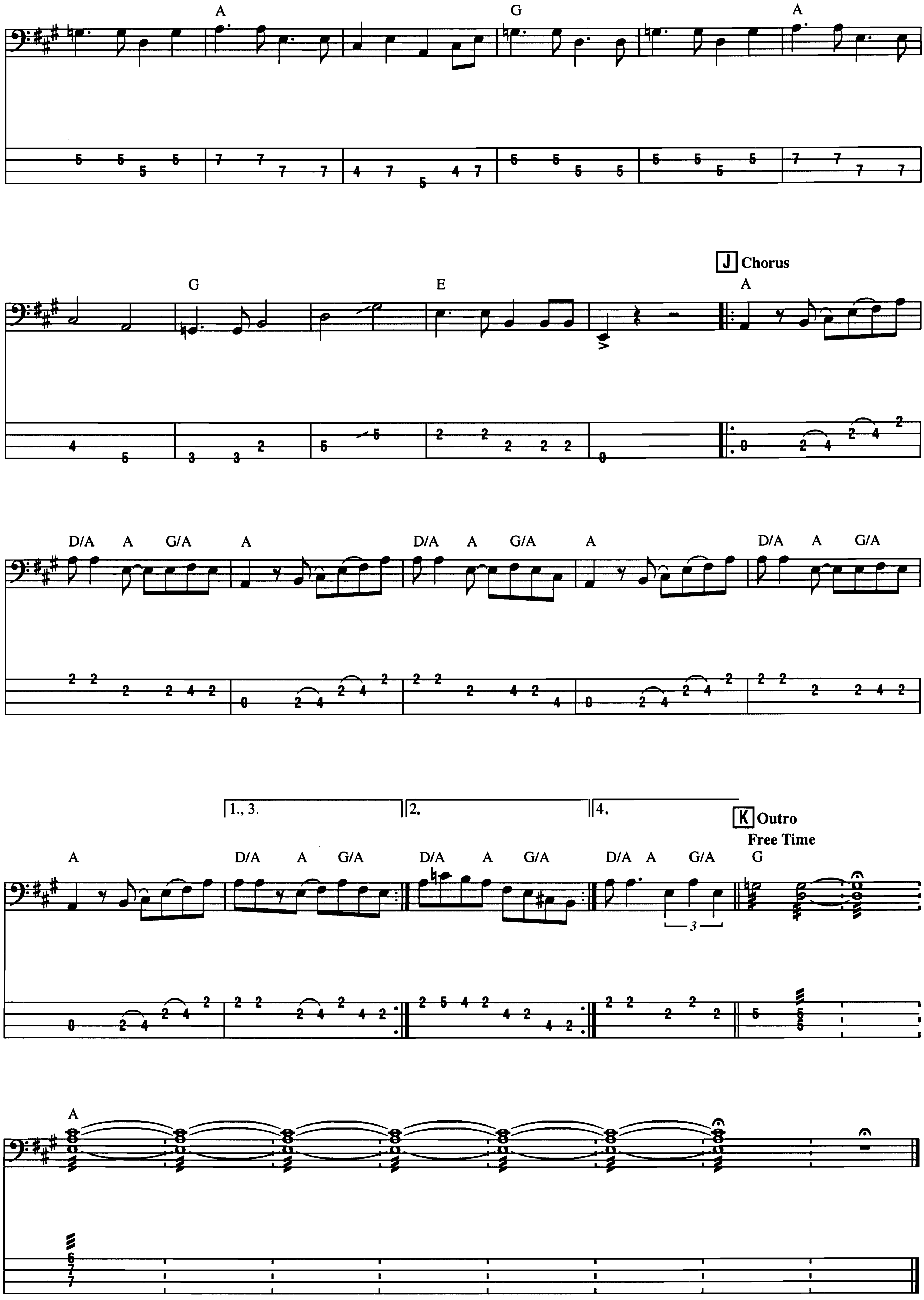

F Breakdown
23
A D/A A D/A A
D/A A
1.
D/A A
2.
D/A A
D/A A D/A A
G Piano Solo
A D/A A D
play 16 times
N.C.

H Guitar Solo



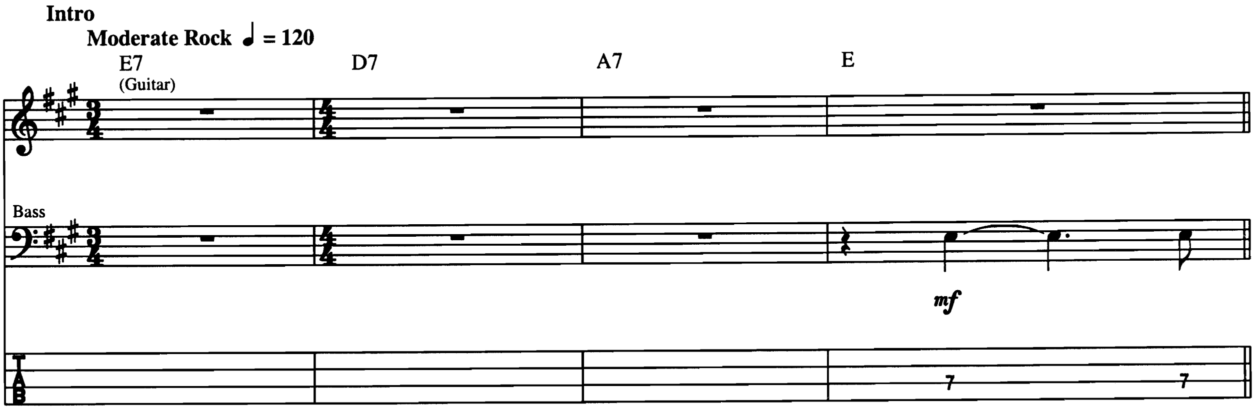

D
G/B D C D
G/B D C
D
G/B D C
D
G/B D C
D
G/B D C
D
G/B D C
D
G/B D C
G/B D C
D
G/B D C
play 3 times
D
G/B D C
D
G/B D C
play 3 times
D
G/B D C
D
G/B D C

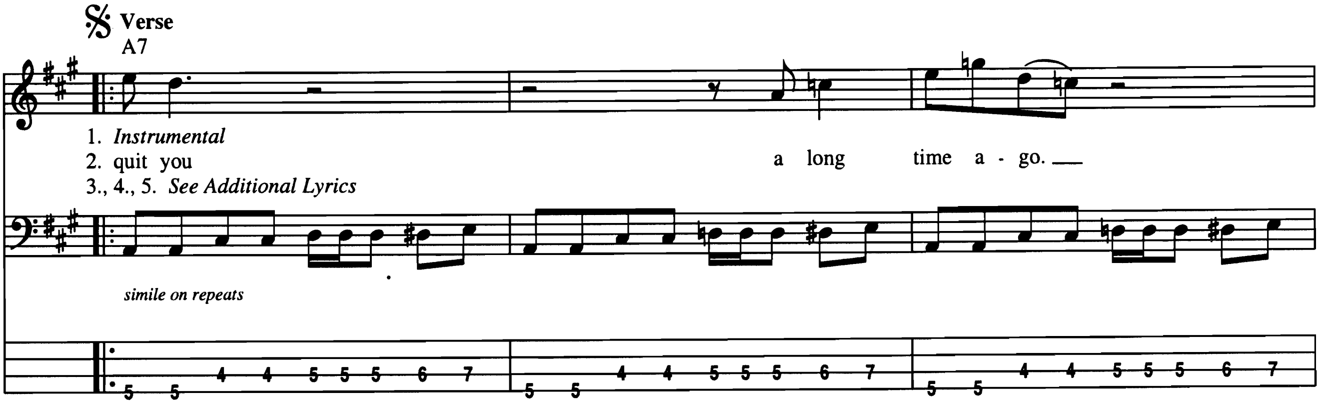

D
G/B
D
C
play 4 times
D
G
D
G
D
G/B
D
C
D
G/B
D
C
D
N.C.(D)
I
G
A
G

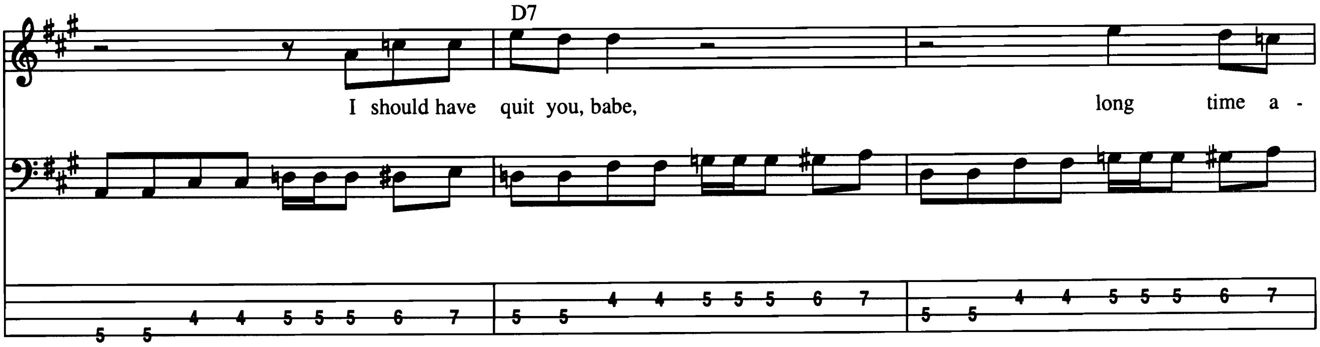

A
G
A
G
E
J Chorus
A
D/A
A
G/A
A
D/A
A
G/A
A
D/A
A
G/A
1., 3.
2.
4.
K Outro
Free Time
A
D/A
A
G/A
D/A
A
G/A
D/A
A
G/A
G
A

Killing Floor

Words and Music by Chester Burnett







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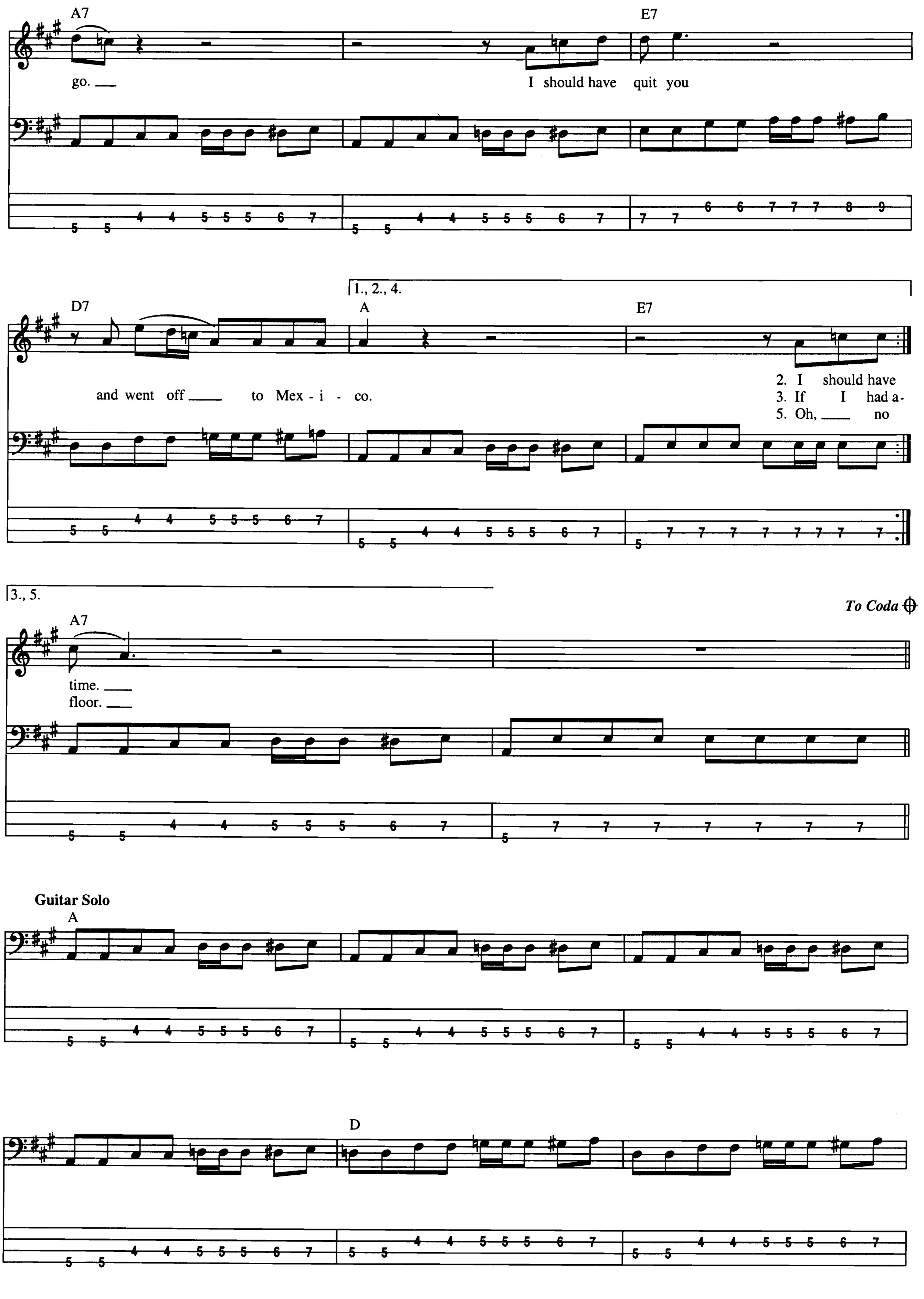
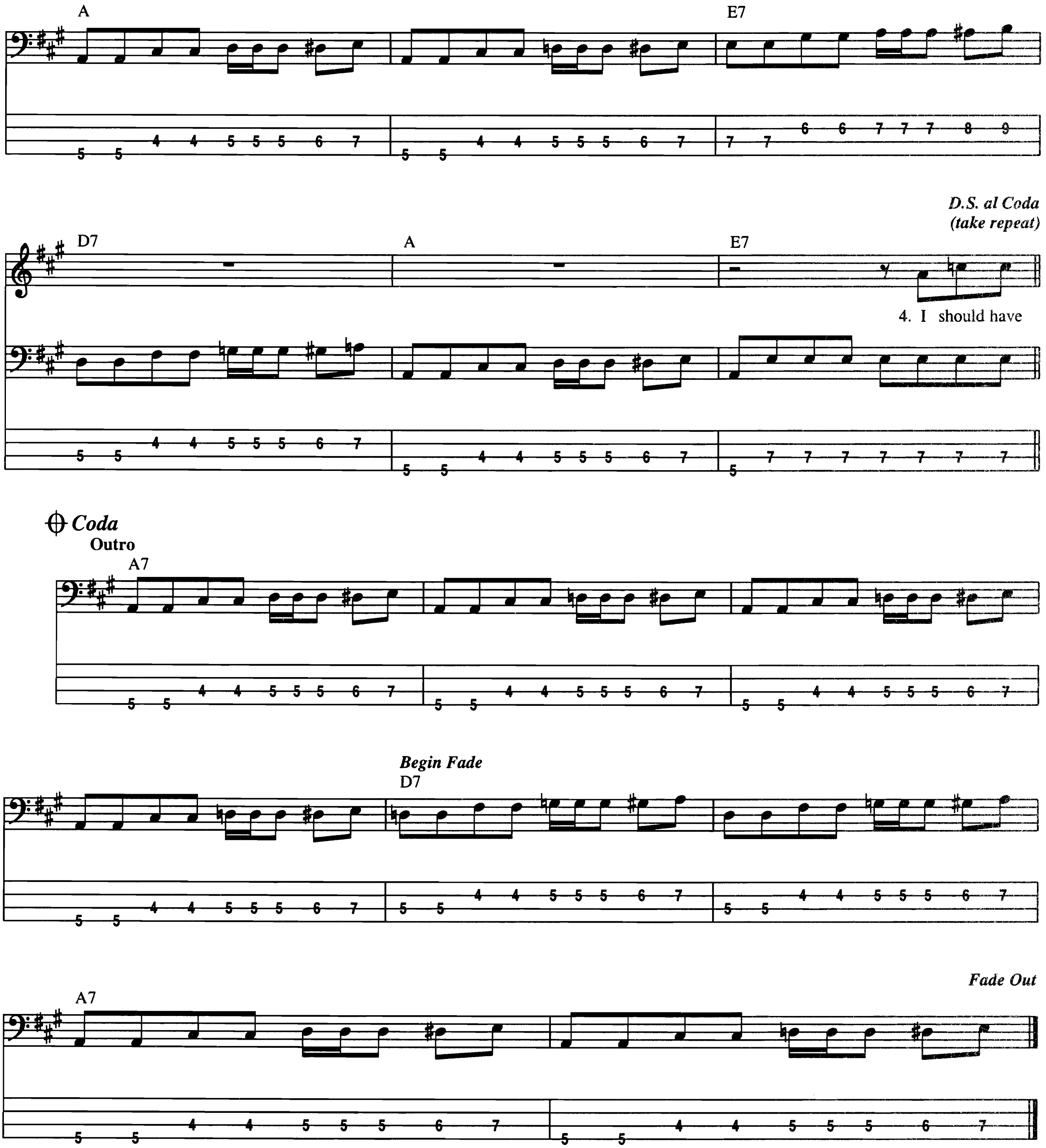

A7
E7
go. ___
I should have quit you
D7
1., 2., 4.
A
E7
and went off ___ to Mex - i - co.
2. I should have
3. If I had a-
5. Oh, ___ no
3., 5.
To Coda
A7
time. ___
floor. ___
Guitar Solo
A
D



Additional Lyrics

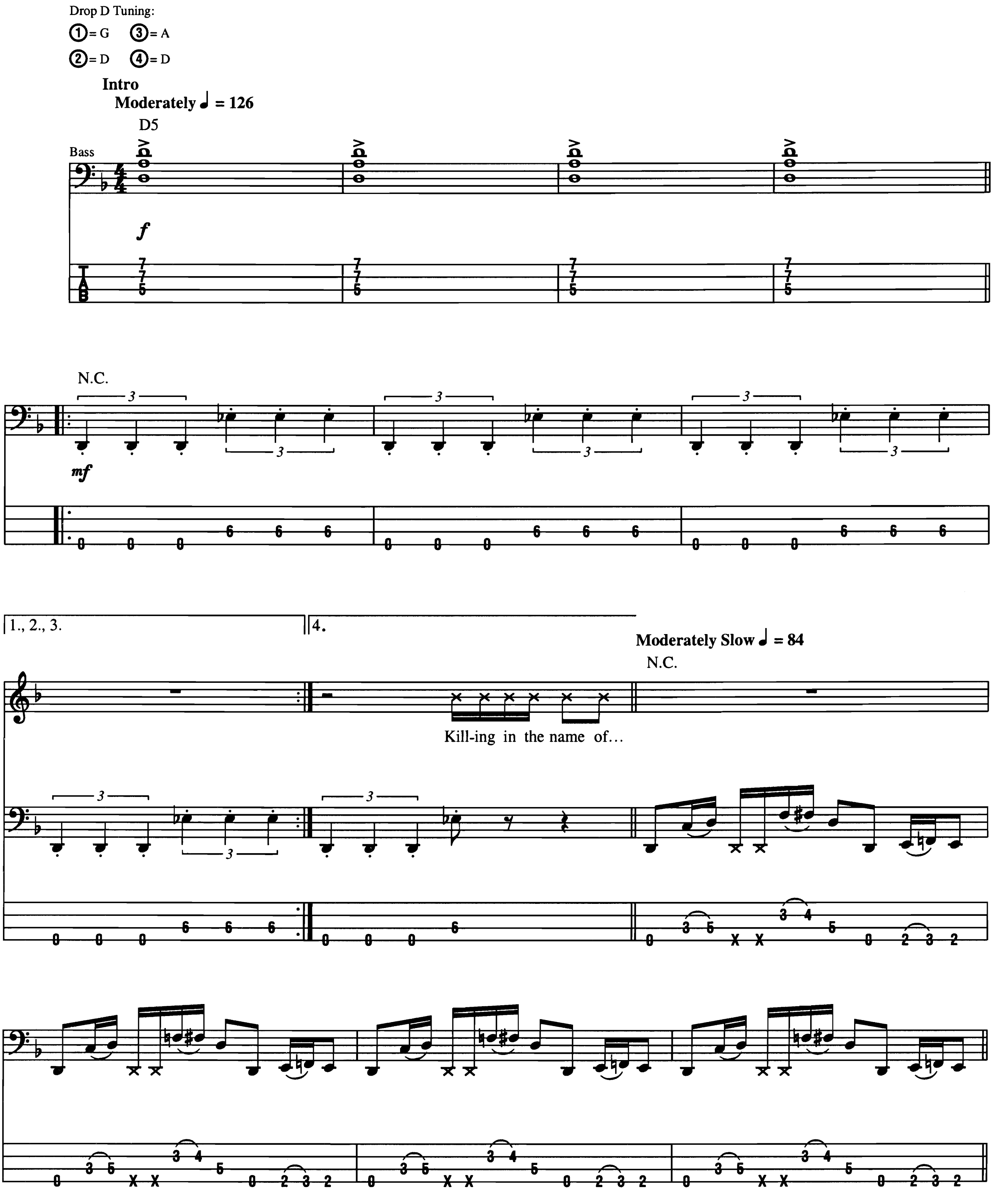
3. If I had a followed my first mind,
   If I had a followed my first mind,
   I'd a been gone since my second time.

4. I should have went on when my friend come from Mexico with me.
   I should have went on when my friend come from Mexico with me.
   But no foolin' with you, baby, I let you put me on the killing floor.

5. Oh no, I should have been gone.
   Oh no, I should have been gone.
   Then I wouldn't have been here, down on the killing floor.

Killing in the Name

Written and Arranged by Rage Against The Machine



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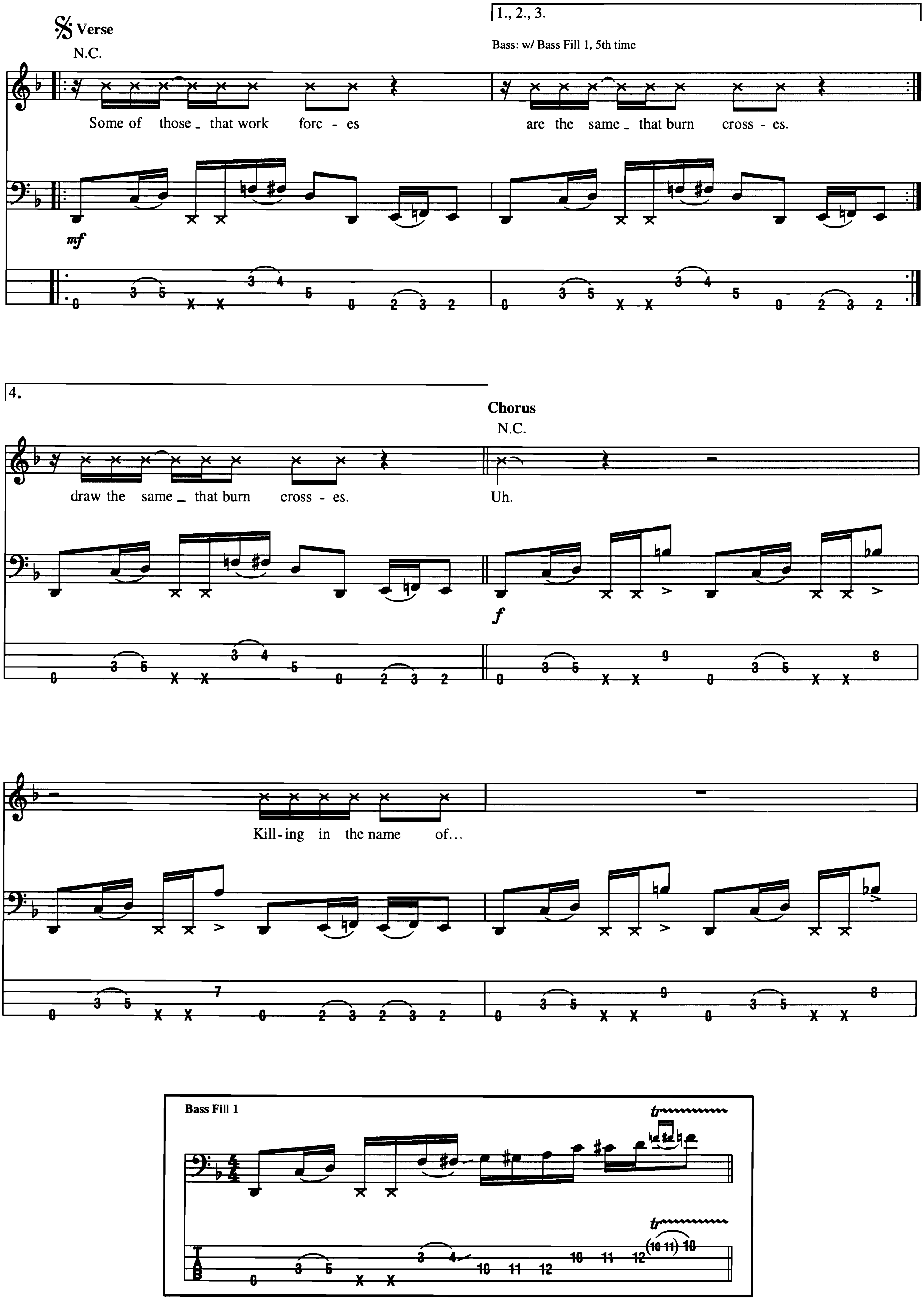
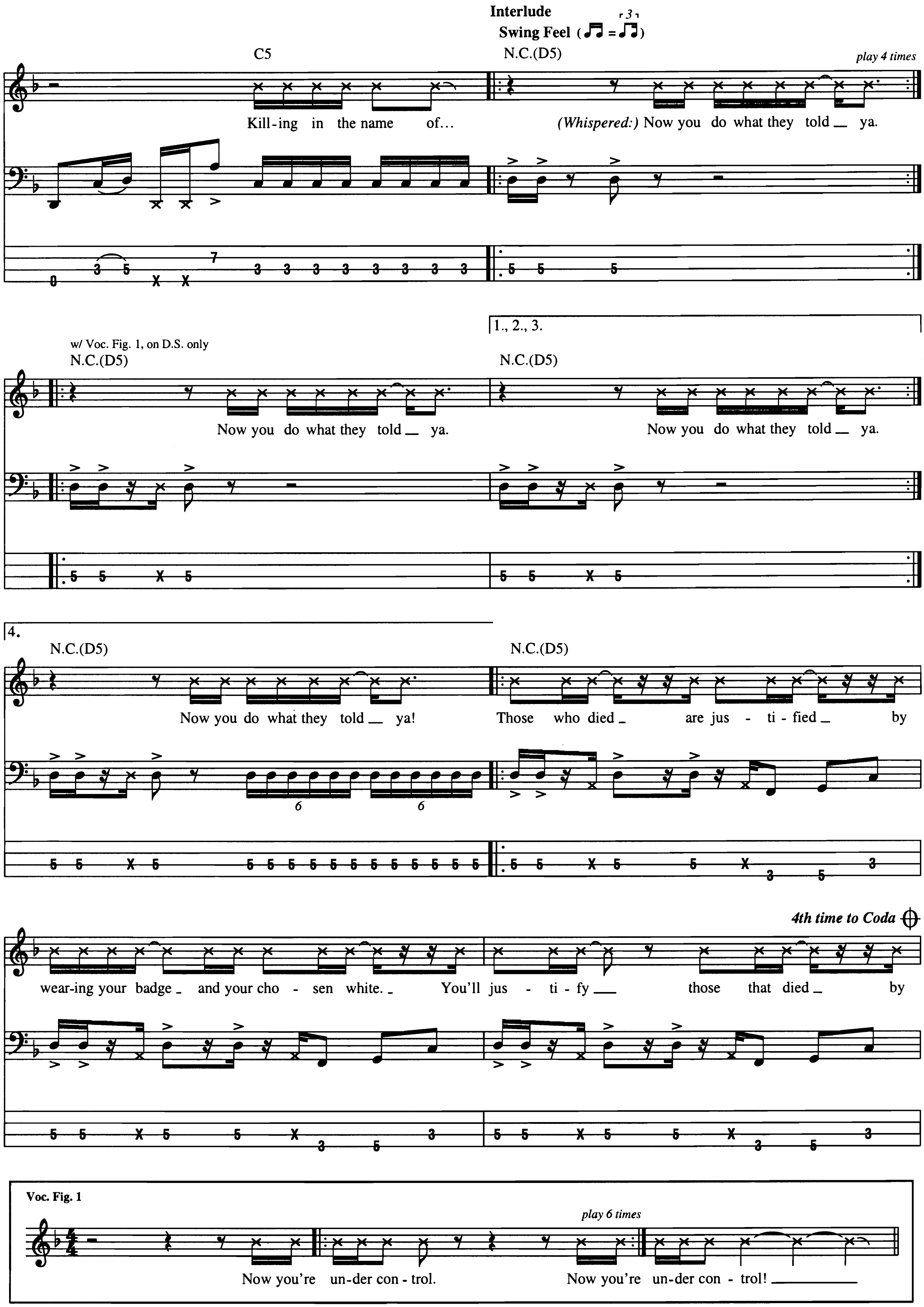
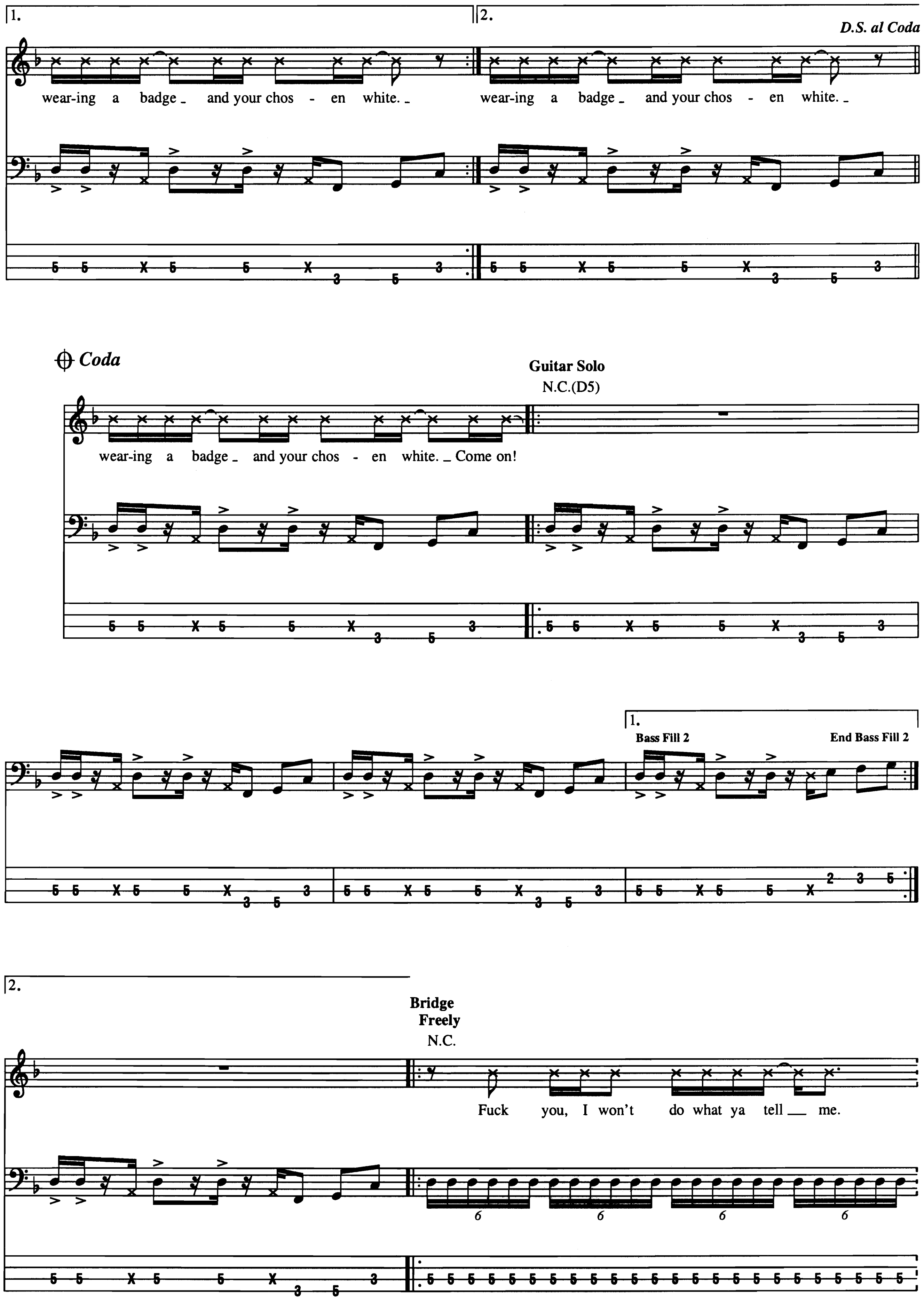
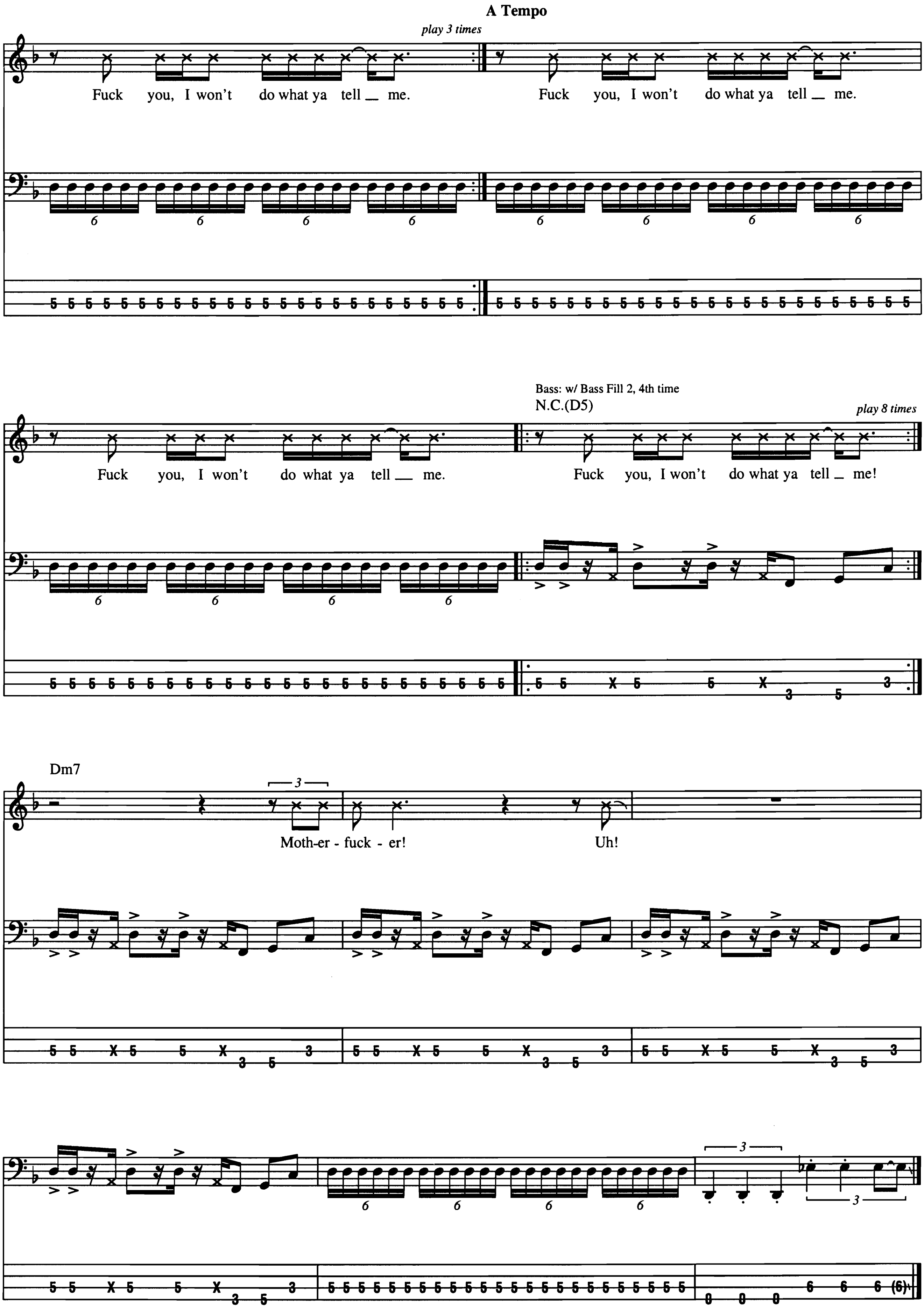

Verse
N.C.
1., 2., 3.
Bass: w/ Bass Fill 1, 5th time
Some of those _ that work forc - es
are the same _ that burn cross - es.
mf
4.
Chorus
N.C.
draw the same _ that burn cross - es.
Uh.
f
Kill-ing in the name of...
Bass Fill 1

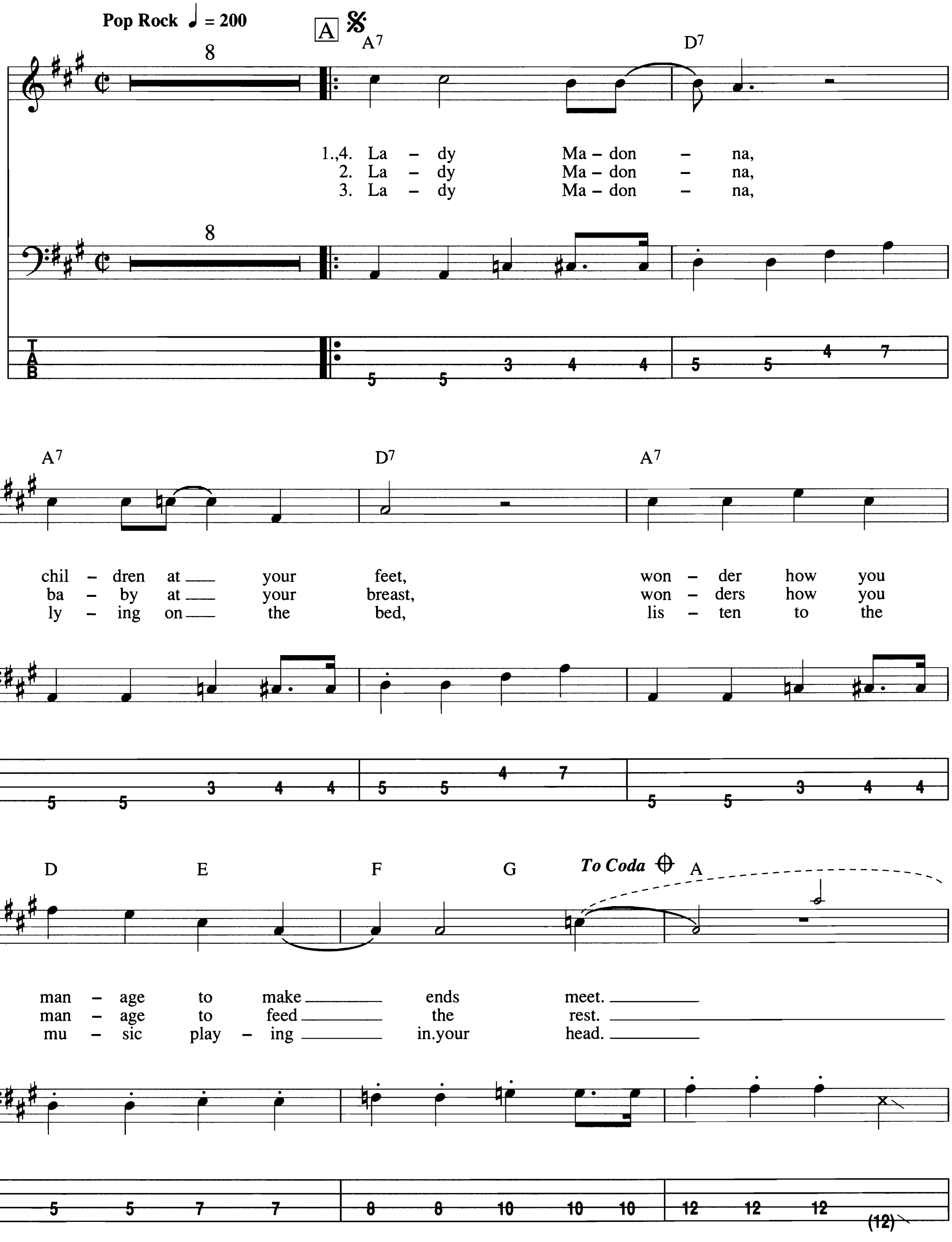

Interlude
Swing Feel
C5
N.C.(D5)
play 4 times
Kill-ing in the name of...
(Whispered:) Now you do what they told ya.
1., 2., 3.
w/ Voc. Fig. 1, on D.S. only
N.C.(D5)
Now you do what they told ya.
N.C.(D5)
Now you do what they told ya.
4.
N.C.(D5)
Now you do what they told ya!
N.C.(D5)
Those who died are jus - ti - fied by
4th time to Coda
wear-ing your badge and your cho - sen white. You'll jus - ti - fy those that died by
Voc. Fig. 1
play 6 times
Now you're un-der con - trol. Now you're un-der con - trol!


1.
2.
D.S. al Coda
wear-ing a badge_ and your chos - en white._
wear-ing a badge_ and your chos - en white._
Coda
Guitar Solo
N.C.(D5)
wear-ing a badge_ and your chos - en white._ Come on!
1.
Bass Fill 2
End Bass Fill 2
2.
Bridge
Freely
N.C.
Fuck you, I won't do what ya tell_ me.


A Tempo
play 3 times
Fuck you, I won't do what ya tell _ me.
Fuck you, I won't do what ya tell _ me.
Fuck you, I won't do what ya tell _ me.
Bass: w/ Bass Fill 2, 4th time
N.C.(D5)
play 8 times
Fuck you, I won't do what ya tell _ me!
Dm7
Moth-er - fuck - er!
Uh!

Lady Madonna

Words and Music by John Lennon and Paul McCartney



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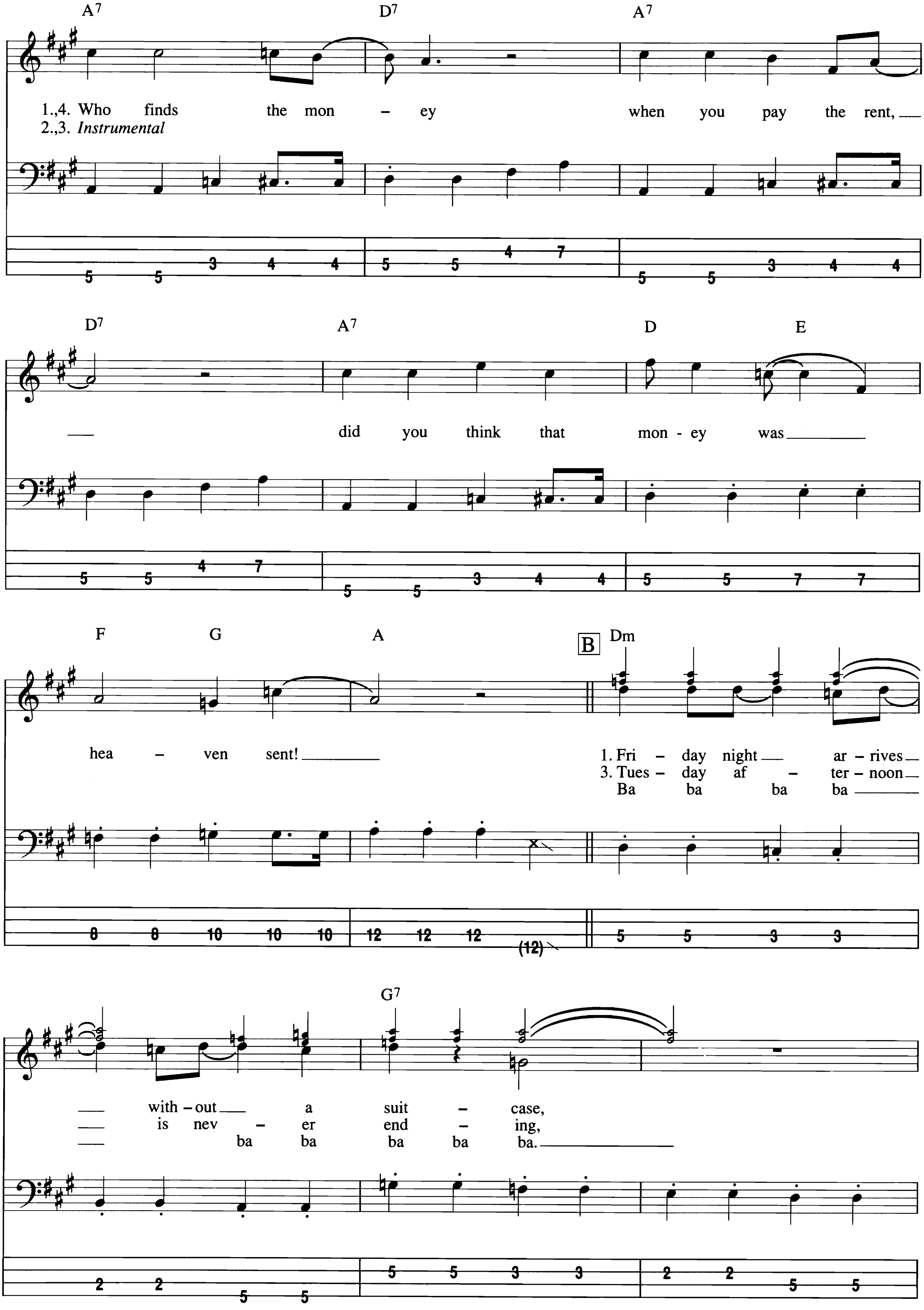
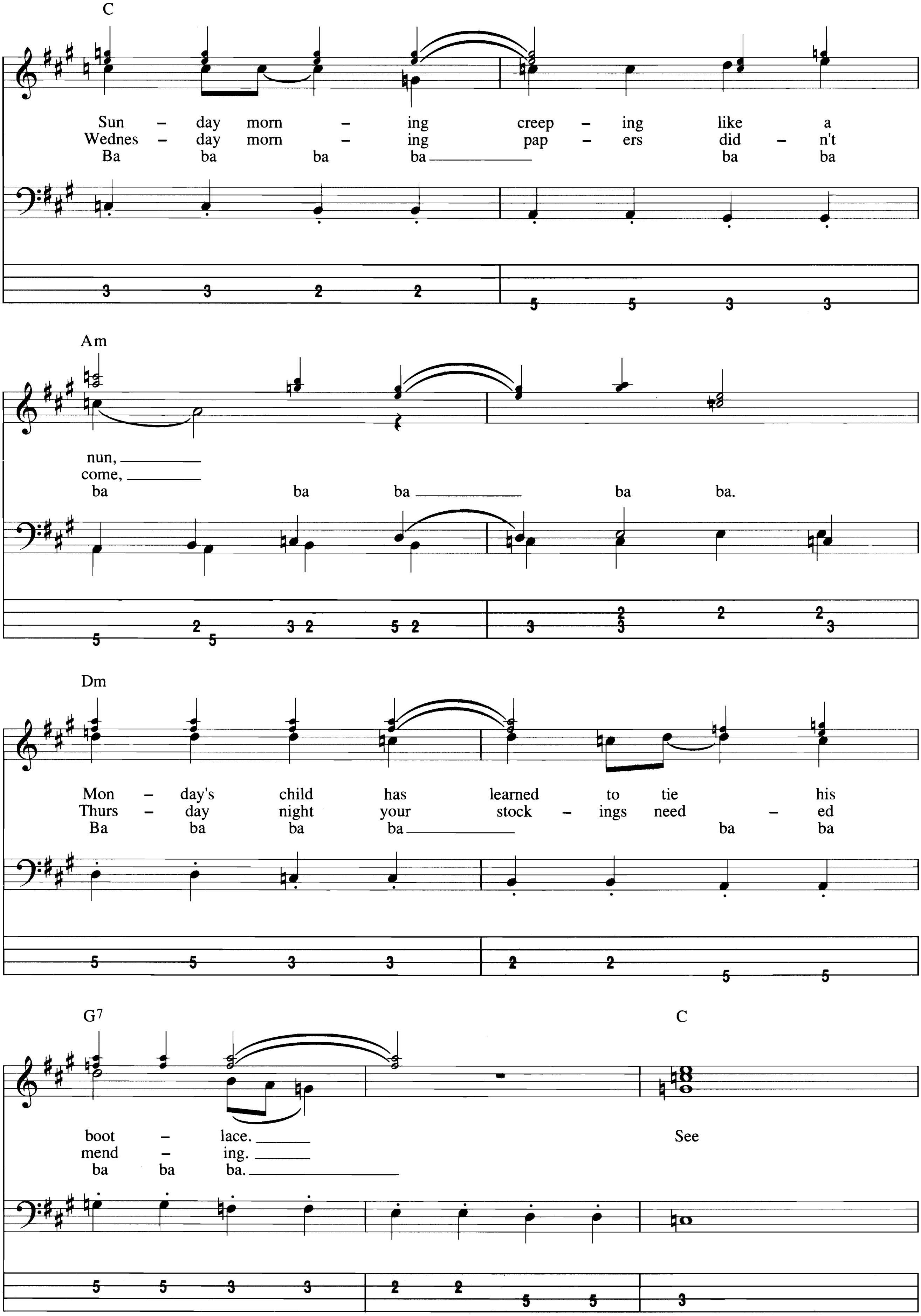
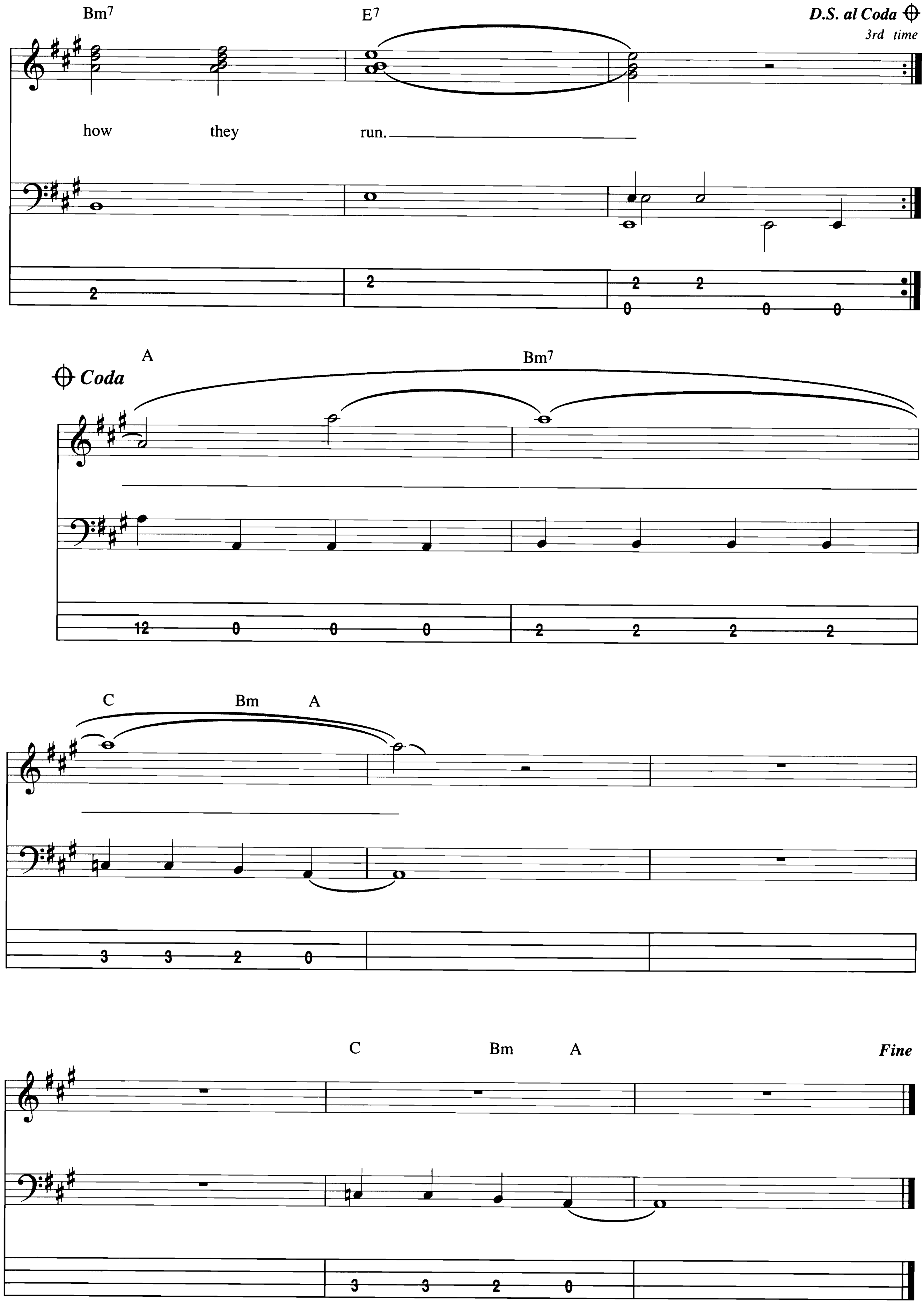

A7 D7 A7
1.,4. Who finds the mon - ey when you pay the rent,
2.,3. Instrumental
D7 A7 D E
did you think that mon - ey was
F G A
hea - ven sent!
B
Dm
1. Fri - day night ar - rives
3. Tues - day af - ter - noon
Ba ba ba ba
G7
with - out a suit - case,
is nev - er end - ing,
ba ba ba ba ba.


C
Sun - day morn - ing creep - ing like a
Wednes - day morn - ing pap - ers did - n't
Ba ba ba ba ba ba
Am
nun,
come,
ba ba ba ba ba.
Dm
Mon - day's child has learned to tie his
Thurs - day night your stock - ings need - ed
Ba ba ba ba ba ba
G7
boot - lace.
mend - ing.
ba ba ba.
C
See

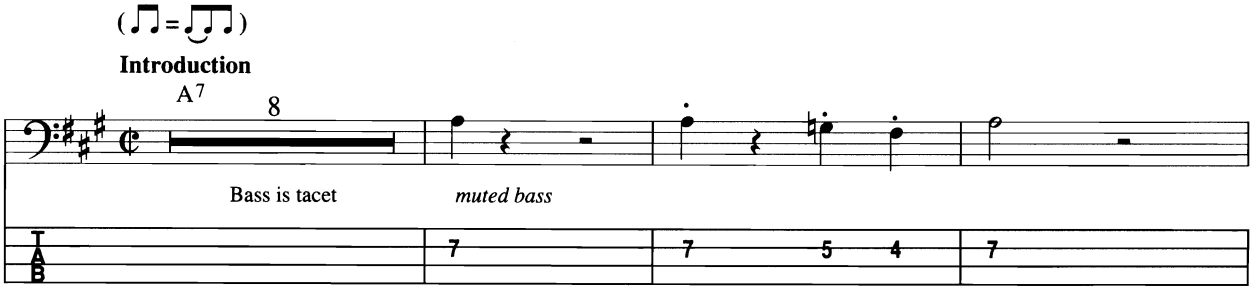

Bm7
E7
D.S. al Coda
3rd time
how
they
run.
Coda
A
Bm7
C
Bm
A
C
Bm
A
Fine

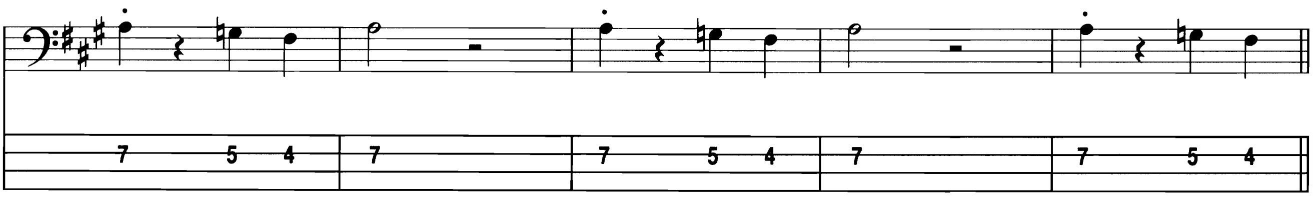
Lay Down Sally

Words and Music by Eric Clapton, Marcy Levy and George Terry

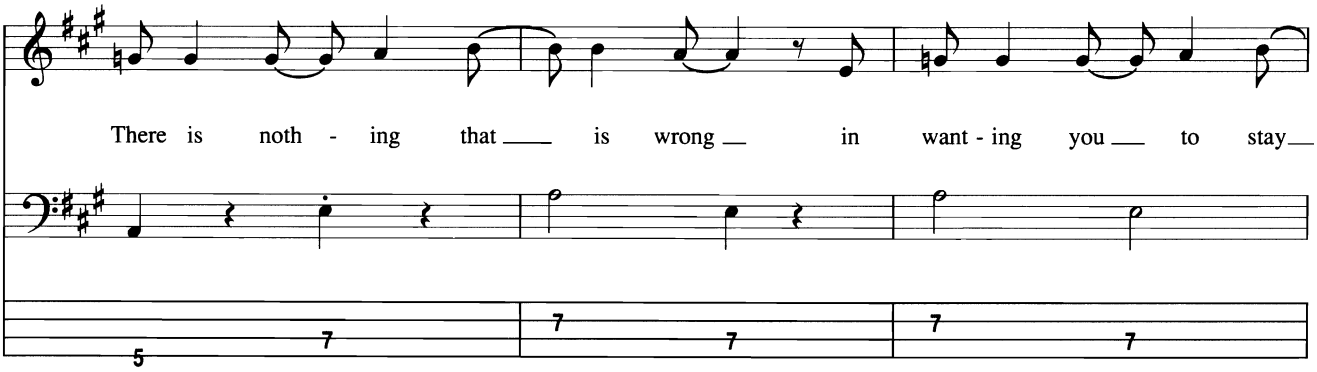
Country Shuffle (𝅗𝅥 = 95)

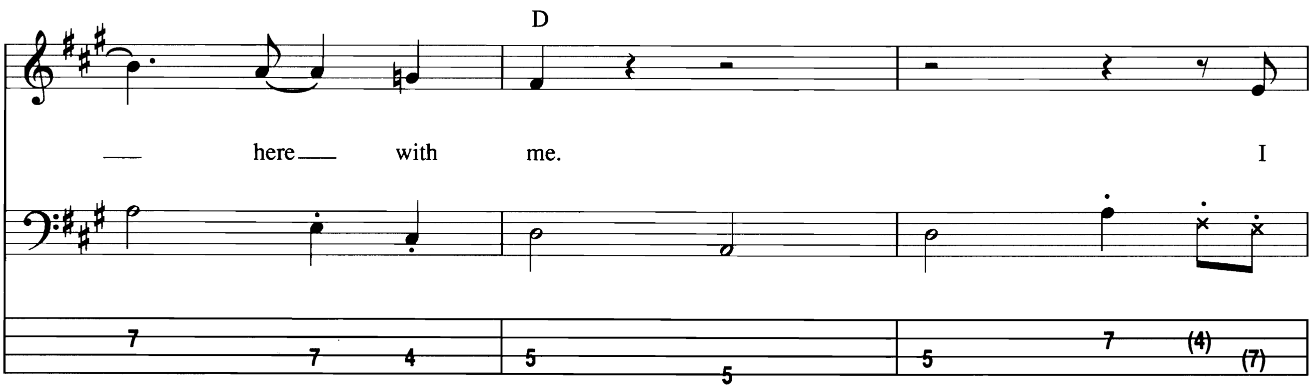
Introduction





Verse





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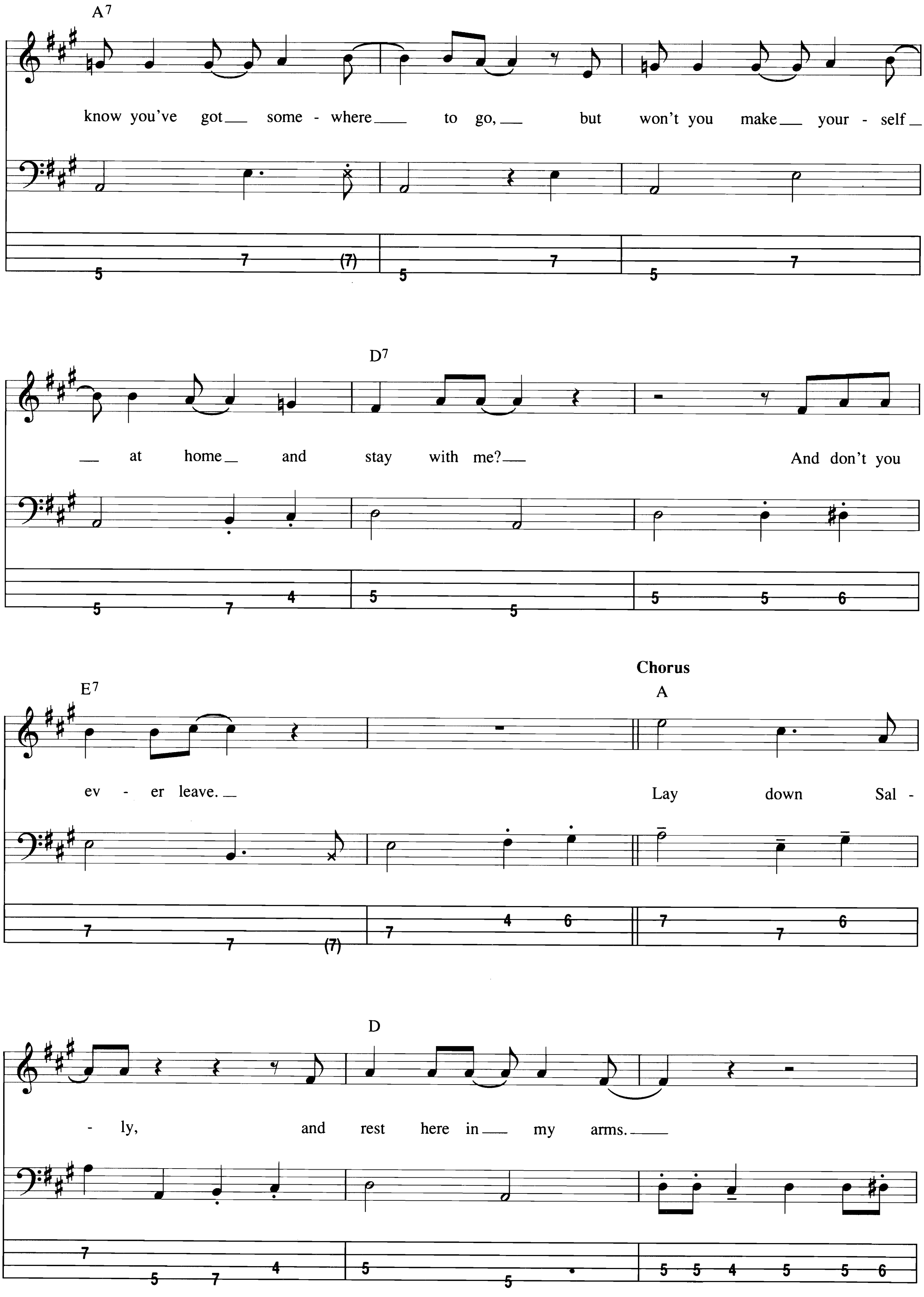
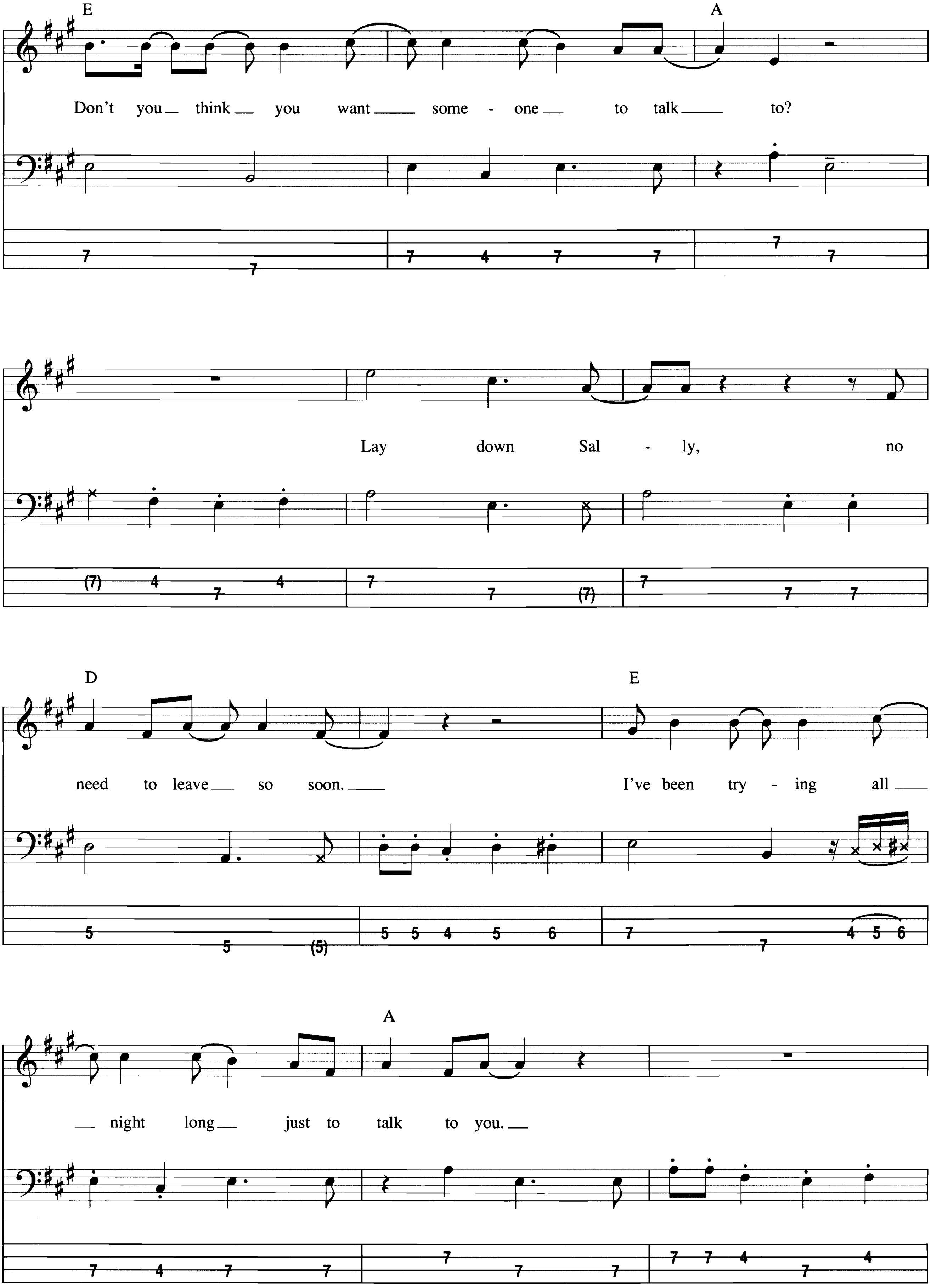
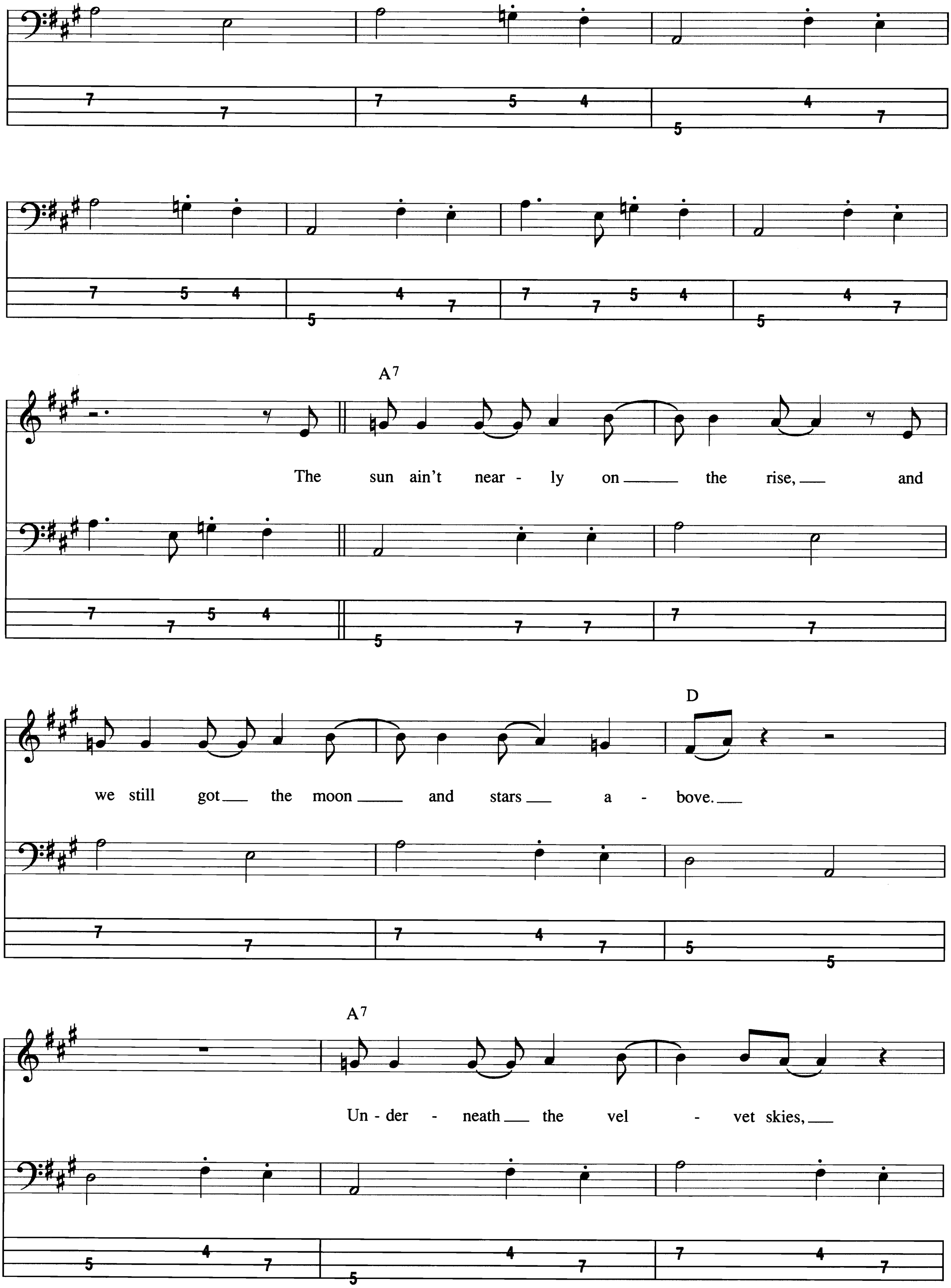
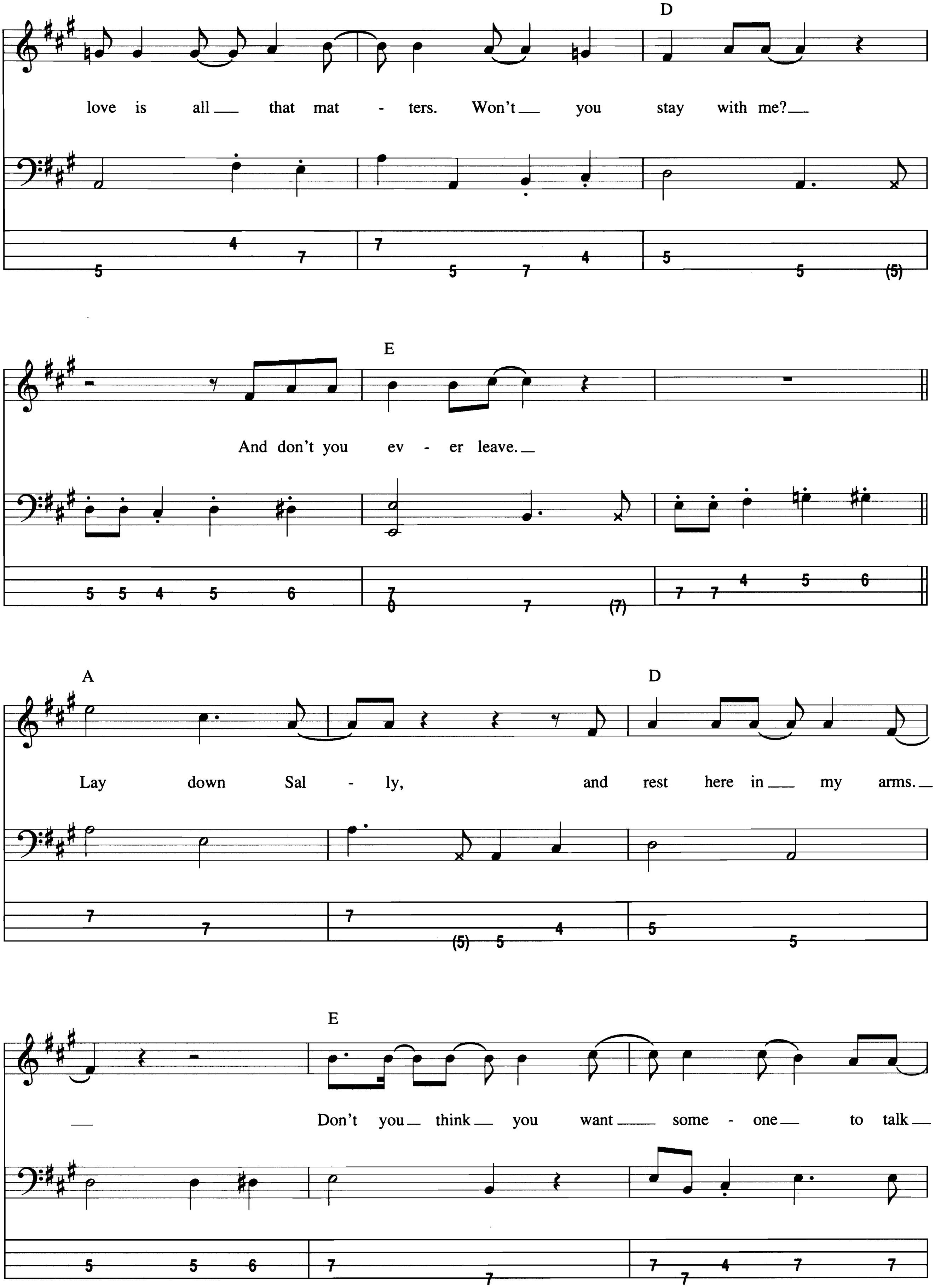
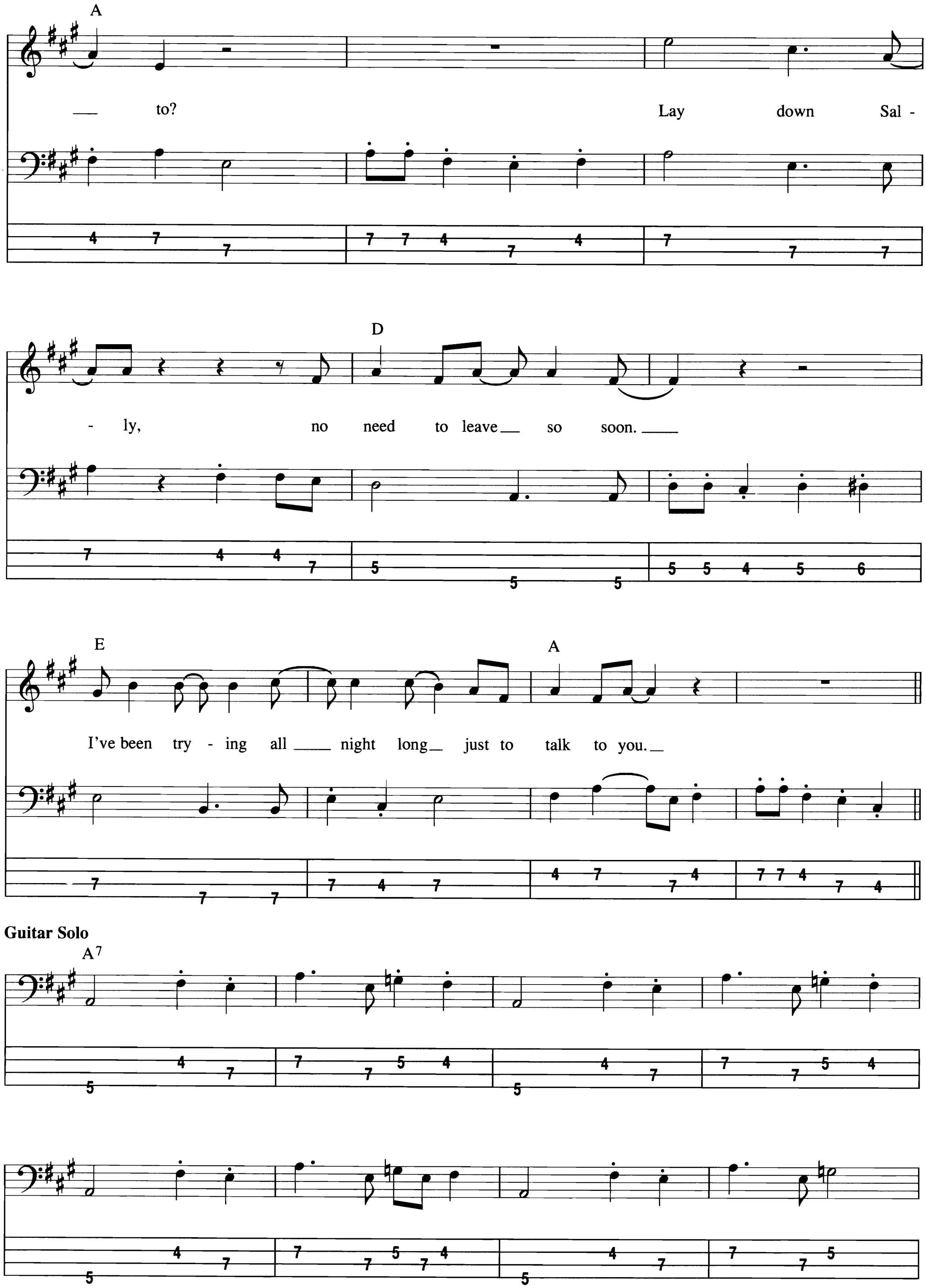
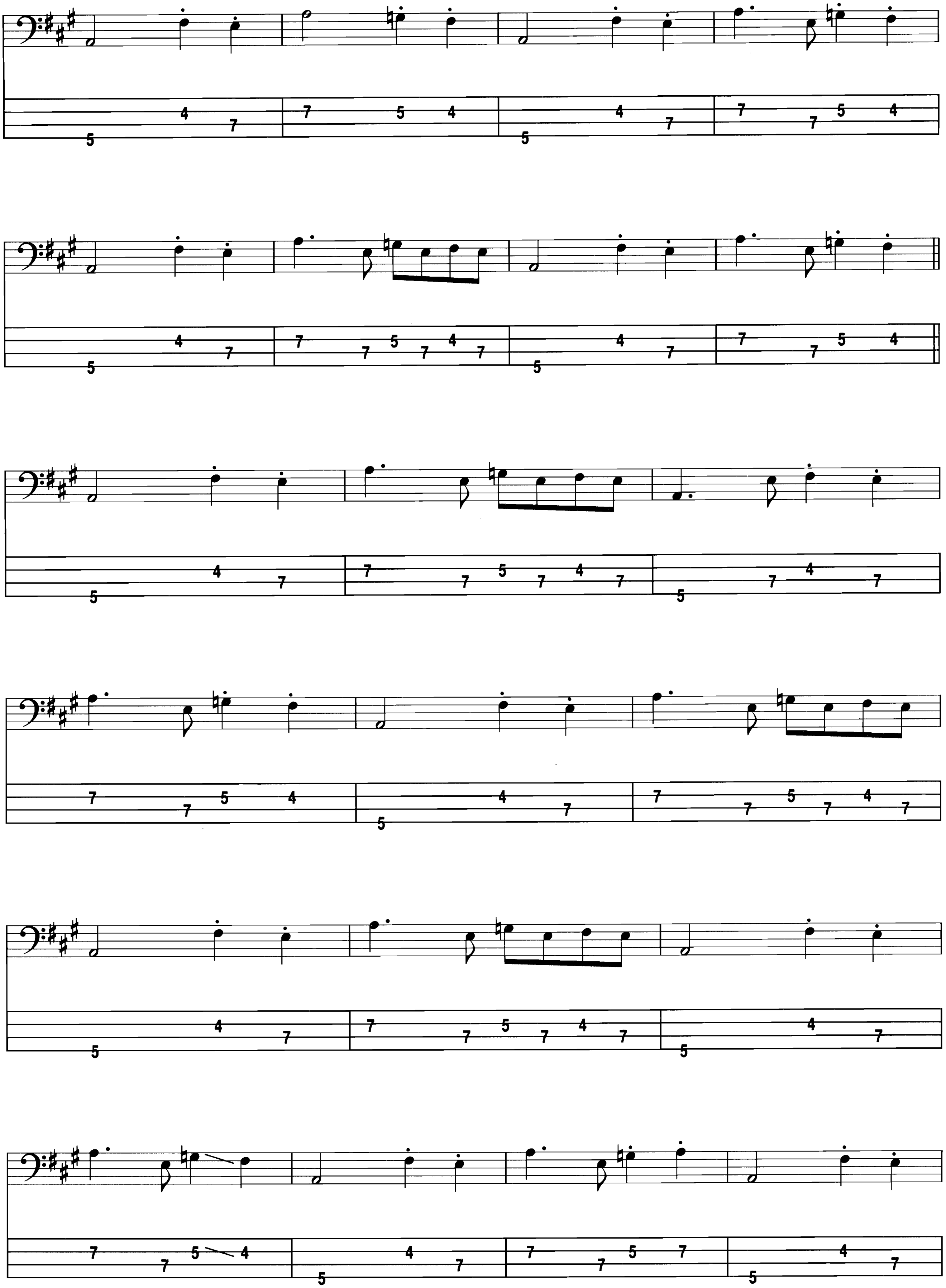

A7
know you've got some - where to go, but won't you make your - self
D7
at home and stay with me? And don't you
E7
ev - er leave.
Chorus
A
Lay down Sal - ly, and rest here in my arms.
D
5 7 (7) 5 7 5 7
5 7 4 5 5 5 5 6
7 7 (7) 7 4 6 7 7 6
7 5 7 4 5 5 5 5 4 5 5 6

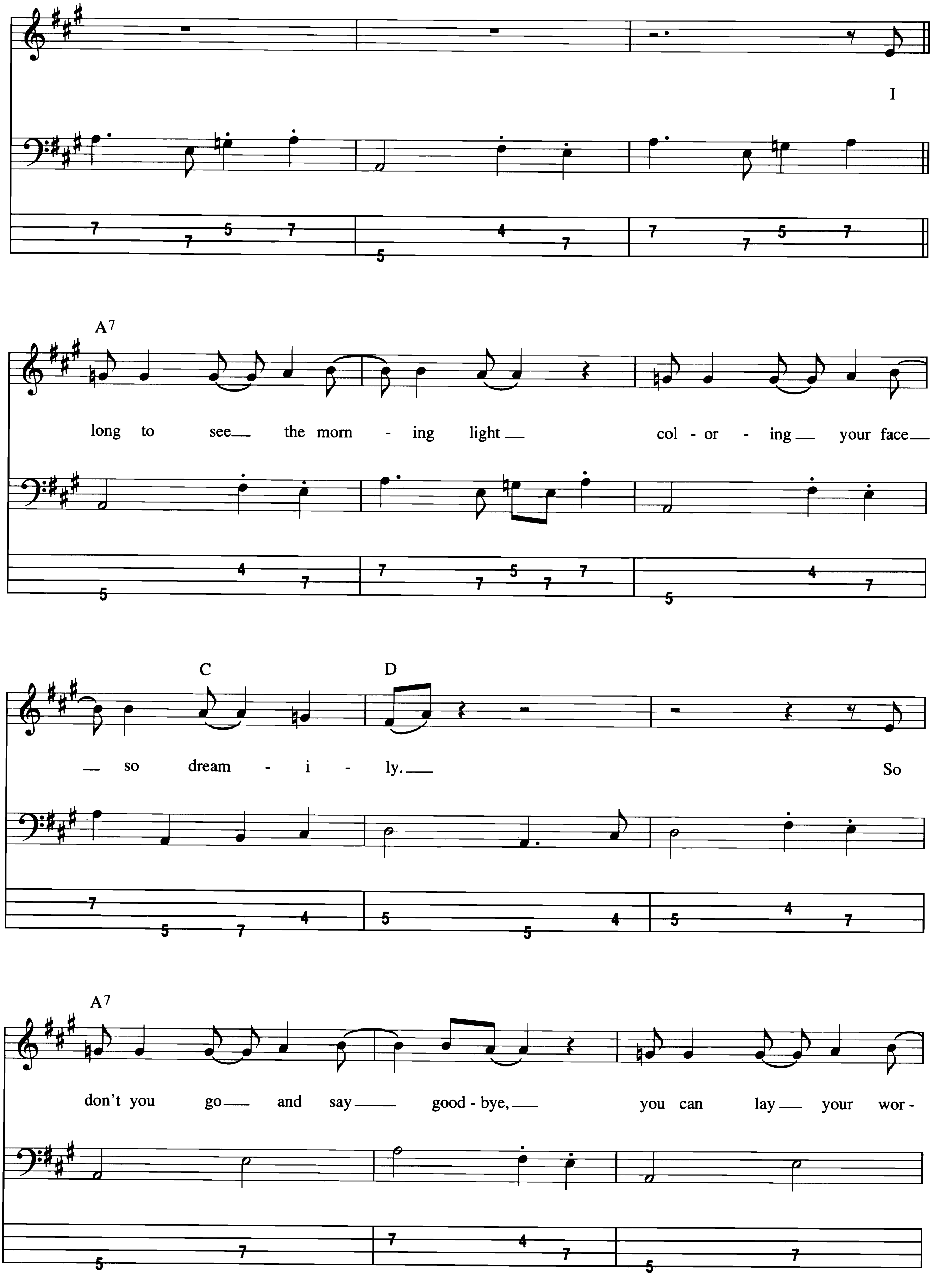

E
A
Don't you think you want some - one to talk to?
Lay down Sal - ly, no
D
E
need to leave so soon.
I've been try - ing all
A
night long just to talk to you.

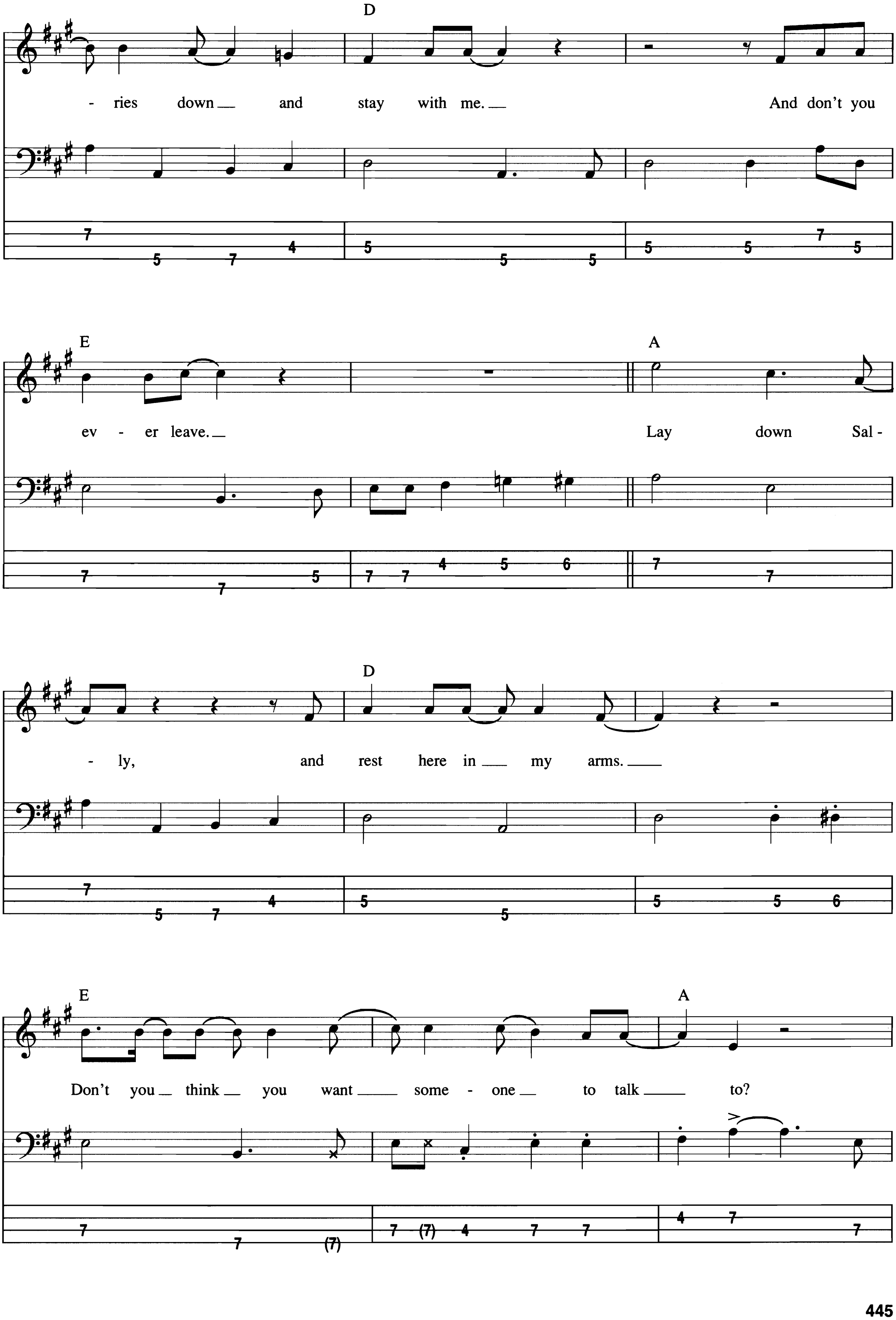

A7
The sun ain't near - ly on the rise, and
we still got the moon and stars a - bove.
D
A7
Un - der - neath the vel - vet skies,

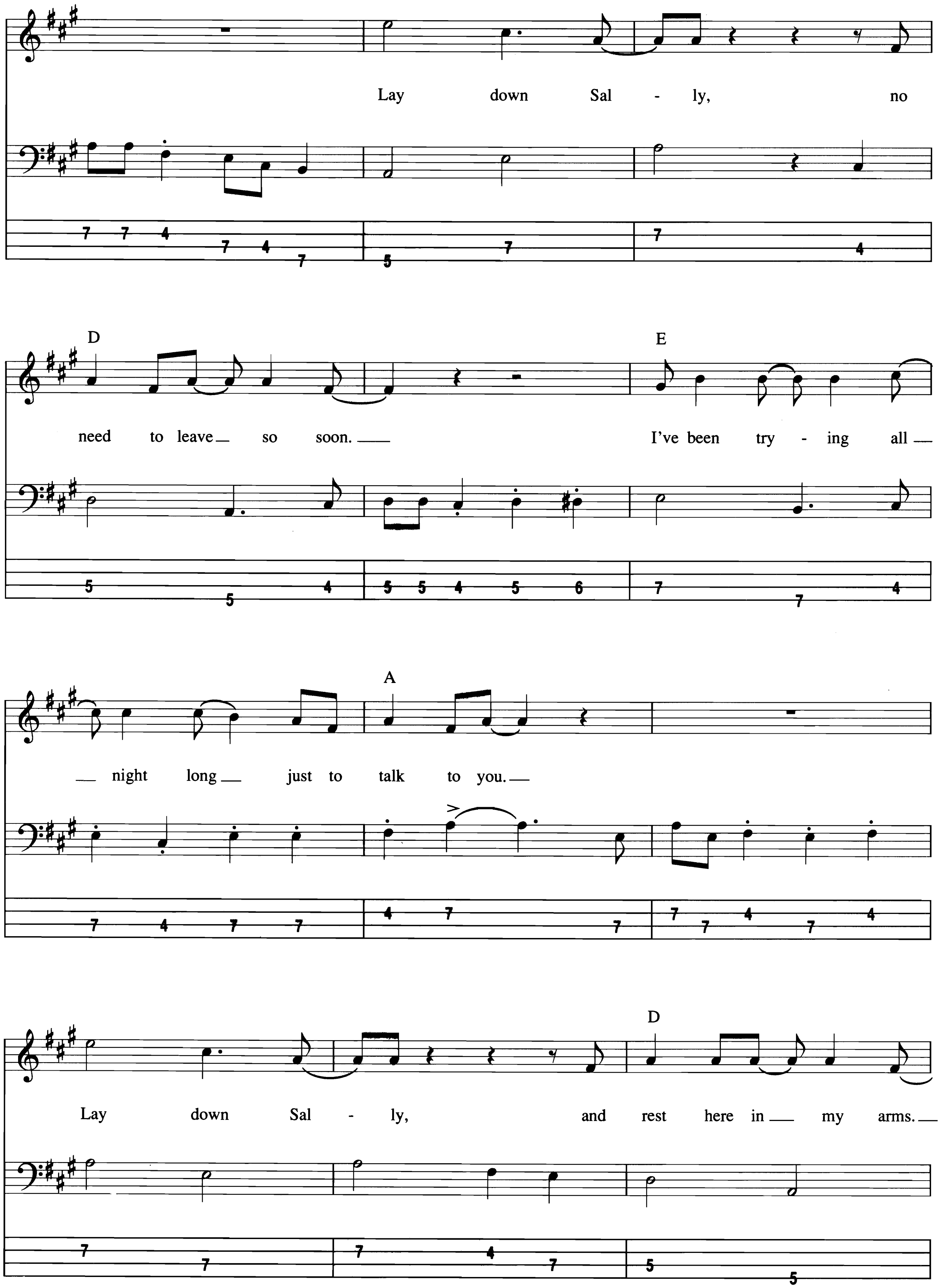

D
love is all that mat - ters. Won't you stay with me?
E
And don't you ev - er leave.
A
D
Lay down Sal - ly, and rest here in my arms.
E
Don't you think you want some - one to talk

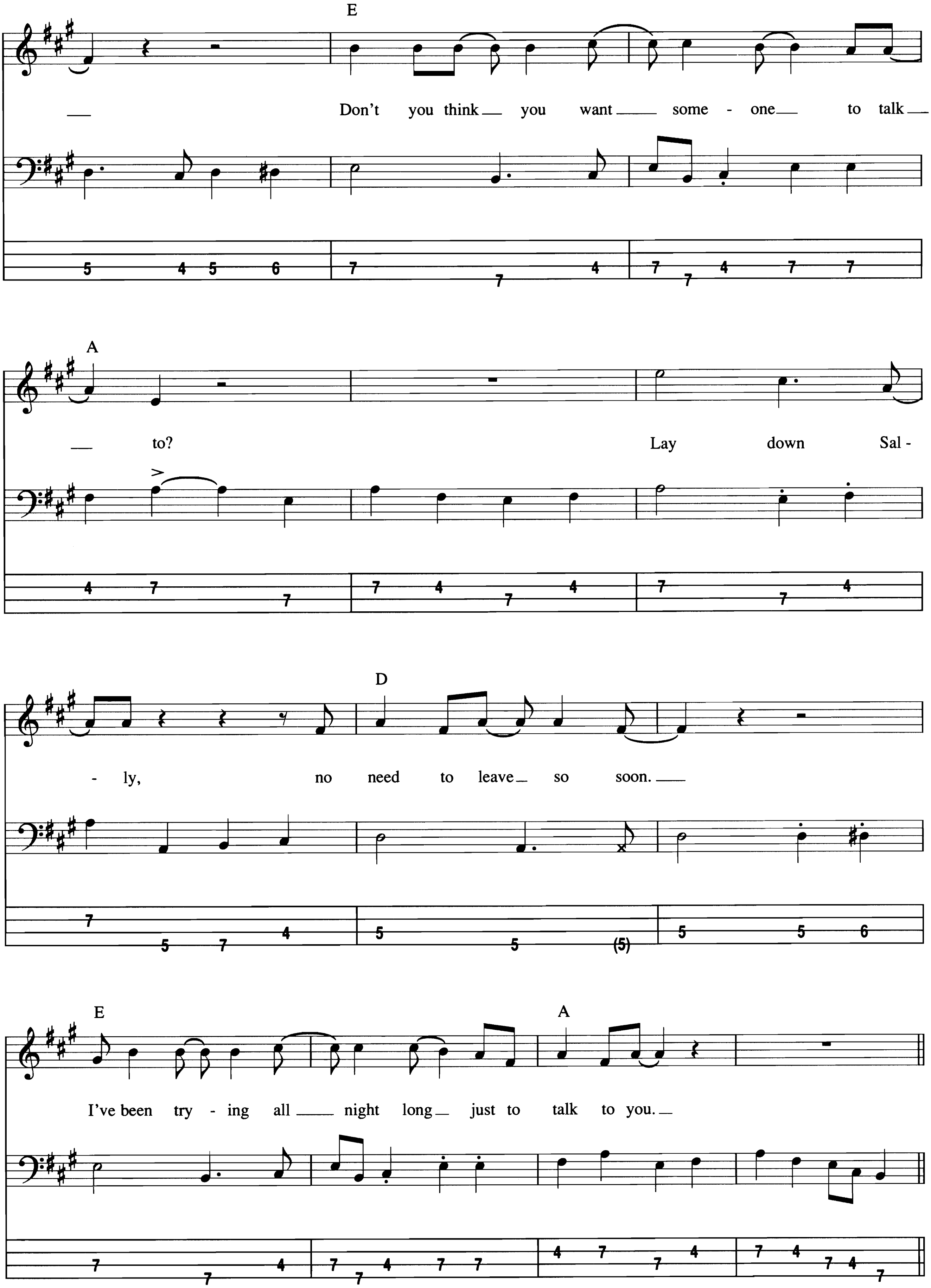

A
— to? Lay down Sal -
D
- ly, no need to leave — so soon. —
E
A
I've been try - ing all — night long — just to talk to you. —
Guitar Solo
A7

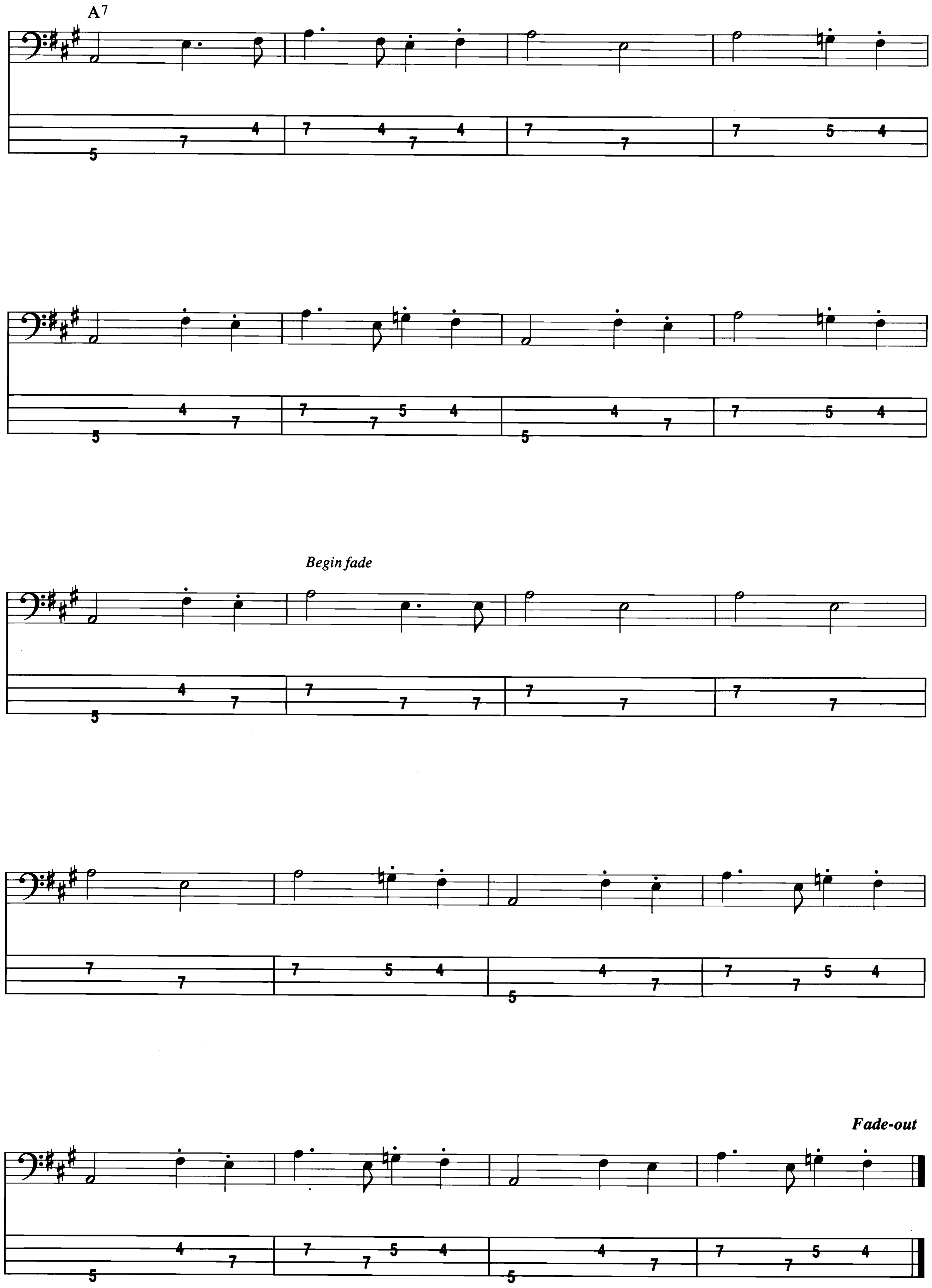



I
A7
long to see the morn - ing light
col - or - ing your face
C
D
so dream - i - ly.
So
A7
don't you go and say good - bye,
you can lay your wor -


D
- ries down and stay with me. And don't you
E
A
ev - er leave. Lay down Sal -
D
- ly, and rest here in my arms.
E
A
Don't you think you want some - one to talk to?

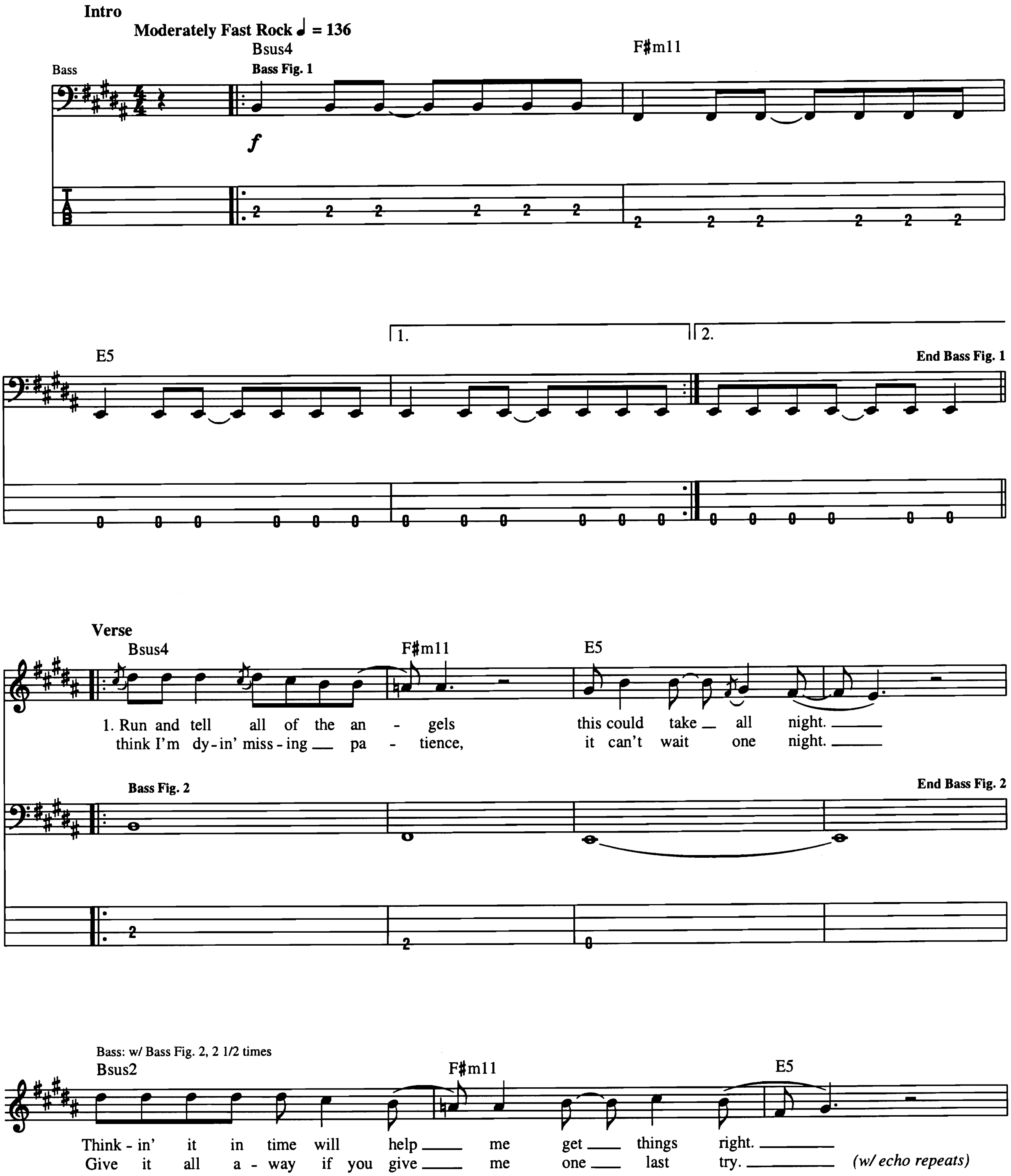

Lay down Sal - ly, no
D
need to leave so soon.
E
I've been try - ing all
night long just to talk
A
to you.
Lay down Sal - ly, and rest here in
D
my arms.


E
Don't you think you want some - one to talk
A
to? Lay down Sal -
D
ly, no need to leave so soon.
E
A
I've been try - ing all night long just to talk to you.


A7
Begin fade
Fade-out

Learn to Fly

Words and Music by Dave Grohl, Nate Mendel and Taylor Hawkins



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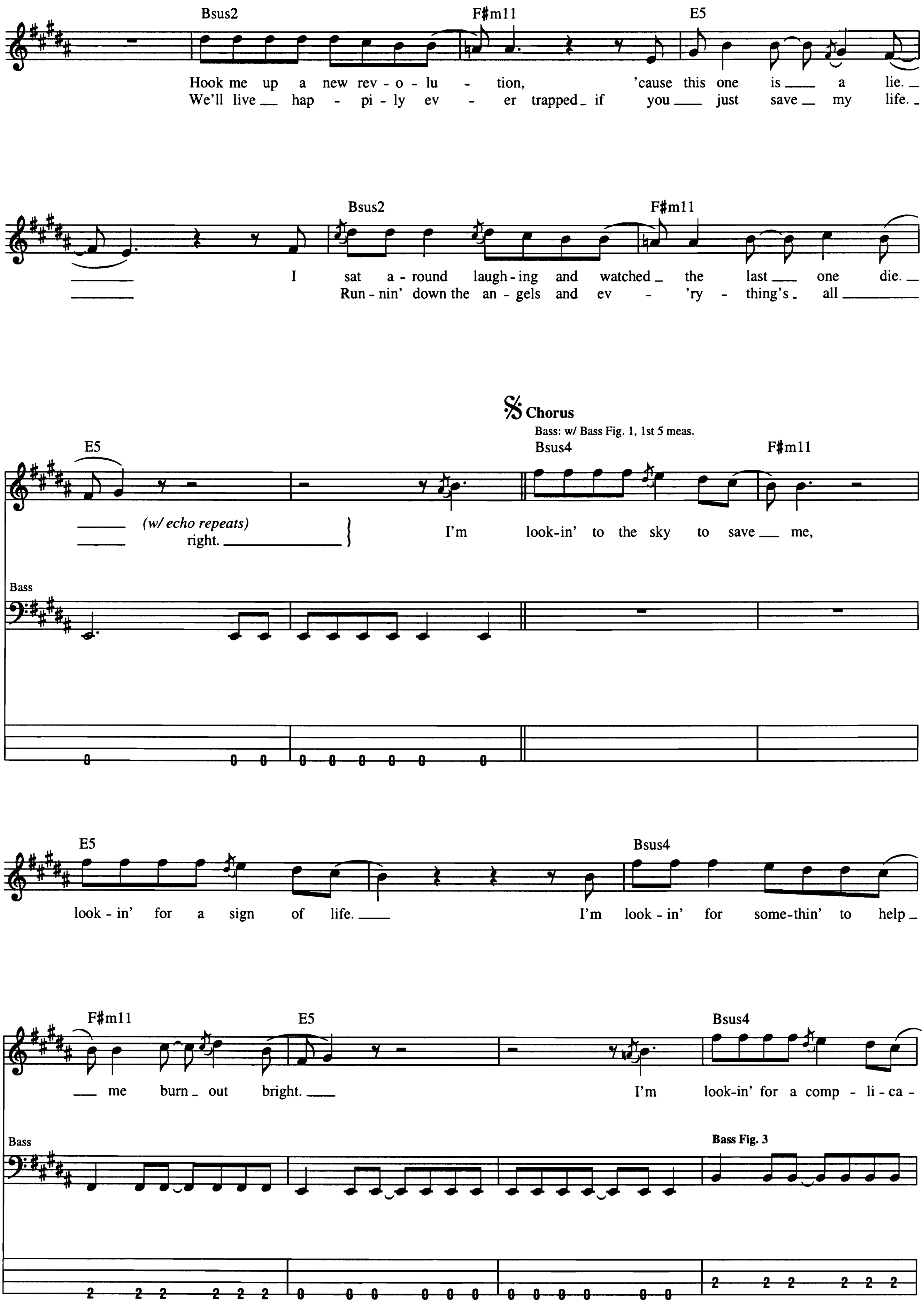
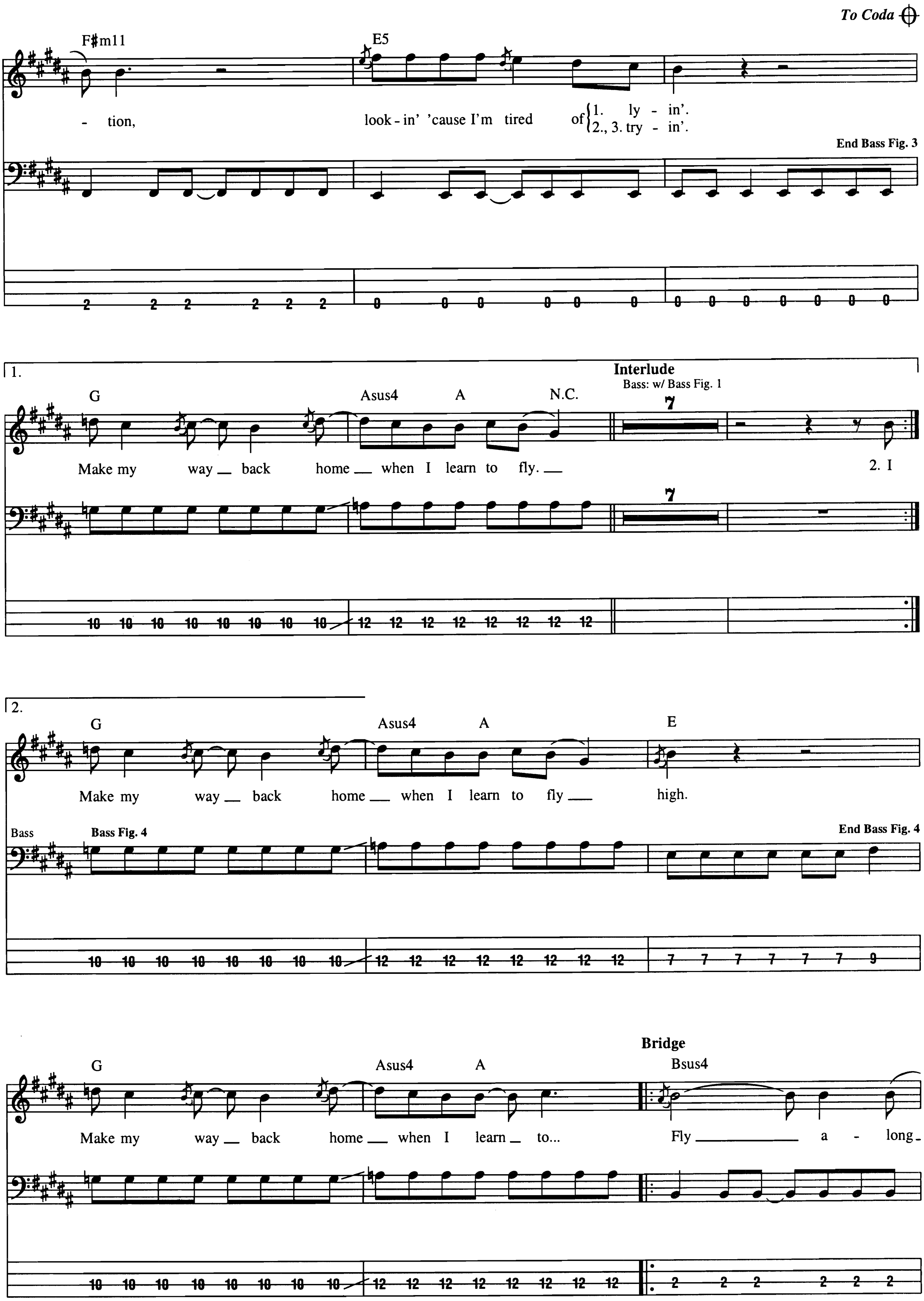
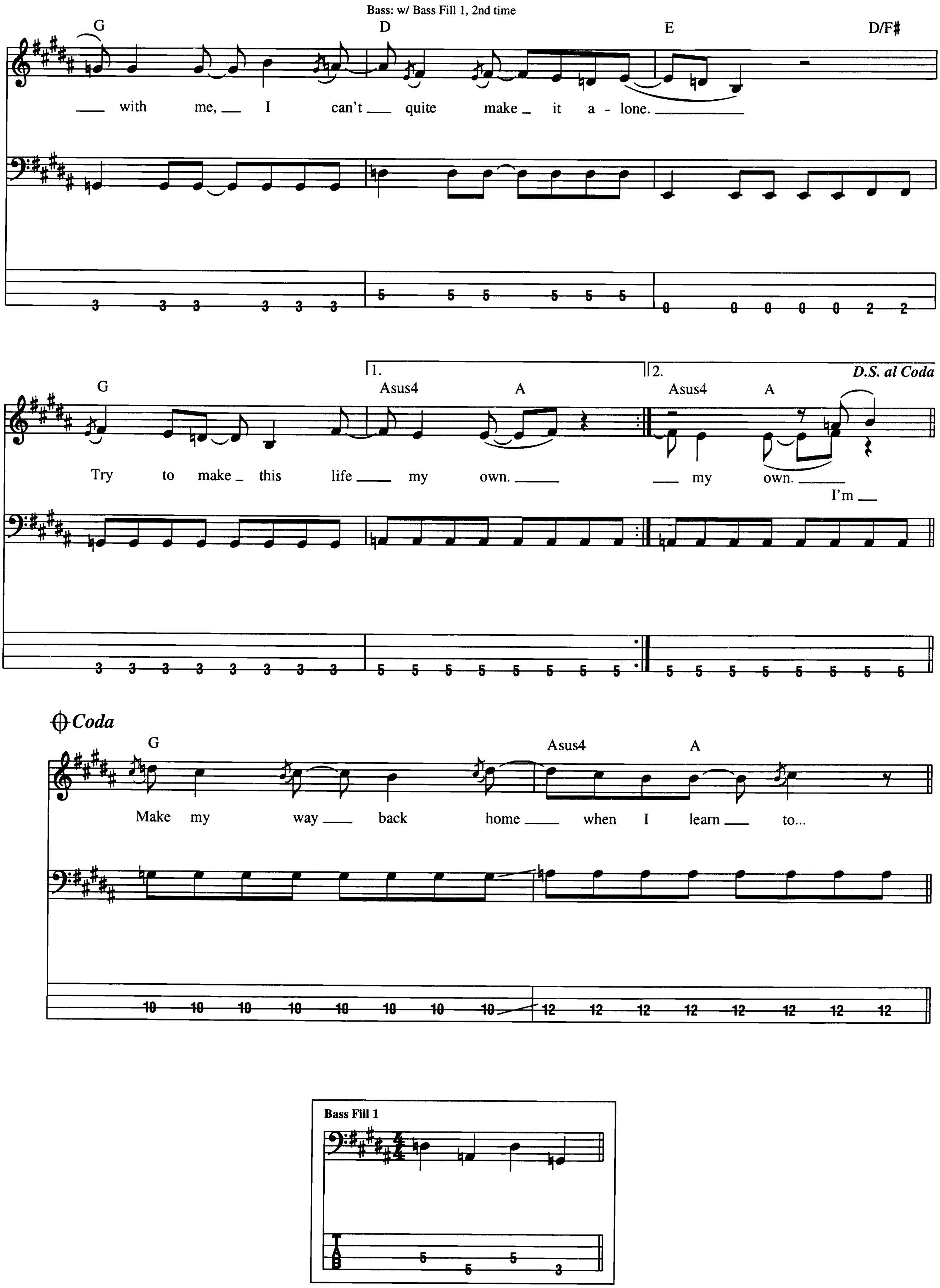
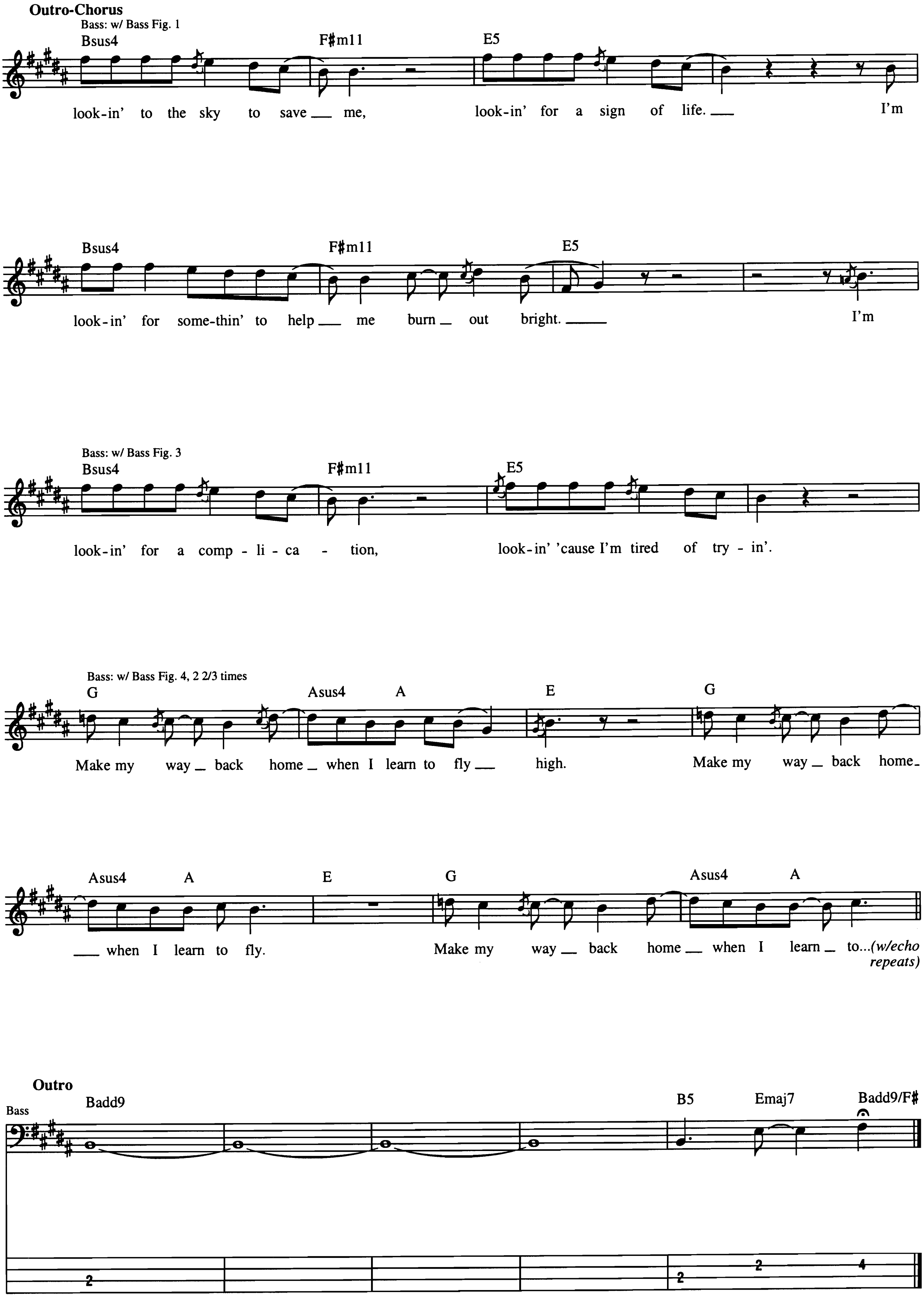


Bsus2
F♯m11
E5
Hook me up a new rev - o - lu - tion, 'cause this one is a lie.
We'll live hap - pi - ly ev - er trapped if you just save my life.
Bsus2
F♯m11
I sat a - round laugh - ing and watched the last one die.
Run - nin' down the an - gels and ev - 'ry - thing's all
E5
Chorus
Bass: w/ Bass Fig. 1, 1st 5 meas.
Bsus4
F♯m11
(w/ echo repeats)
right.
I'm look - in' to the sky to save me,
Bass
E5
Bsus4
look - in' for a sign of life.
I'm look - in' for some - thin' to help
F♯m11
E5
Bsus4
me burn out bright.
I'm look - in' for a comp - li - ca -
Bass
Bass Fig. 3


To Coda
F♯m11
E5
- tion,
look - in' 'cause I'm tired of {1. ly - in'. / 2., 3. try - in'.
End Bass Fig. 3
2 2 2 2 2 2
0 0 0 0 0 0
0 0 0 0 0 0 0
1.
Interlude
Bass: w/ Bass Fig. 1
G
Asus4
A
N.C.
7
Make my way back home when I learn to fly.
2. I
7
10 10 10 10 10 10 10 10
12 12 12 12 12 12 12 12
2.
G
Asus4
A
E
Make my way back home when I learn to fly high.
Bass
Bass Fig. 4
End Bass Fig. 4
10 10 10 10 10 10 10 10
12 12 12 12 12 12 12 12
7 7 7 7 7 7 9
Bridge
G
Asus4
A
Bsus4
Make my way back home when I learn to...
Fly a - long
10 10 10 10 10 10 10 10
12 12 12 12 12 12 12 12
2 2 2 2 2 2

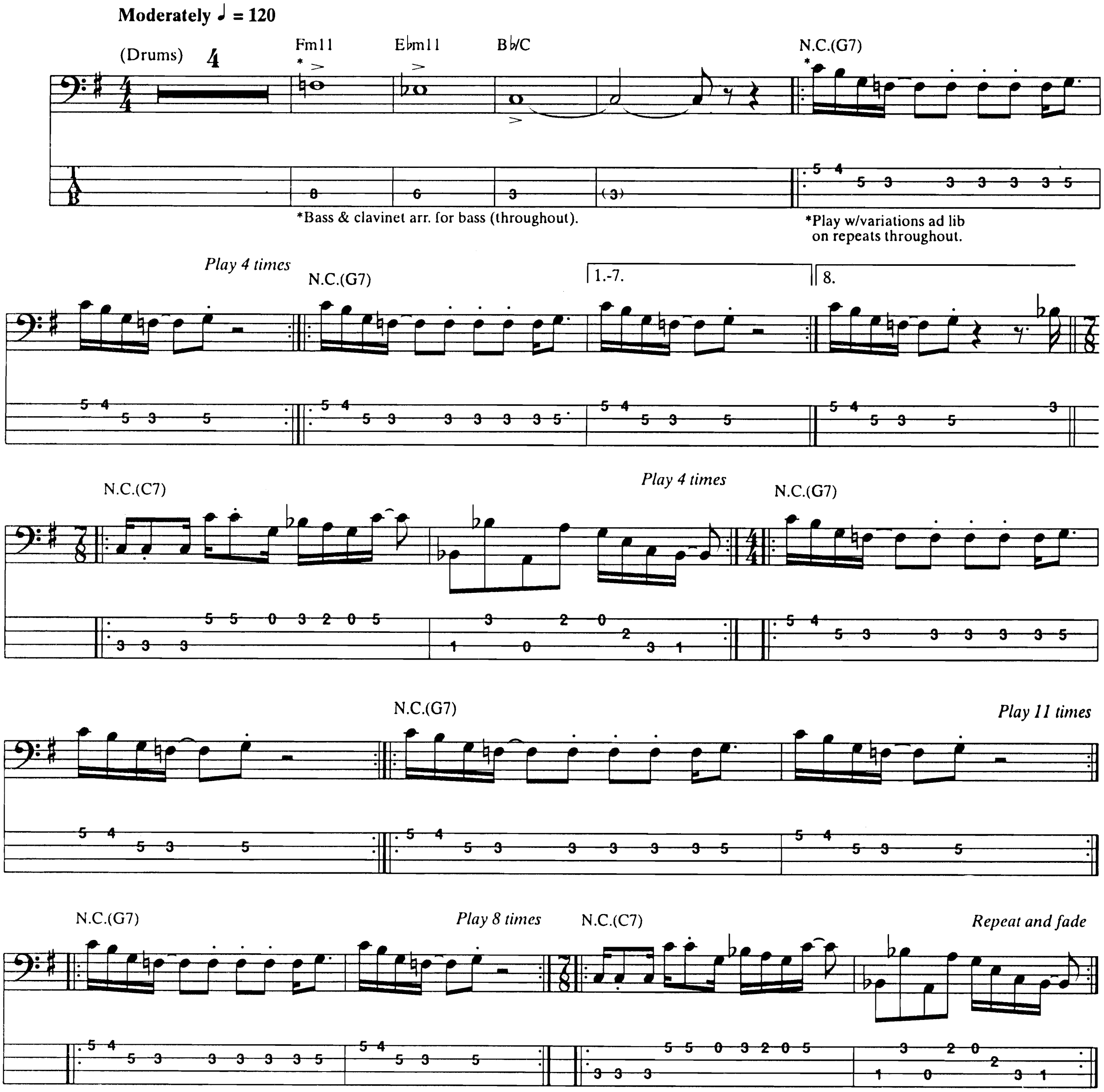

Bass: w/ Bass Fill 1, 2nd time
G
D
E
D/F#
with me, I can't quite make it a - lone.
G
1.
Asus4
A
2.
Asus4
A
D.S. al Coda
Try to make this life my own.
my own.
I'm
Coda
G
Asus4
A
Make my way back home when I learn to...
Bass Fill 1
T
A
B



Outro-Chorus
Bass: w/ Bass Fig. 1
Bsus4
F#m11
E5
look-in' to the sky to save ___ me, look-in' for a sign of life. ___ I'm
Bsus4
F#m11
E5
look-in' for some-thin' to help ___ me burn ___ out bright. ___ I'm
Bass: w/ Bass Fig. 3
Bsus4
F#m11
E5
look-in' for a comp - li - ca - tion, look-in' 'cause I'm tired of try - in'.
Bass: w/ Bass Fig. 4, 2 2/3 times
G
Asus4
A
E
G
Make my way ___ back home ___ when I learn to fly ___ high. Make my way ___ back home
Asus4
A
E
G
Asus4
A
___ when I learn to fly. Make my way ___ back home ___ when I learn ___ to...(w/echo repeats)
Outro
Bass
Badd9
B5
Emaj7
Badd9/F#

Led Boots

Words and Music by Max Middleton



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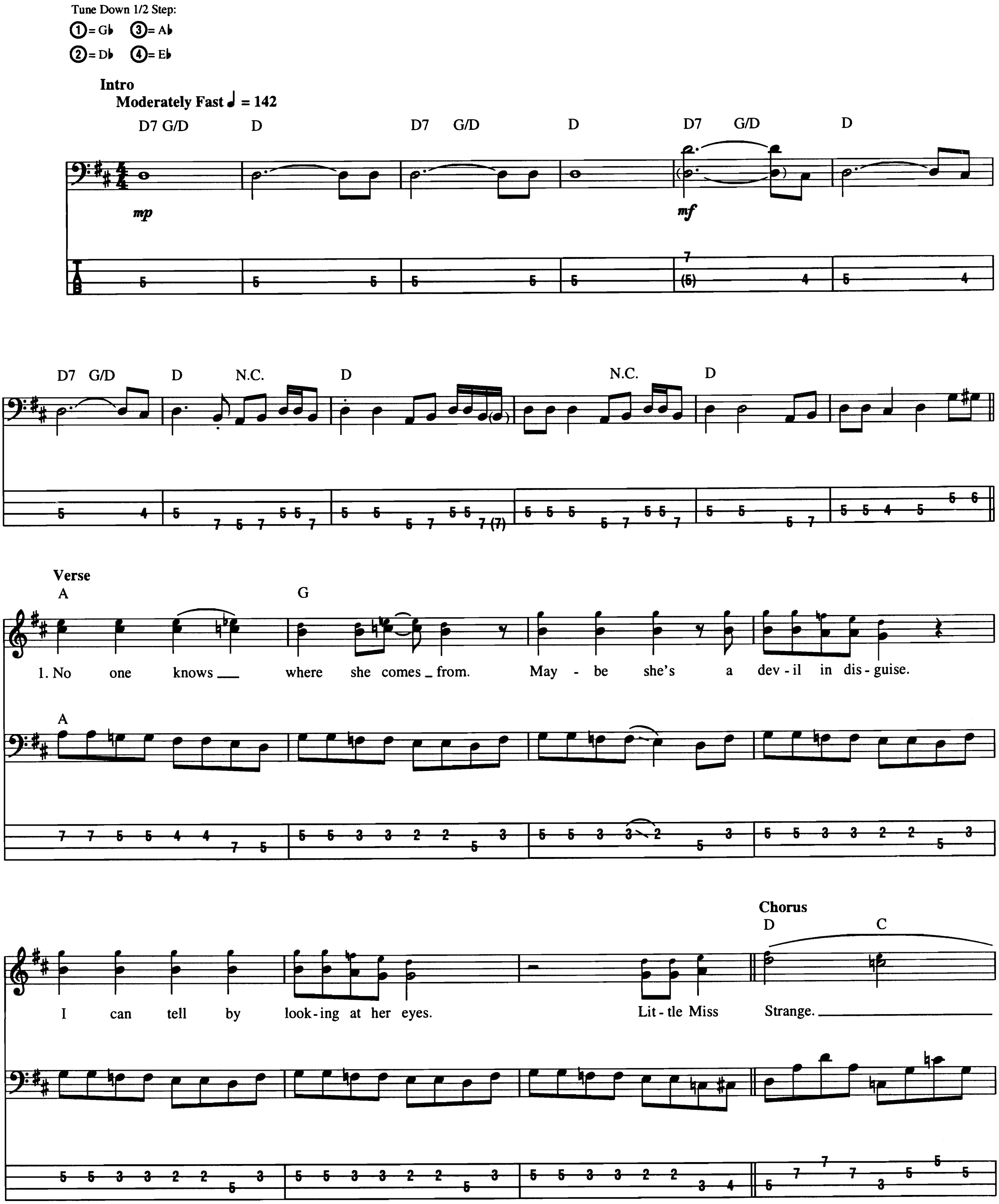
Little Miss Strange

Words and Music by Noel Redding



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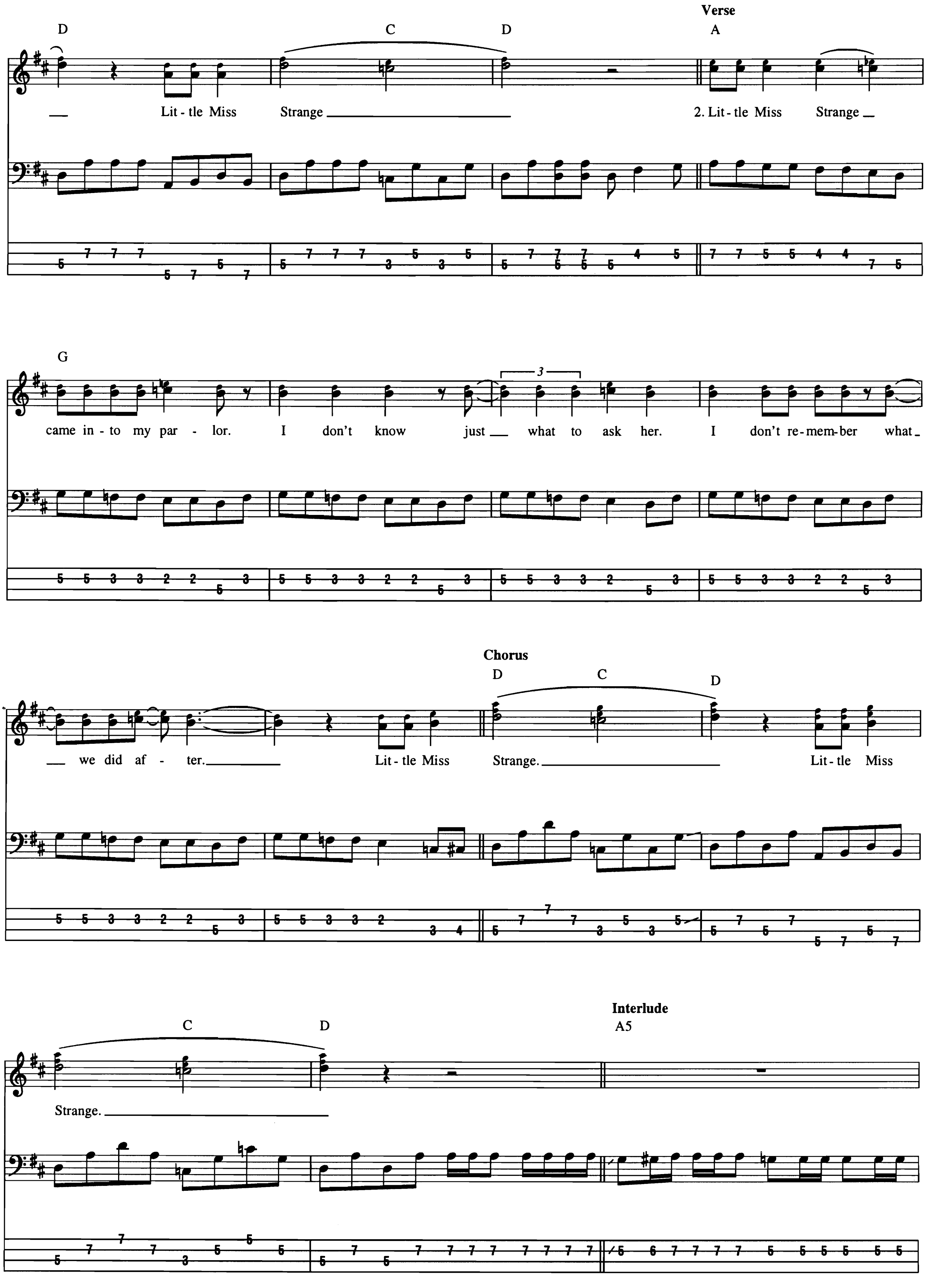
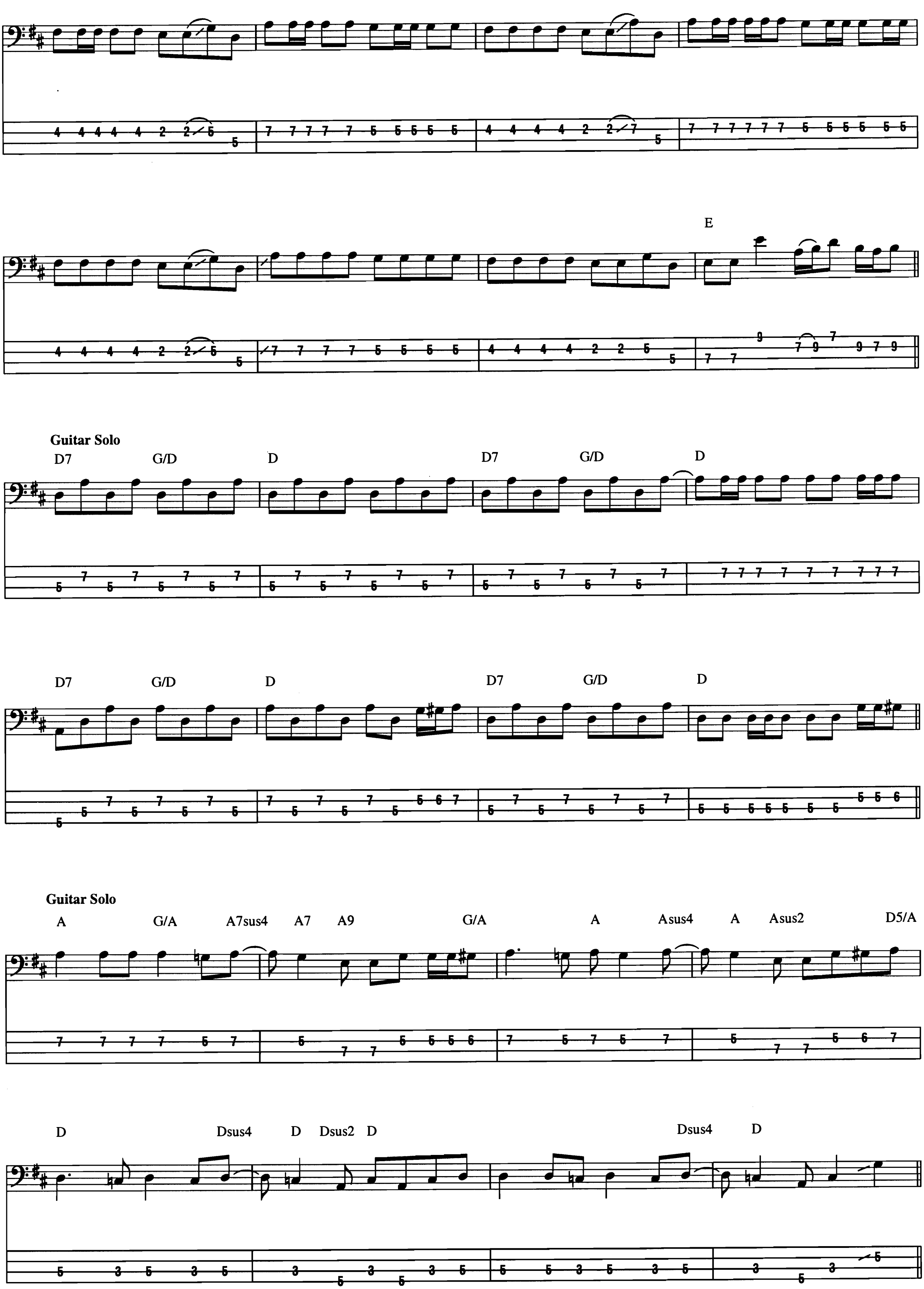
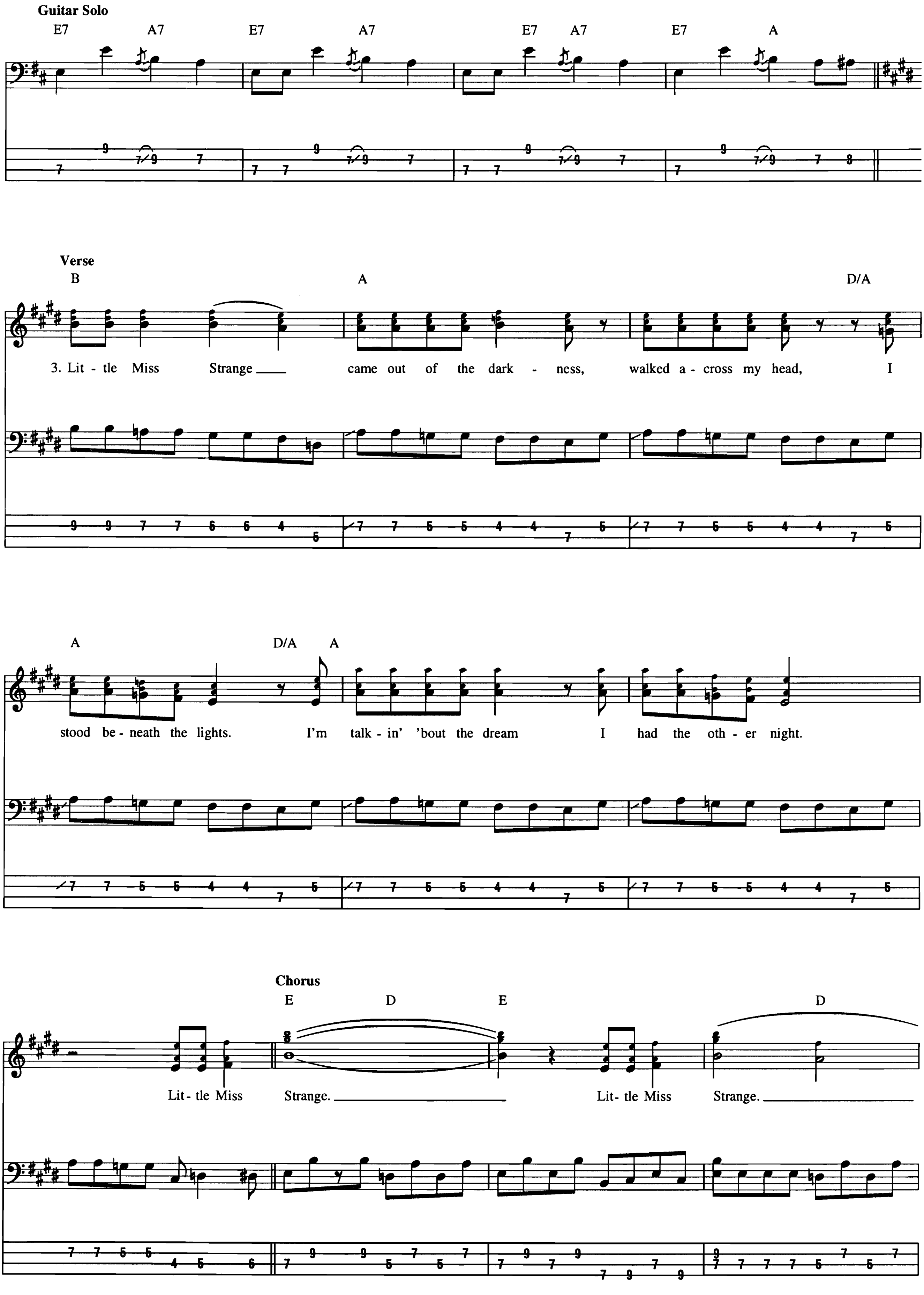
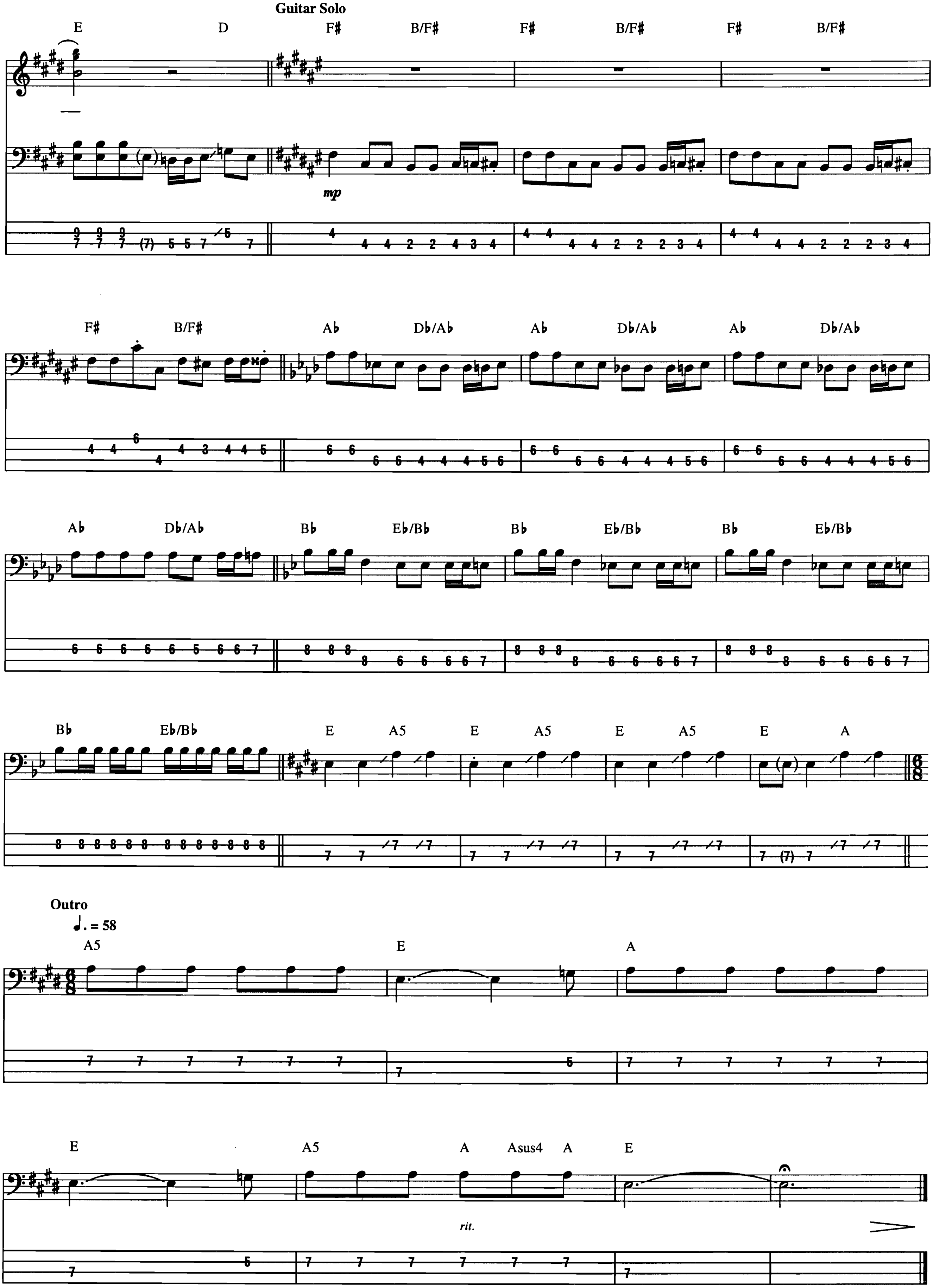

D C D
Verse
A
Lit - tle Miss Strange
2. Lit - tle Miss Strange
G
came in - to my par - lor. I don't know just what to ask her. I don't re - mem - ber what
we did af - ter.
Lit - tle Miss
Chorus
D C D
Strange.
Lit - tle Miss
C D
Strange.
Interlude
A5

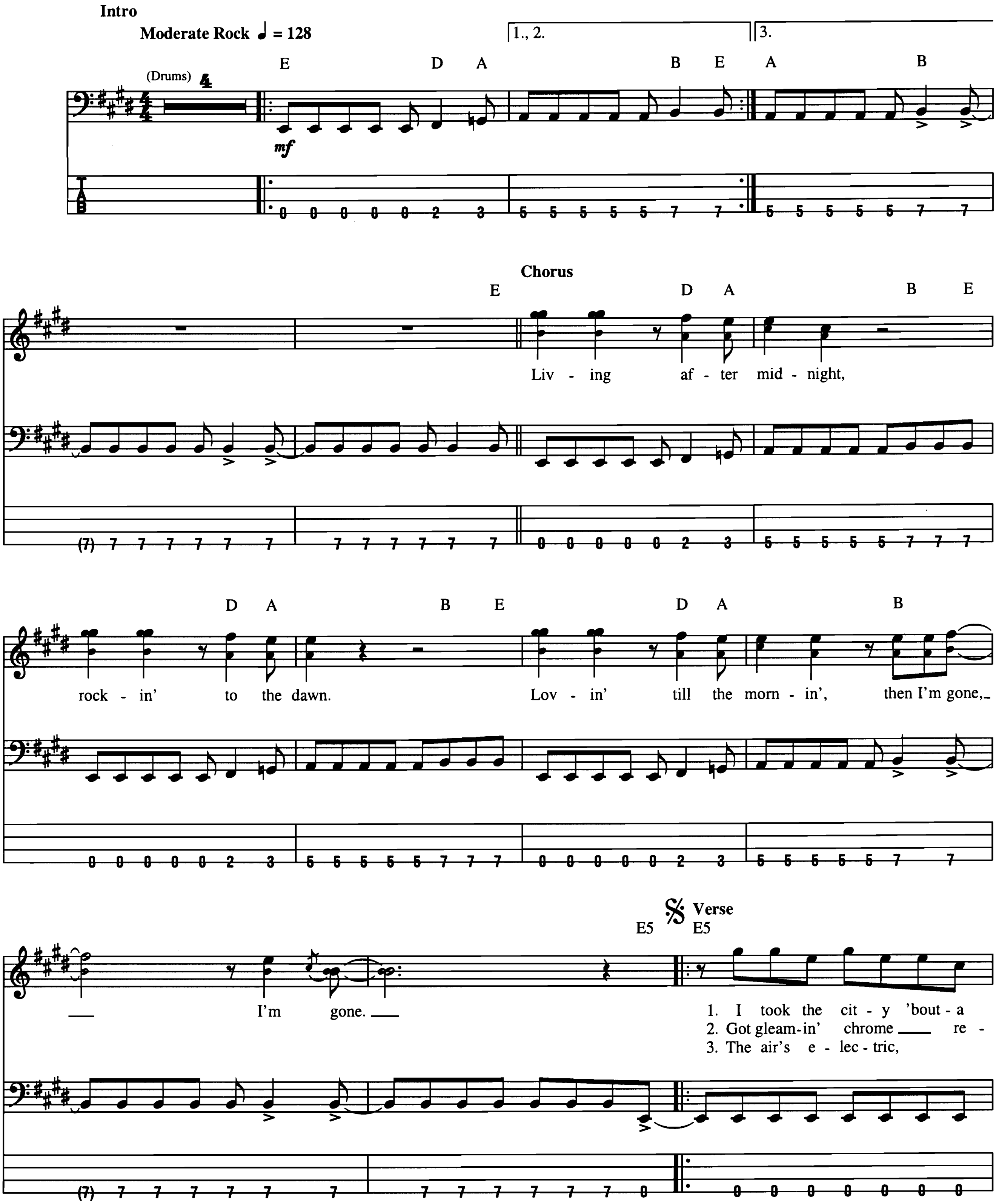

E
Guitar Solo
D7 G/D D D7 G/D D
D7 G/D D D7 G/D D
Guitar Solo
A G/A A7sus4 A7 A9 G/A A Asus4 A Asus2 D5/A
D Dsus4 D Dsus2 D Dsus4 D


Guitar Solo
E7 A7 E7 A7 E7 A7 E7 A7
Verse
B A D/A
3. Lit - tle Miss Strange came out of the dark - ness, walked a - cross my head, I
A D/A A
stood be - neath the lights. I'm talk - in' 'bout the dream I had the oth - er night.
Chorus
E D E D
Lit - tle Miss Strange. Lit - tle Miss Strange.


Guitar Solo
E
D
F#
B/F#
mp
F#
B/F#
Ab
Db/Ab
Ab
Db/Ab
Bb
Eb/Bb
Bb
Eb/Bb
E
A5
E
A
Outro
♩. = 58
A5
E
A
E
A5
A
Asus4
A
E
rit.

Living After Midnight

Words and Music by Glenn Tipton, Robert Halford and K.K. Downing



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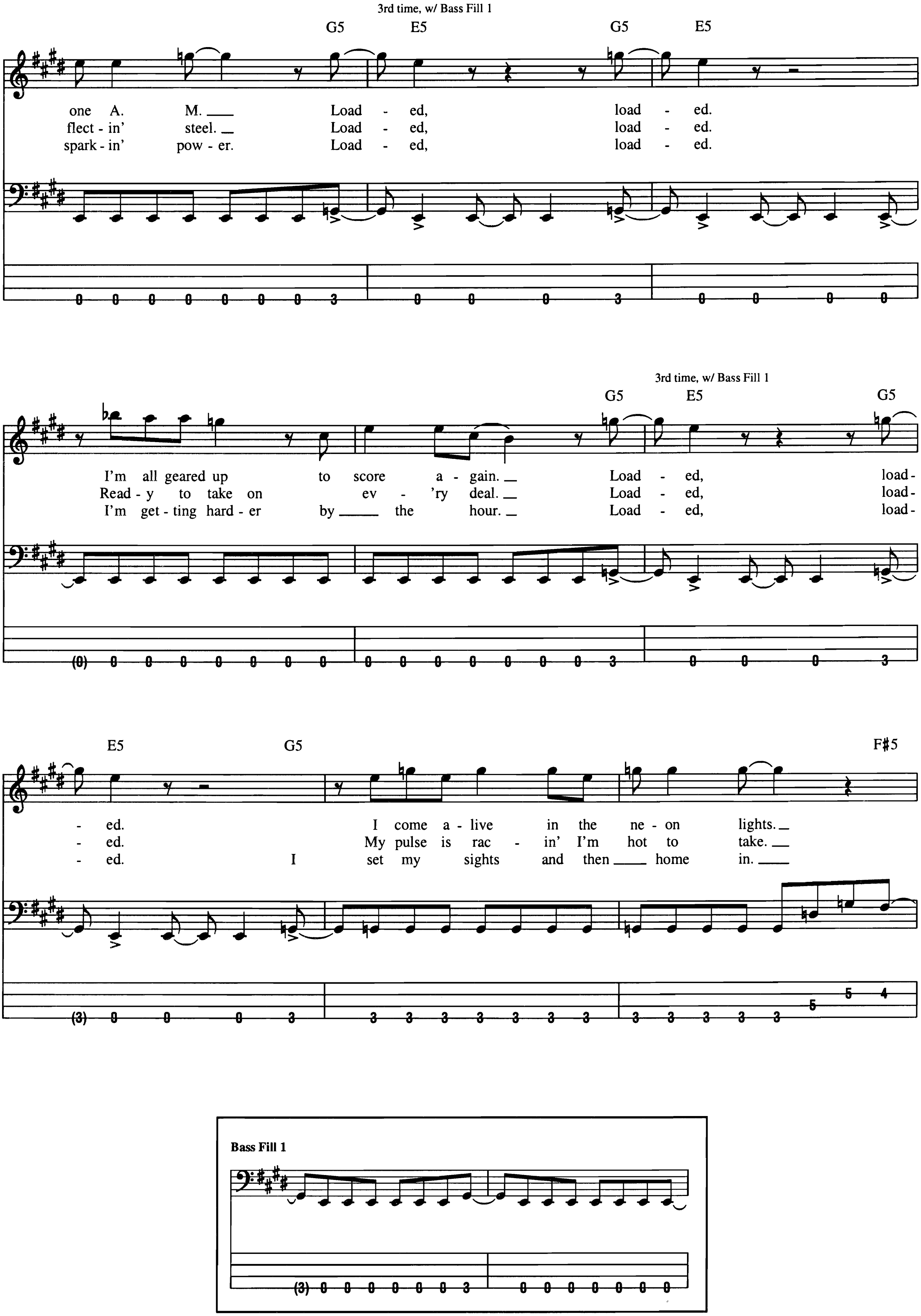
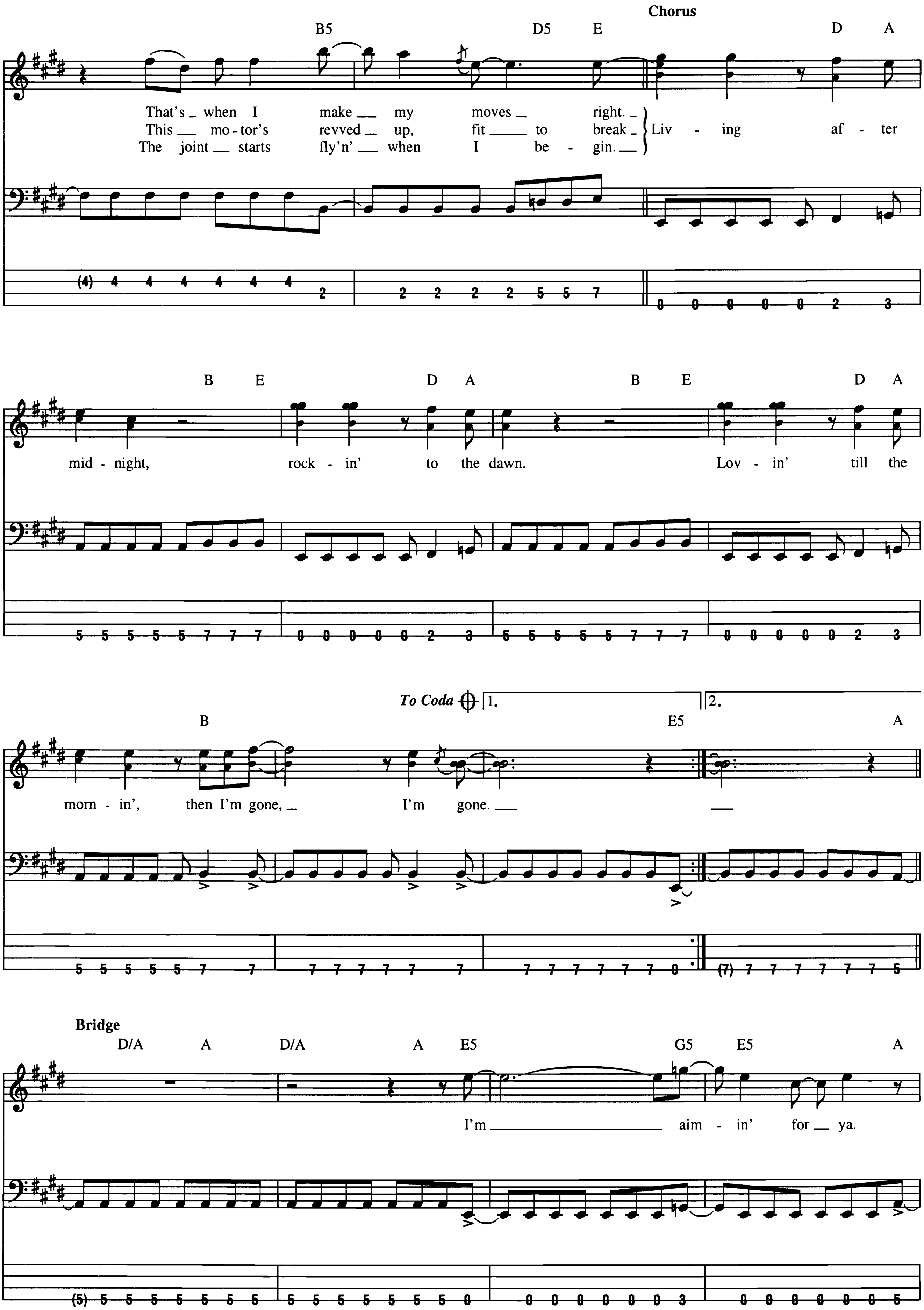
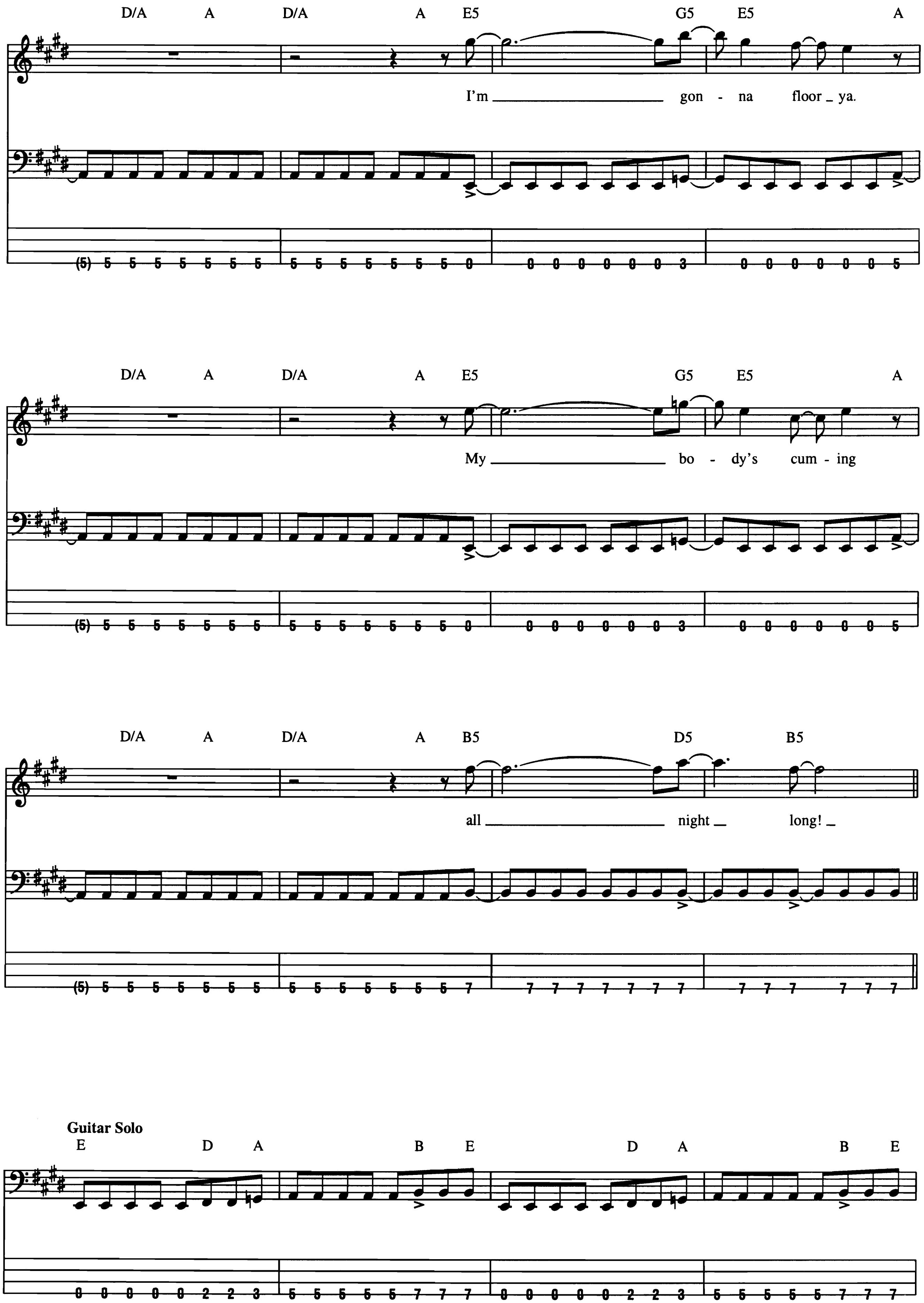
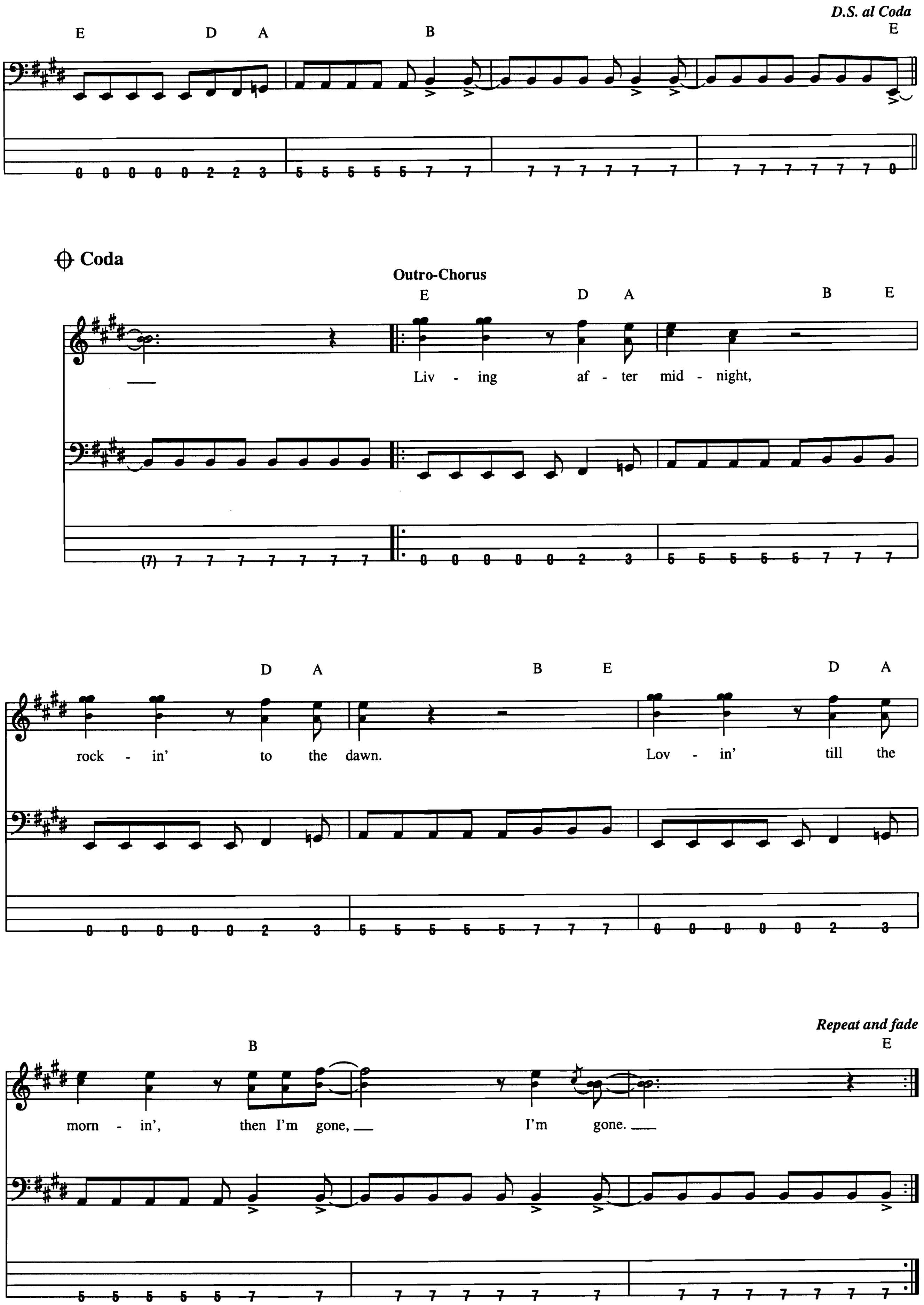

3rd time, w/ Bass Fill 1
G5 E5 G5 E5
one A. M. Load - ed, load - ed.
flect - in' steel. Load - ed, load - ed.
spark - in' pow - er. Load - ed, load - ed.
3rd time, w/ Bass Fill 1
G5 E5 G5
I'm all geared up to score a - gain. Load - ed, load -
Read - y to take on ev - 'ry deal. Load - ed, load -
I'm get - ting hard - er by the hour. Load - ed, load -
E5 G5 F#5
- ed. I come a - live in the ne - on lights.
- ed. My pulse is rac - in' I'm hot to take.
- ed. I set my sights and then home in.
Bass Fill 1

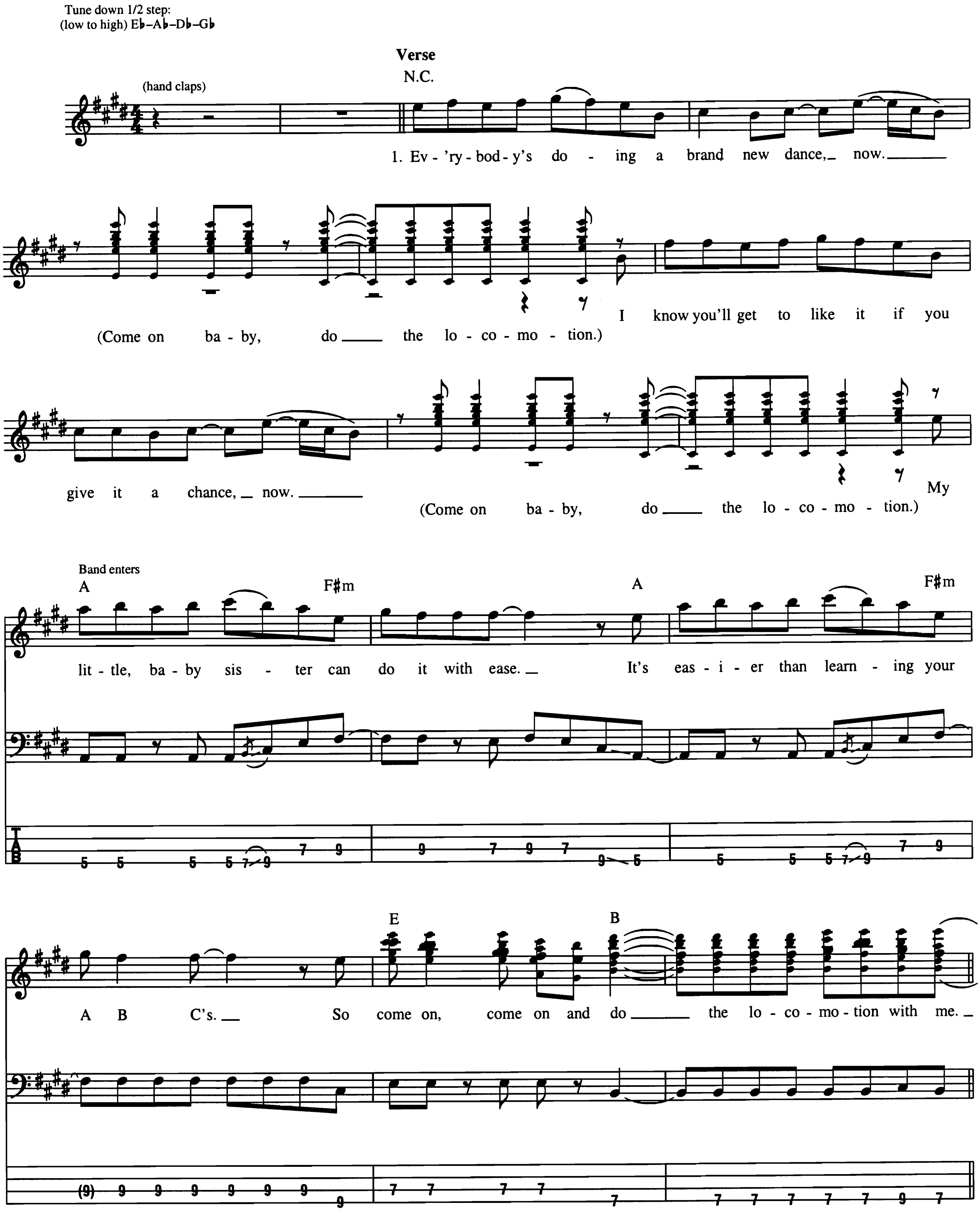

Chorus
B5 D5 E D A
That's _ when I make _ my moves _ right. _
This _ mo - tor's revved _ up, fit _ to break _
The joint _ starts fly'n' _ when I be - gin. _
Liv - ing af - ter
B E D A B E D A
mid - night, rock - in' to the dawn. Lov - in' till the
To Coda
1.
2.
B E5 A
morn - in', then I'm gone, _ I'm gone. _
Bridge
D/A A D/A A E5 G5 E5 A
I'm aim - in' for _ ya.


D/A A D/A A E5 G5 E5 A
I'm gon - na floor _ ya.
D/A A D/A A E5 G5 E5 A
My bo - dy's cum - ing
D/A A D/A A B5 D5 B5
all night _ long! _
Guitar Solo
E D A B E D A B E


D.S. al Coda
E D A B E
Coda
Outro-Chorus
E D A B E
Living after midnight,
D A B E D A
rockin' to the dawn.
Lovin' till the
B
Repeat and fade
E
mornin', then I'm gone, I'm gone.

The Loco-Motion

Words and Music by Gerry Goffin and Carole King



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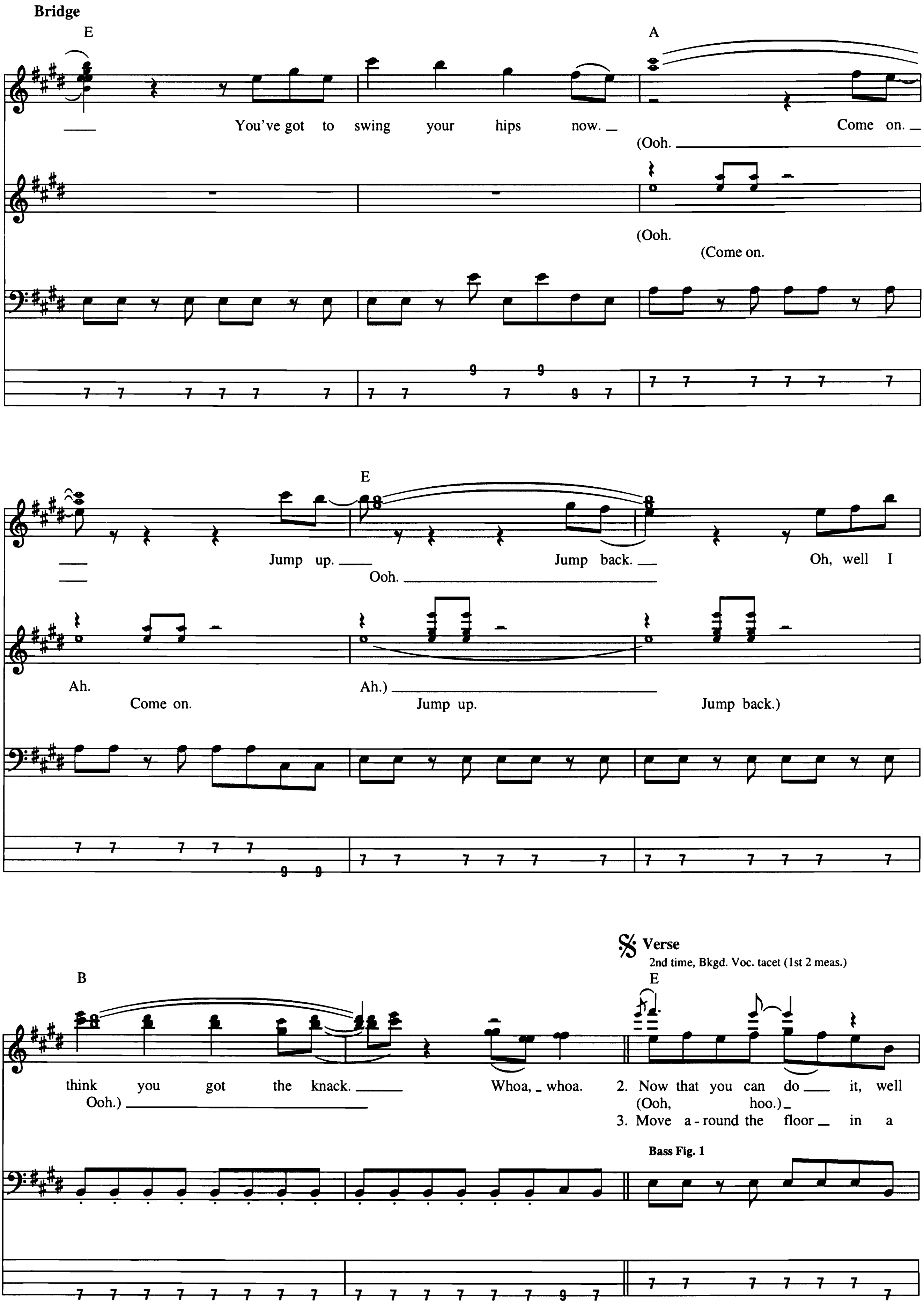
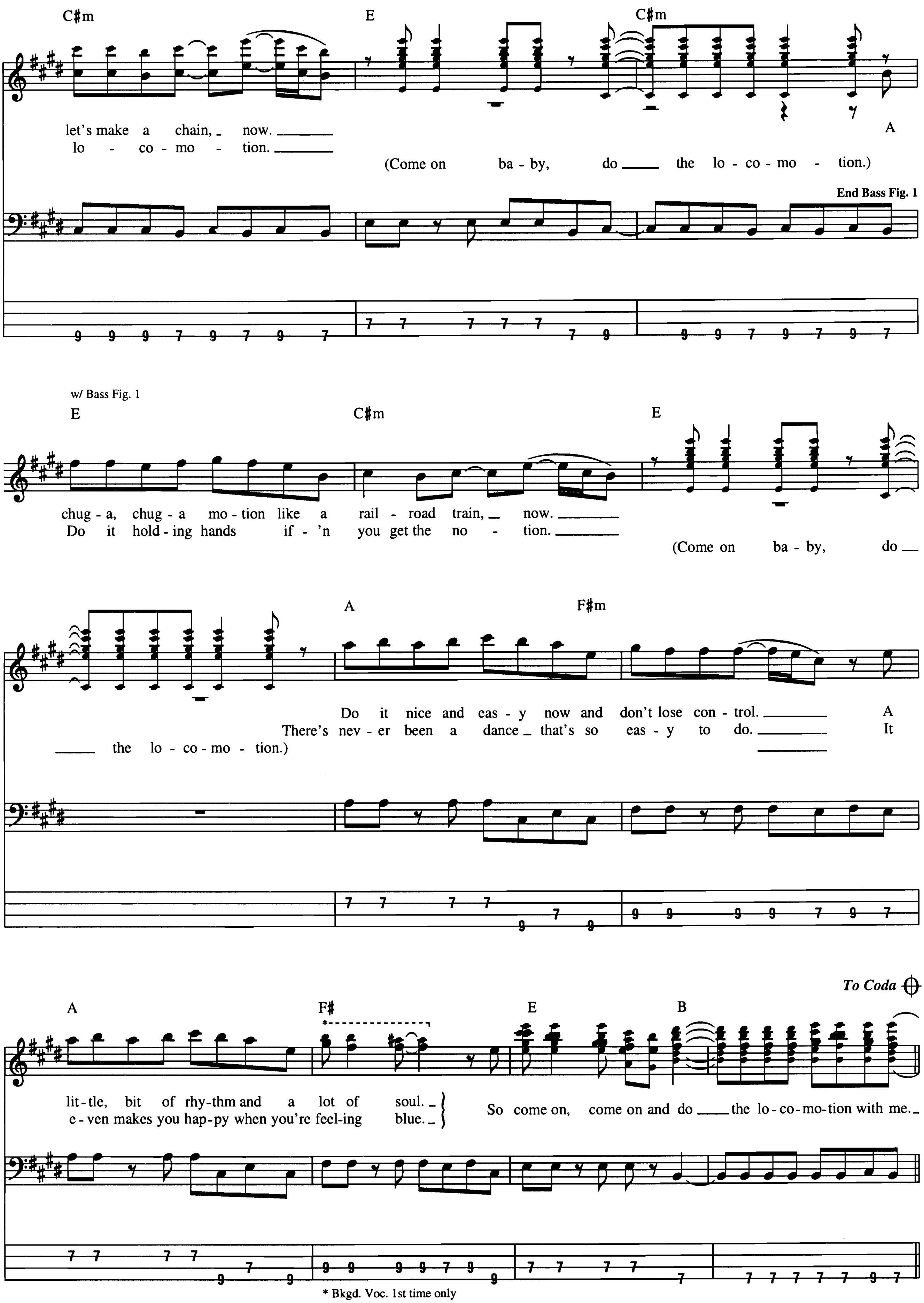
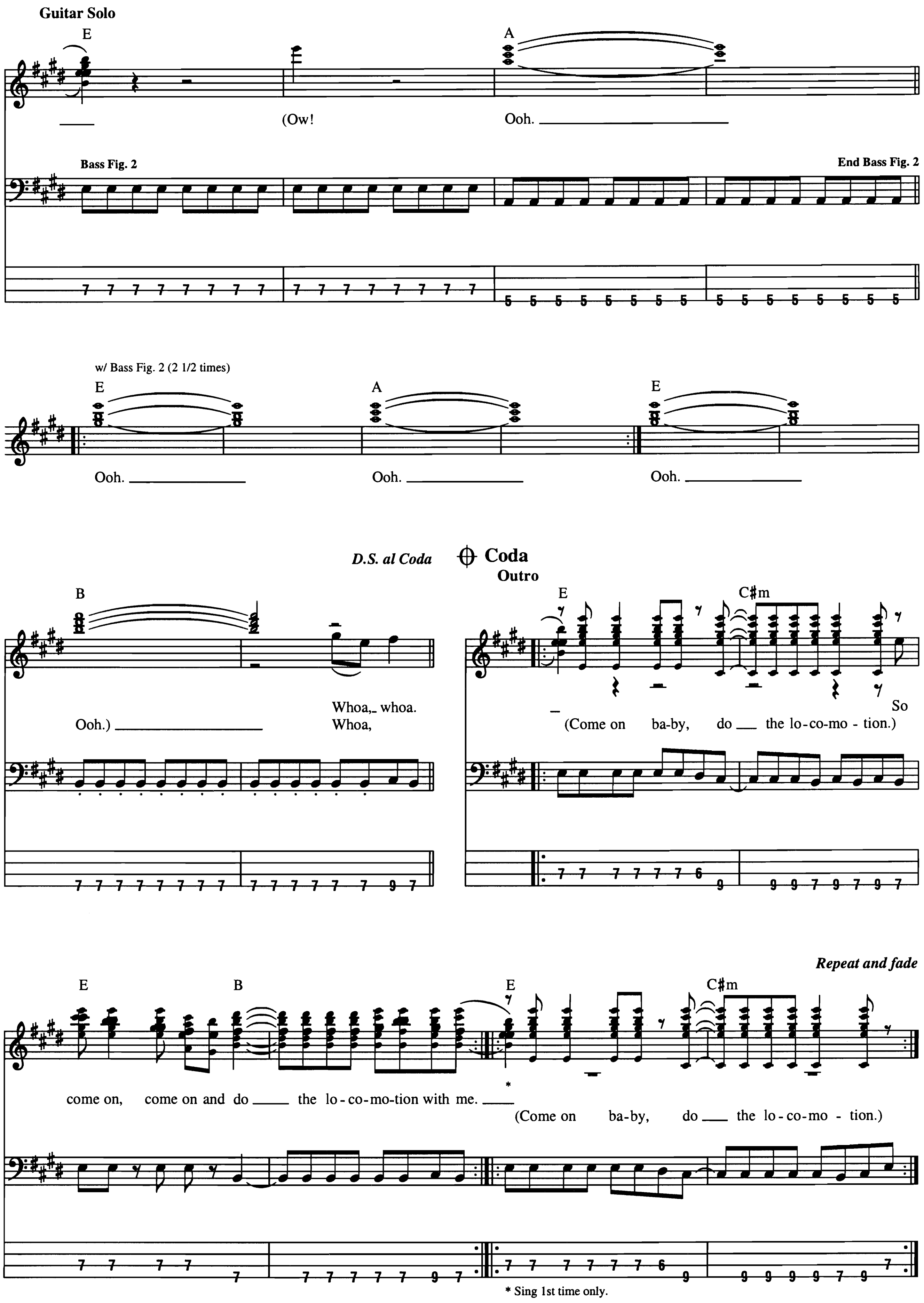
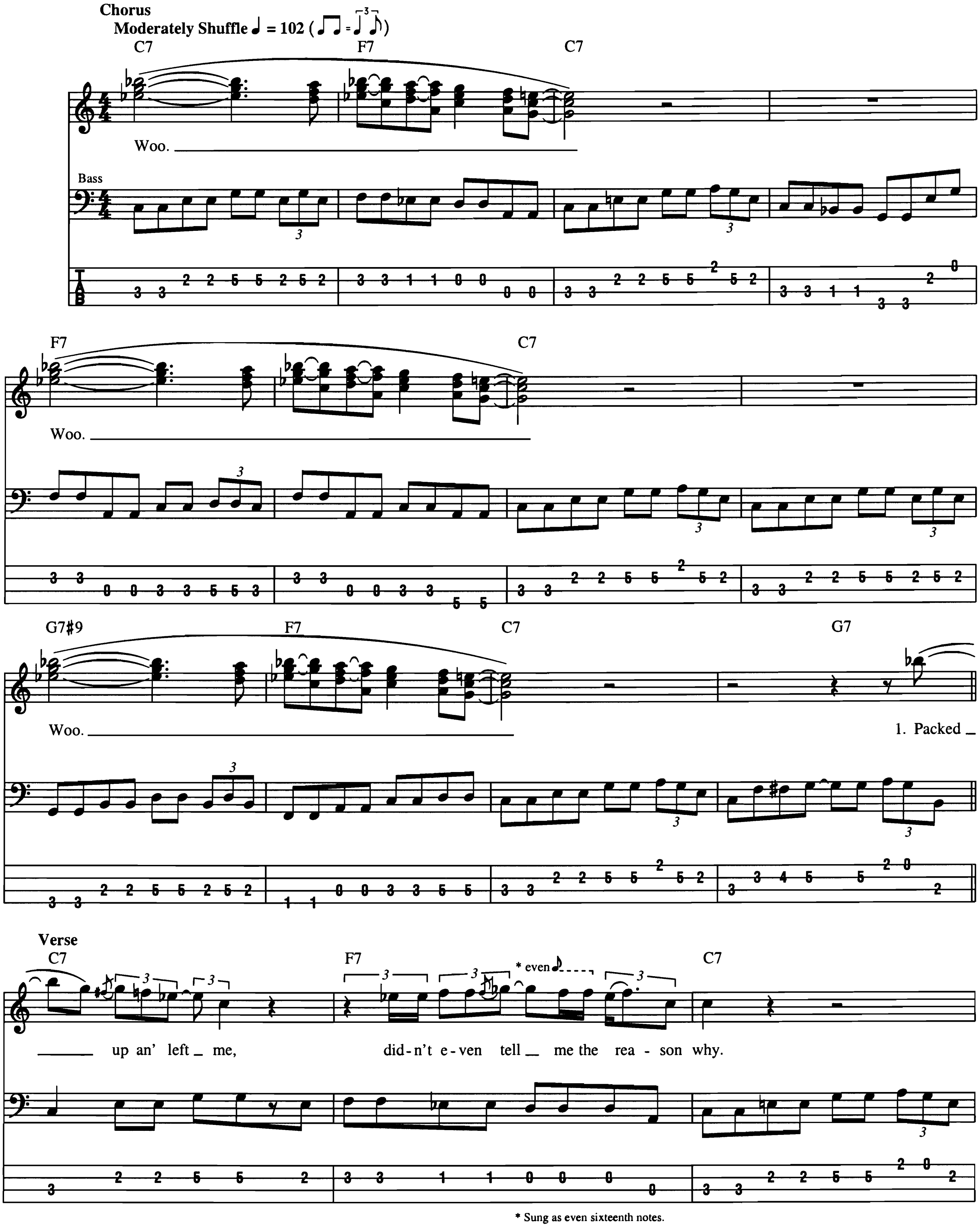

Bridge
E
A
You've got to swing your hips now. Come on.
(Ooh.
(Ooh.
(Come on.
E
Jump up. Jump back. Oh, well I
Ooh.
Ah.
Come on.
Ah.)
Jump up.
Jump back.)
B
Verse
2nd time, Bkgd. Voc. tacet (1st 2 meas.)
E
think you got the knack. Whoa, whoa.
Ooh.)
2. Now that you can do it, well
(Ooh, hoo.)
3. Move a-round the floor in a
Bass Fig. 1


C#m
E
C#m
let's make a chain, now.
lo - co - mo - tion.
(Come on ba - by, do the lo - co - mo - tion.)
A
End Bass Fig. 1
w/ Bass Fig. 1
E
C#m
E
chug - a, chug - a mo - tion like a rail - road train, now.
Do it hold - ing hands if - 'n you get the no - tion.
(Come on ba - by, do
A
F#m
Do it nice and eas - y now and don't lose con - trol.
There's nev - er been a dance that's so eas - y to do.
A
It
the lo - co - mo - tion.)
To Coda
A
F#
E
B
lit - tle, bit of rhy - thm and a lot of soul.
e - ven makes you hap - py when you're feel - ing blue.
So come on, come on and do the lo - co - mo - tion with me.
* Bkgd. Voc. 1st time only


Guitar Solo
E
A
(Ow!
Ooh.
Bass Fig. 2
End Bass Fig. 2
w/ Bass Fig. 2 (2 1/2 times)
E
A
E
Ooh.
Ooh.
Ooh.
D.S. al Coda
Coda
Outro
B
Whoa, whoa.
Ooh.)
Whoa,
E
C#m
So
(Come on ba-by, do the lo-co-mo - tion.)
Repeat and fade
E
B
E
C#m
come on, come on and do the lo-co-mo-tion with me.
(Come on ba-by, do the lo-co-mo - tion.)
* Sing 1st time only.

Lonesome Whistle Blues

Words and Music by Alan Moore, Elson Teat and Rudy Toombs



* Sung as even sixteenth notes.

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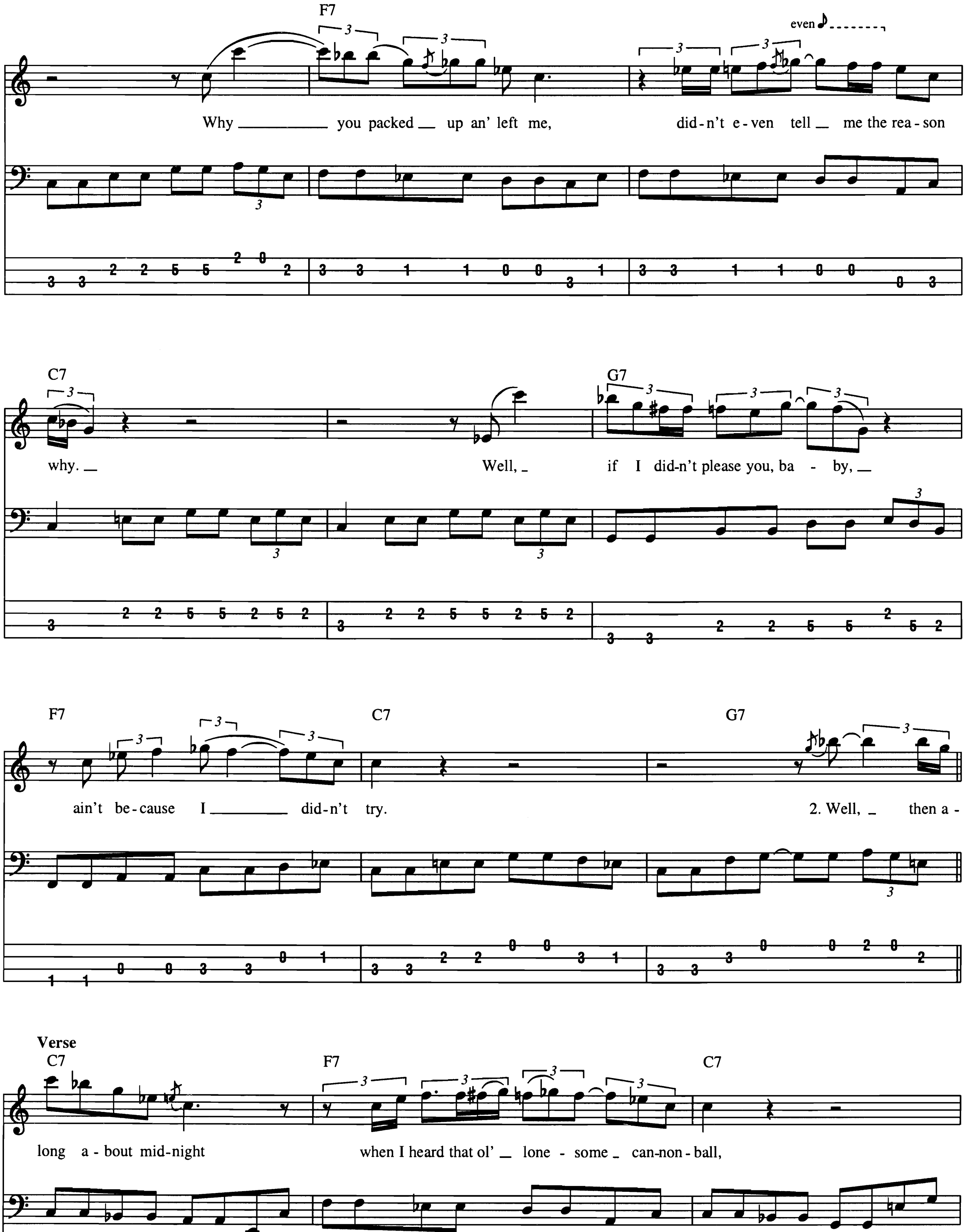
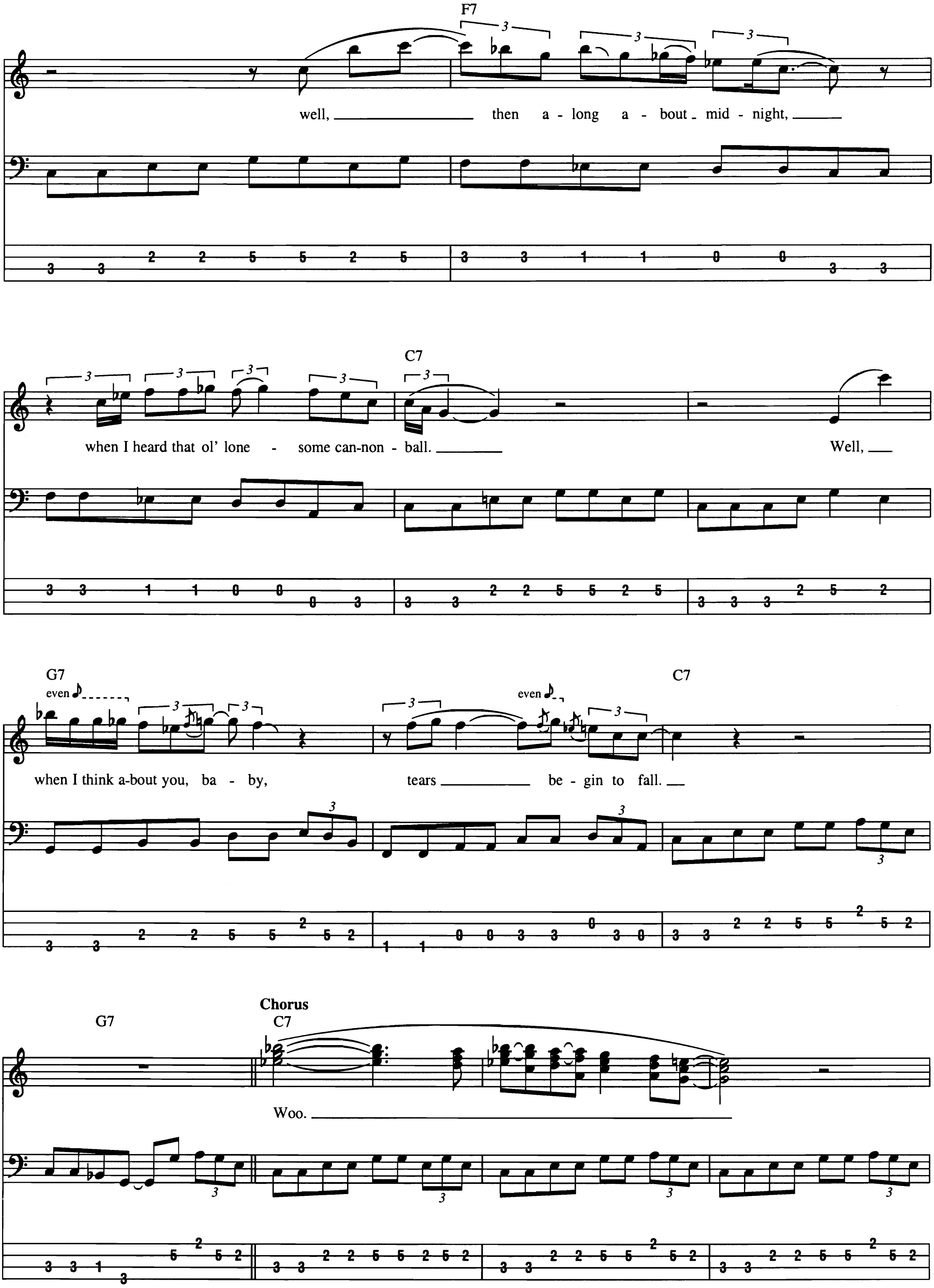
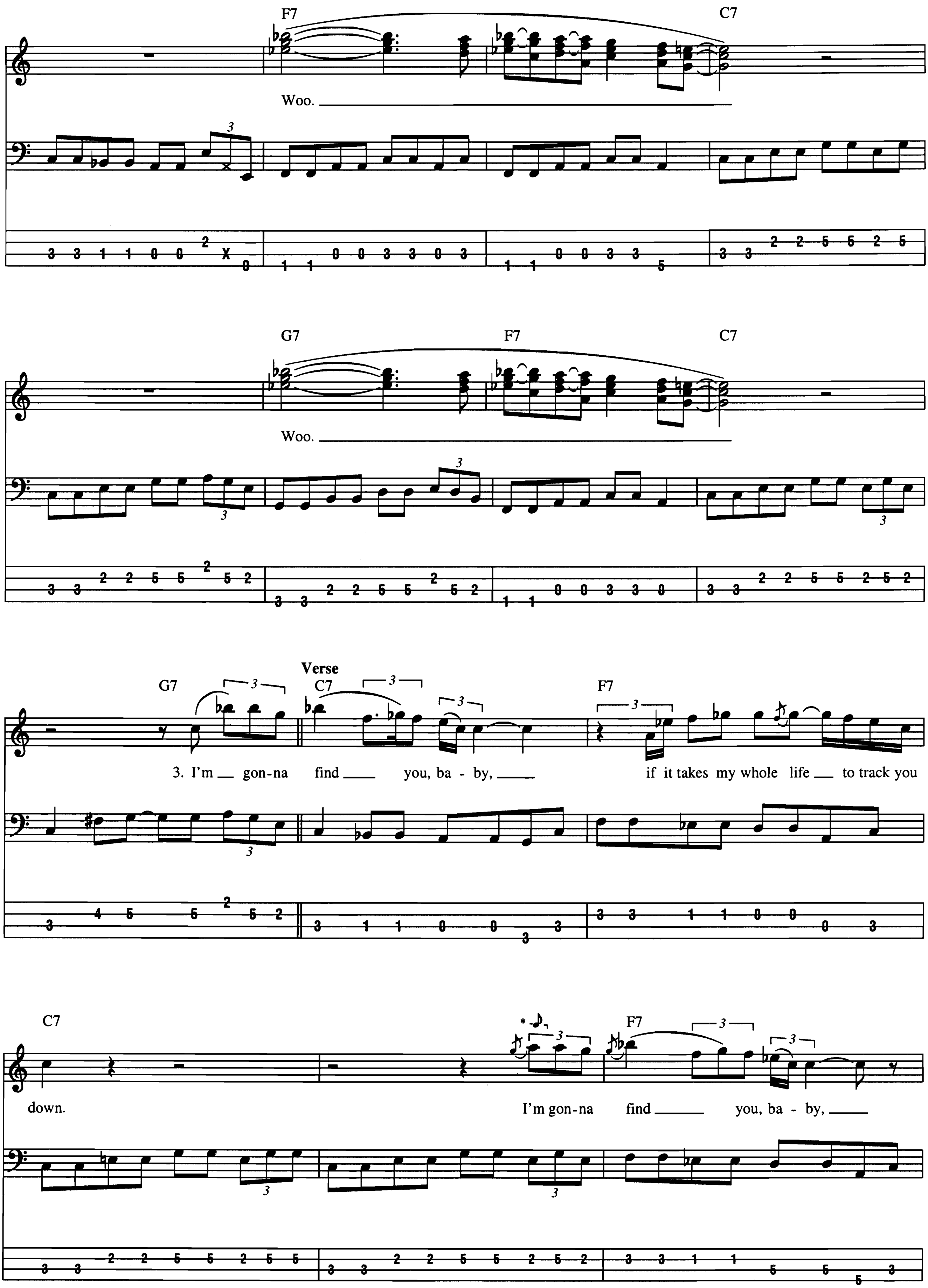
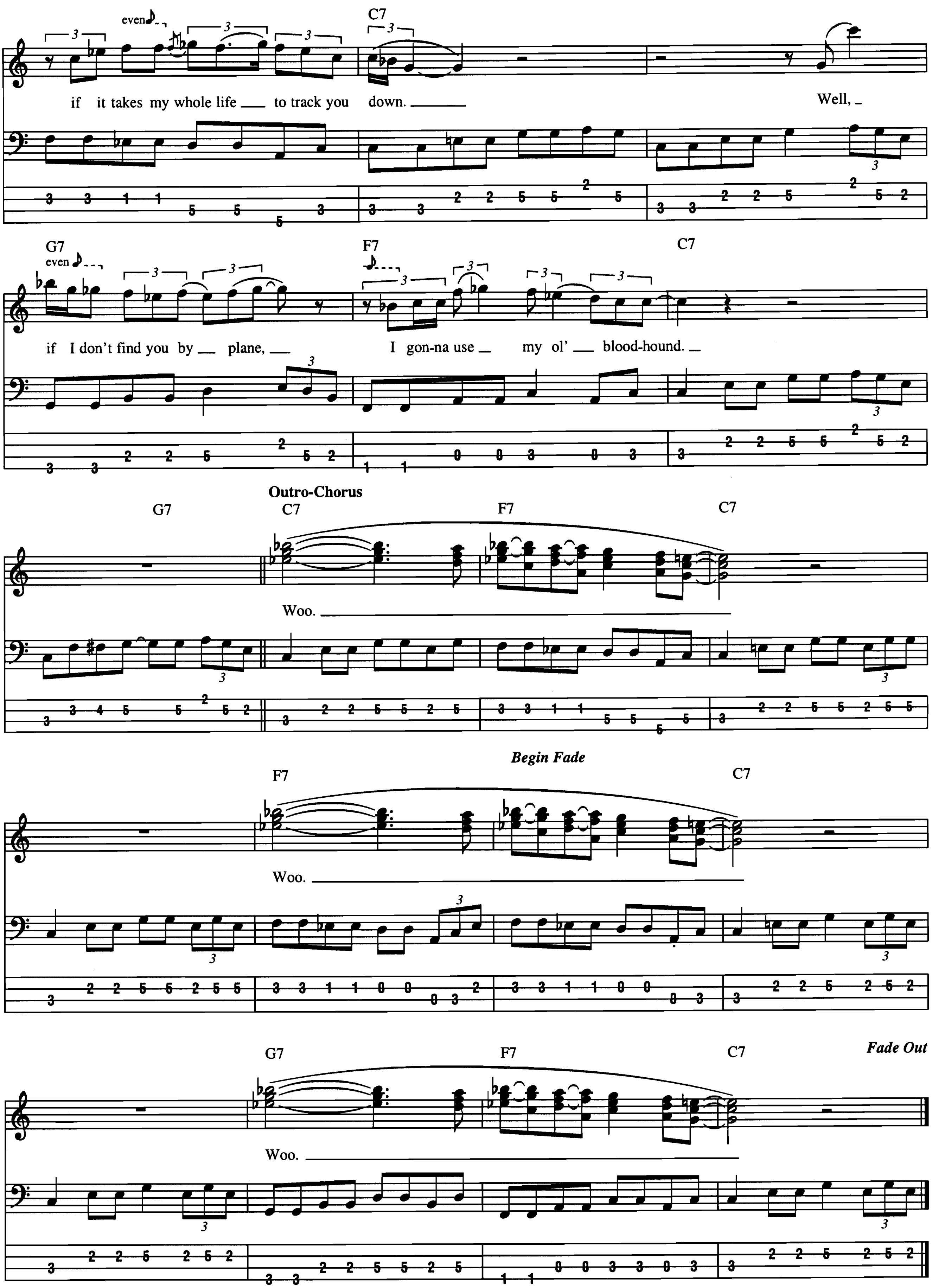

F7
even
Why you packed up an' left me, did-n't e-ven tell me the rea-son
C7
G7
why. Well, if I did-n't please you, ba - by,
F7
C7
G7
ain't be-cause I did-n't try. 2. Well, then a -
Verse
C7
F7
C7
long a - bout mid-night when I heard that ol' lone - some can-non - ball,


F7
well, then a - long a - bout mid - night,
C7
when I heard that ol' lone - some can-non - ball.
Well,
G7
even
when I think a-bout you, ba - by,
tears be - gin to fall.
C7
G7
Chorus
C7
Woo.



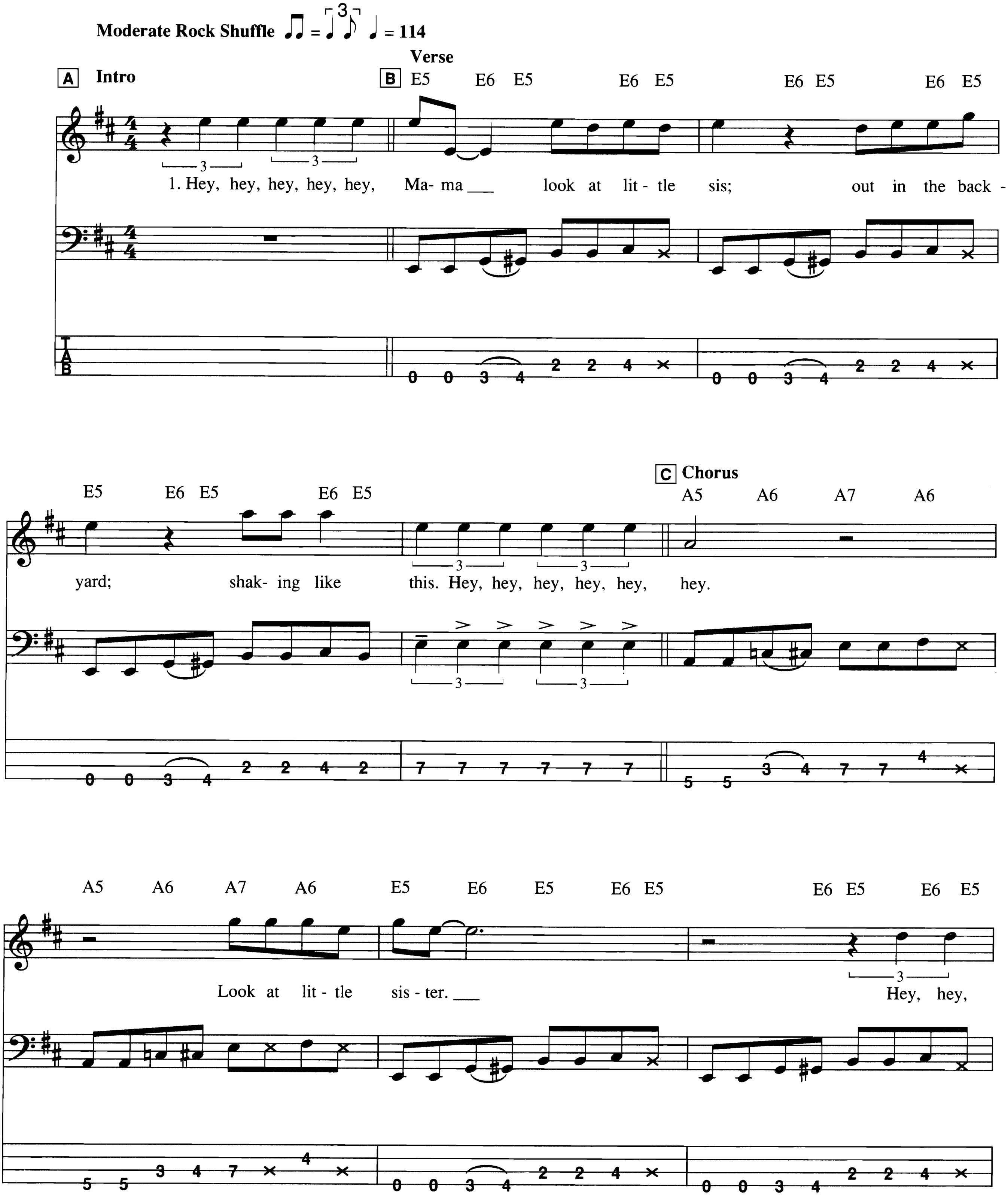
* Sung behind the beat.


even
C7
if it takes my whole life to track you down.
Well,
G7
even
F7
C7
if I don't find you by plane,
I gon-na use my ol' blood-hound.
Outro-Chorus
G7
C7
F7
C7
Woo.
Begin Fade
F7
C7
Woo.
G7
F7
C7
Fade Out
Woo.

Look at Little Sister

Words and Music by Hank Ballard

Tune down 1/2 step



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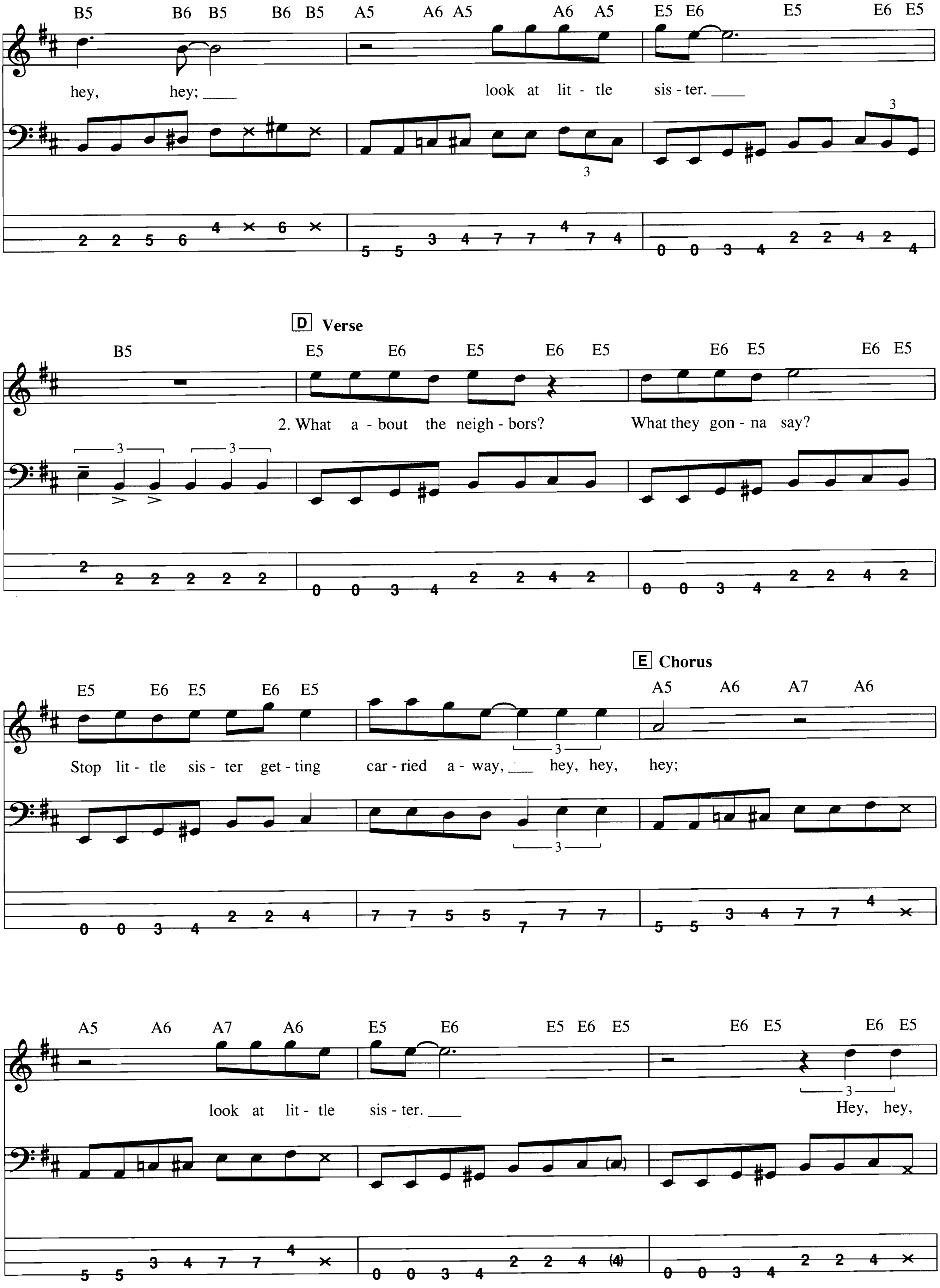
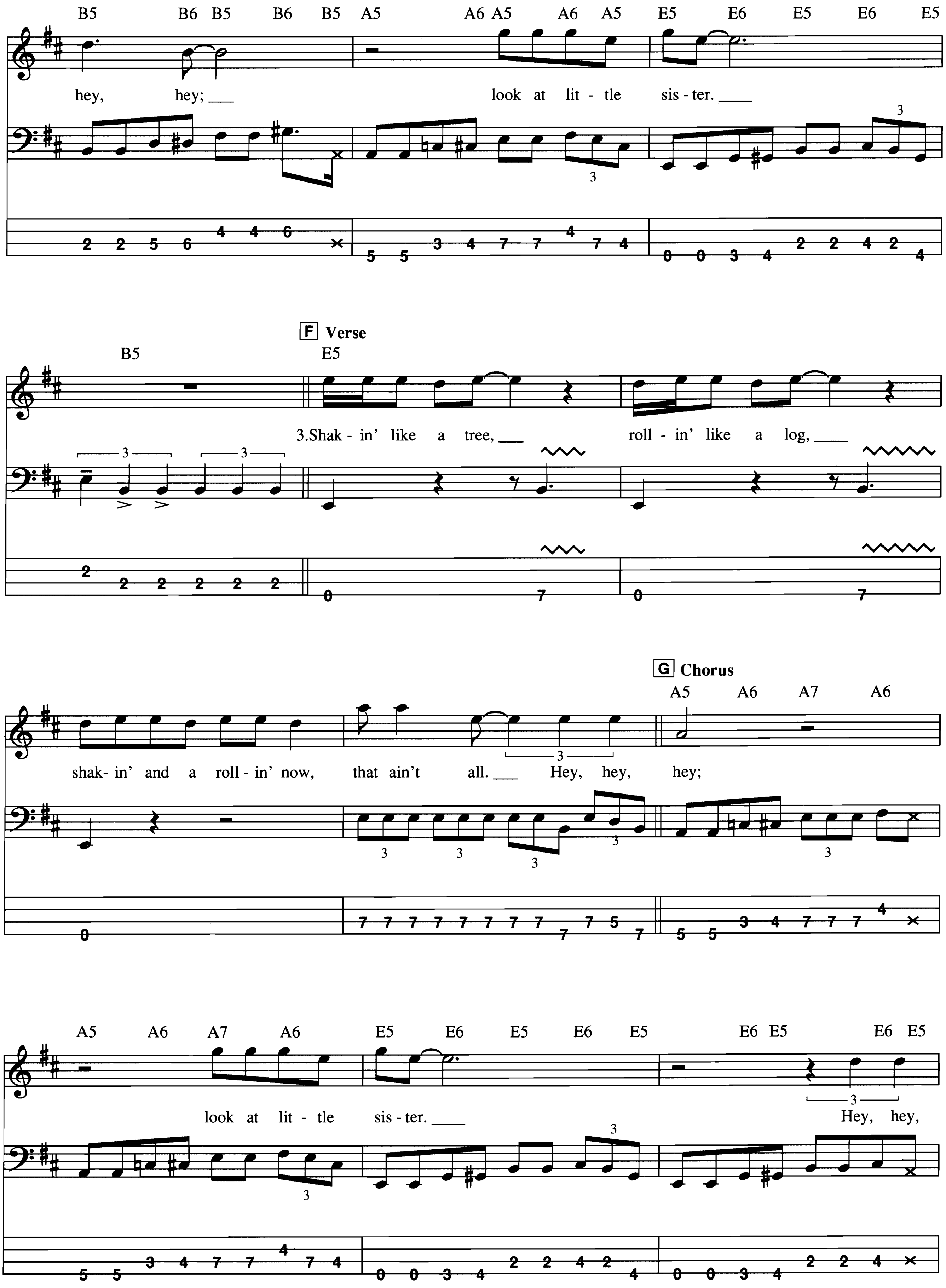
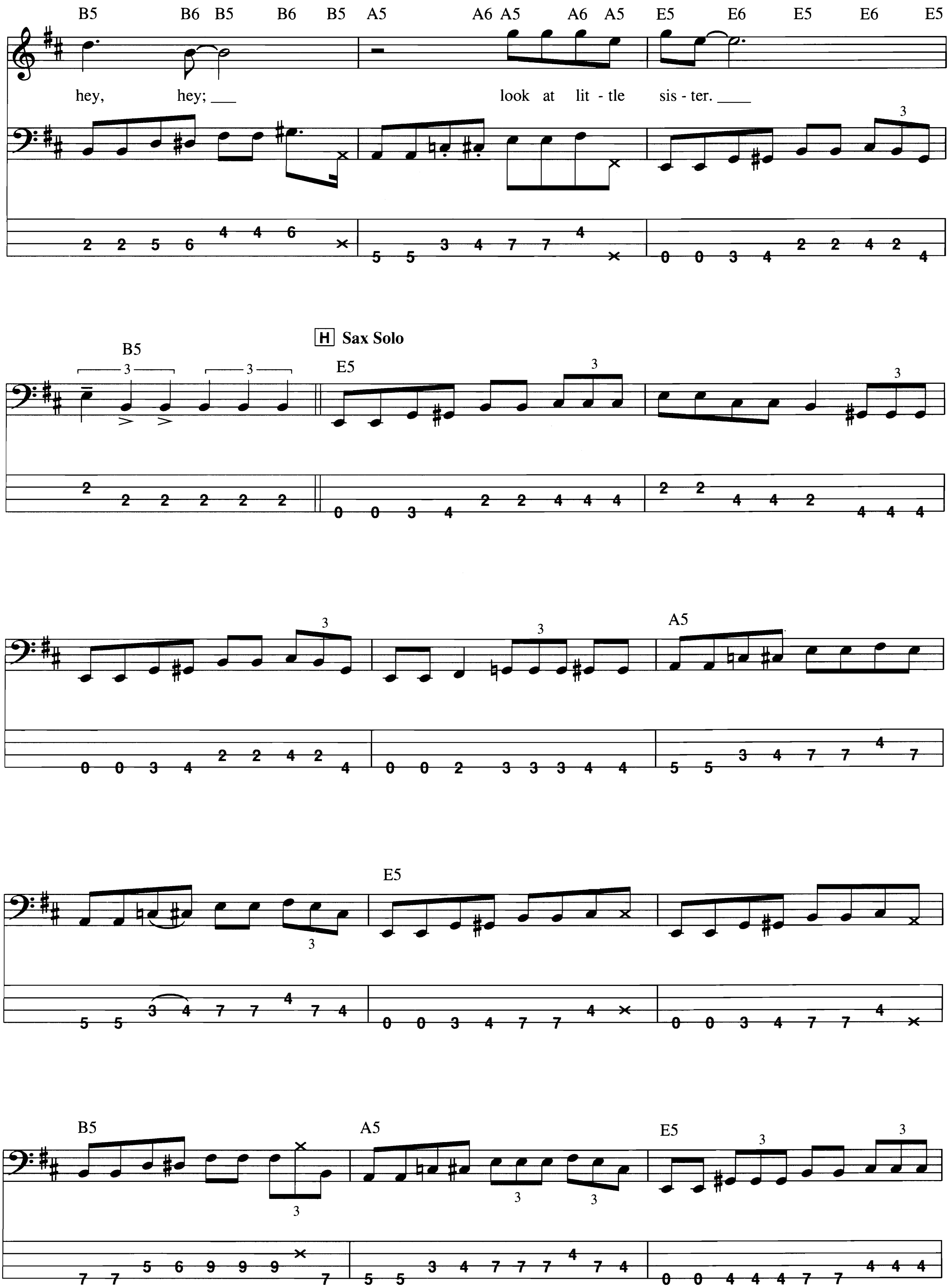
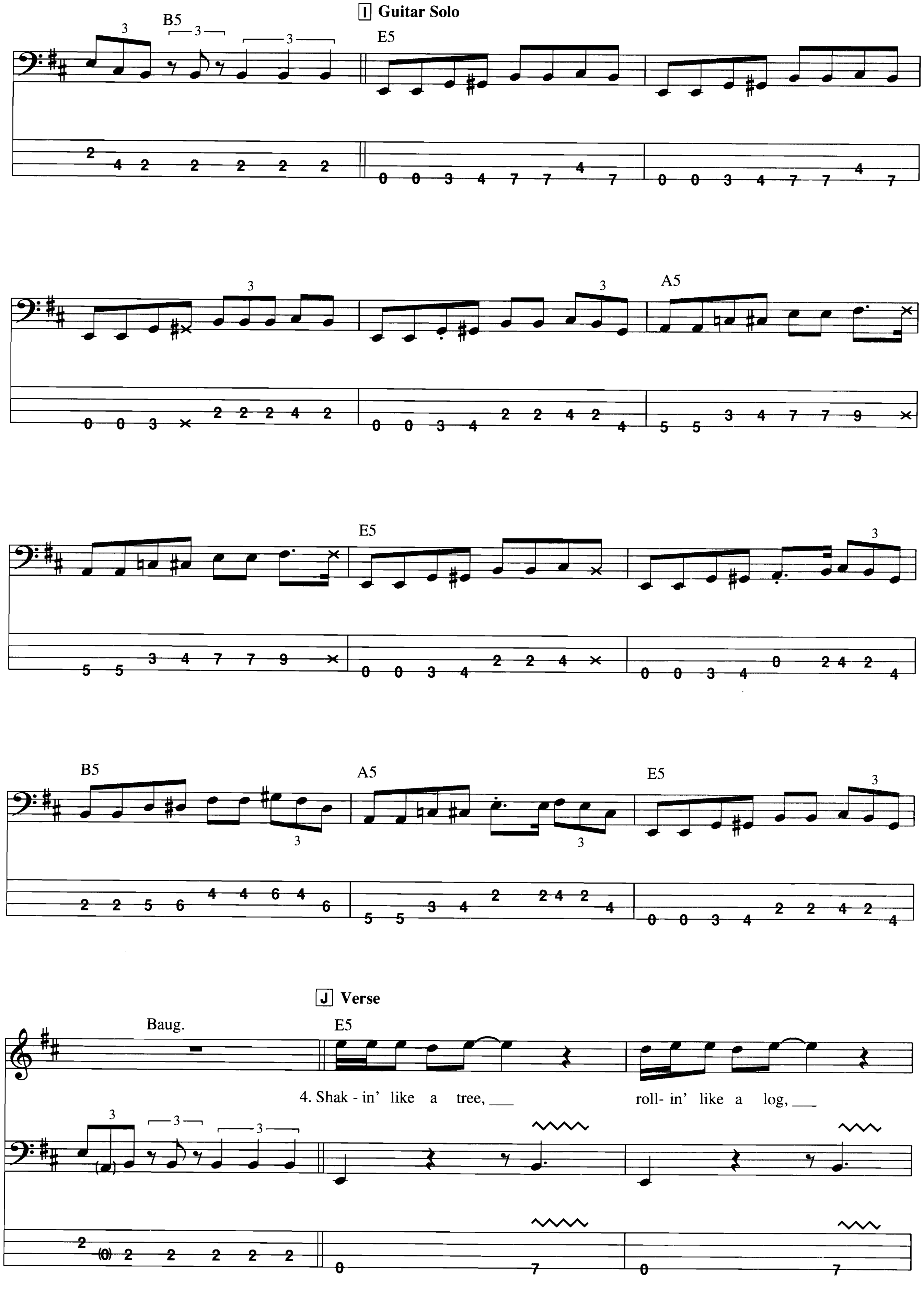
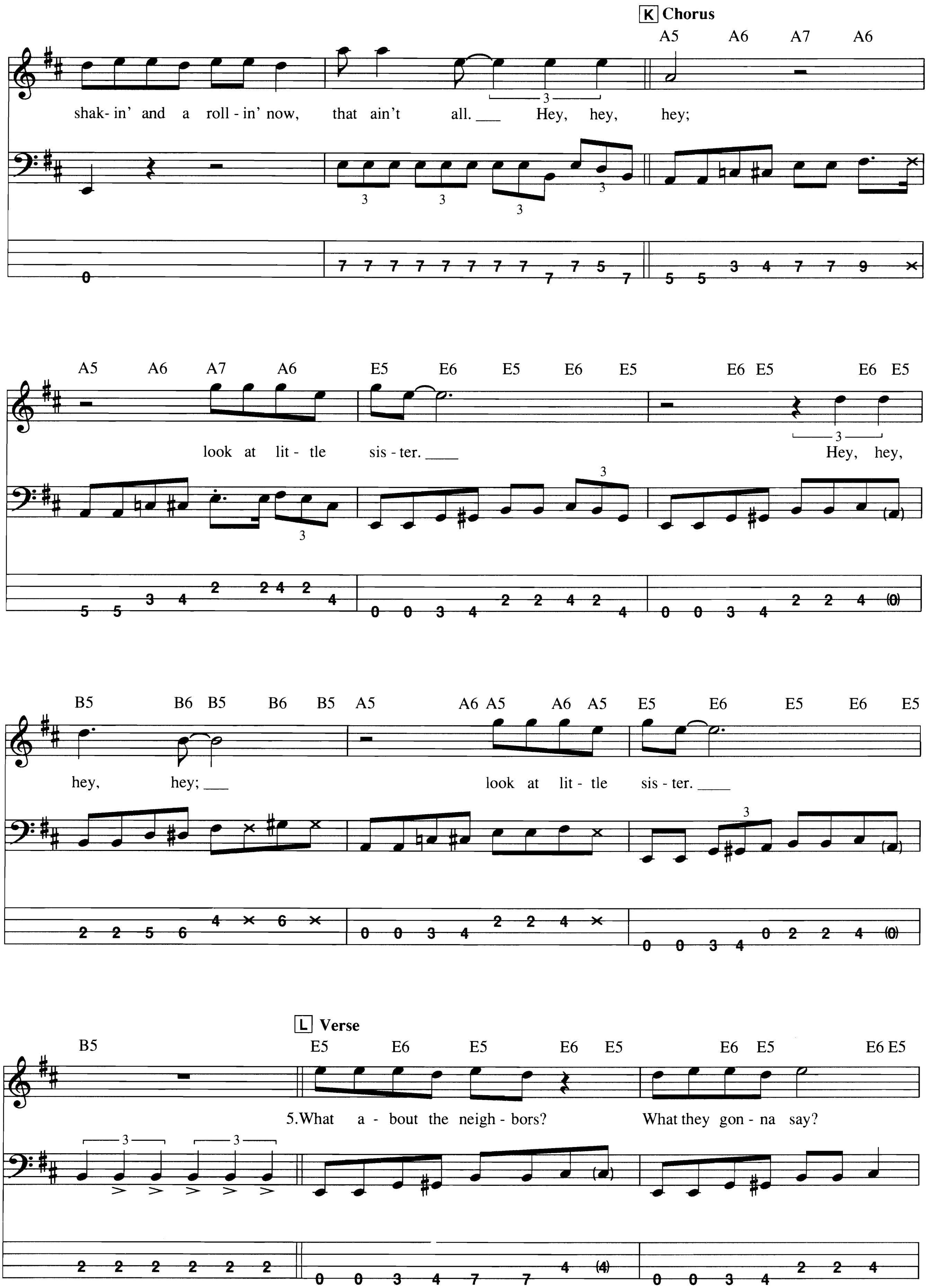

B5 B6 B5 B6 B5 A5 A6 A5 A6 A5 E5 E6 E5 E6 E5
hey, hey; look at lit - tle sis - ter.
D Verse
B5 E5 E6 E5 E6 E5 E6 E5 E6 E5
2. What a - bout the neigh - bors? What they gon - na say?
E Chorus
E5 E6 E5 E6 E5 A5 A6 A7 A6
Stop lit - tle sis - ter get - ting car - ried a - way, hey, hey, hey;
A5 A6 A7 A6 E5 E6 E5 E6 E5 E6 E5 E6 E5
look at lit - tle sis - ter. Hey, hey,

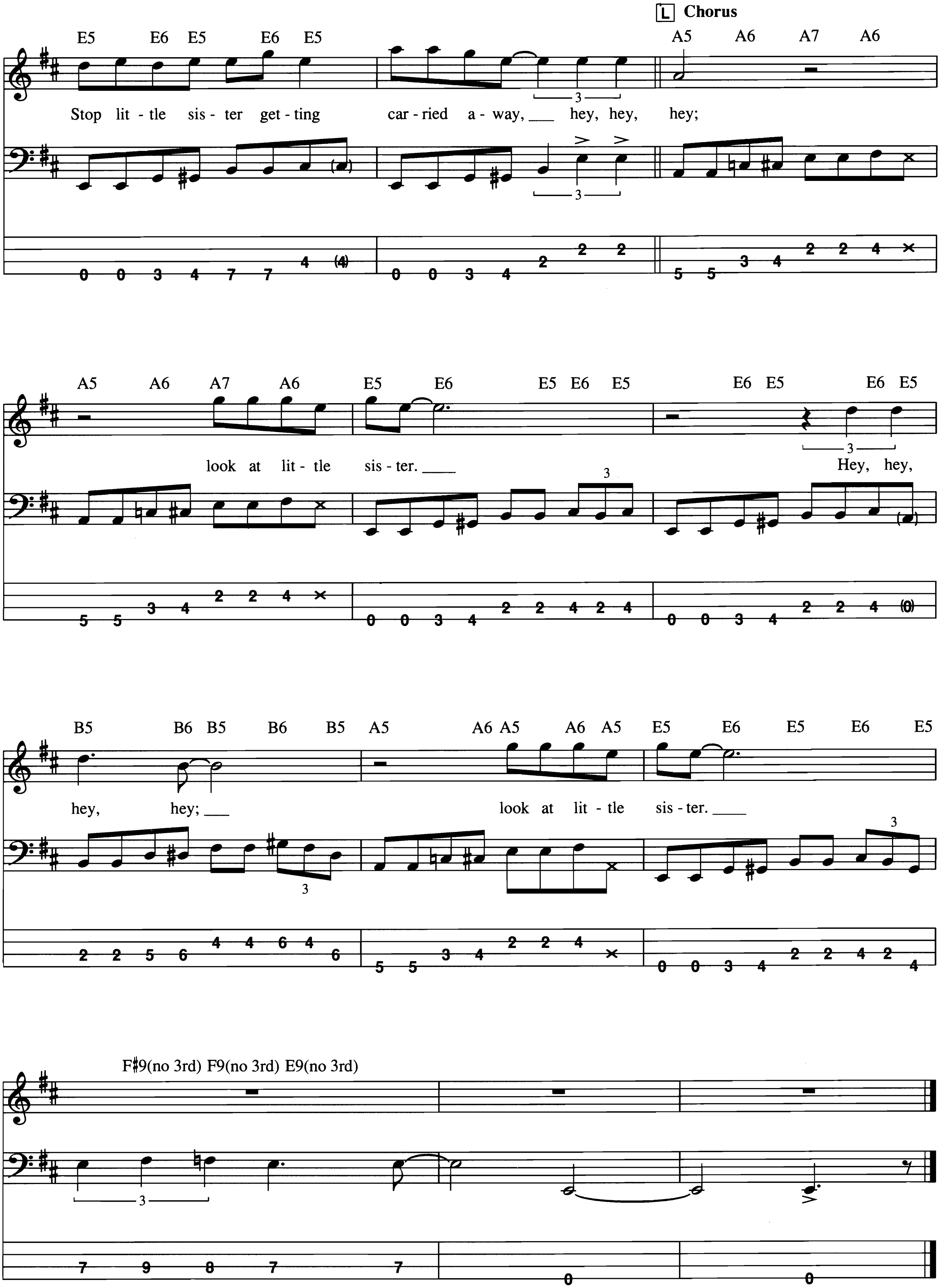

B5 B6 B5 B6 B5 A5 A6 A5 A6 A5 E5 E6 E5 E6 E5
hey, hey; look at lit - tle sis - ter.
F Verse
B5 E5
3.Shak - in' like a tree, roll - in' like a log,
G Chorus
A5 A6 A7 A6
shak- in' and a roll - in' now, that ain't all. Hey, hey, hey;
A5 A6 A7 A6 E5 E6 E5 E6 E5 E6 E5 E6 E5
look at lit - tle sis - ter. Hey, hey,


B5 B6 B5 B6 B5 A5 A6 A5 A6 A5 E5 E6 E5 E6 E5
hey, hey; ___ look at lit - tle sis - ter. ____
B5
H Sax Solo
E5
A5
E5
B5 A5 E5



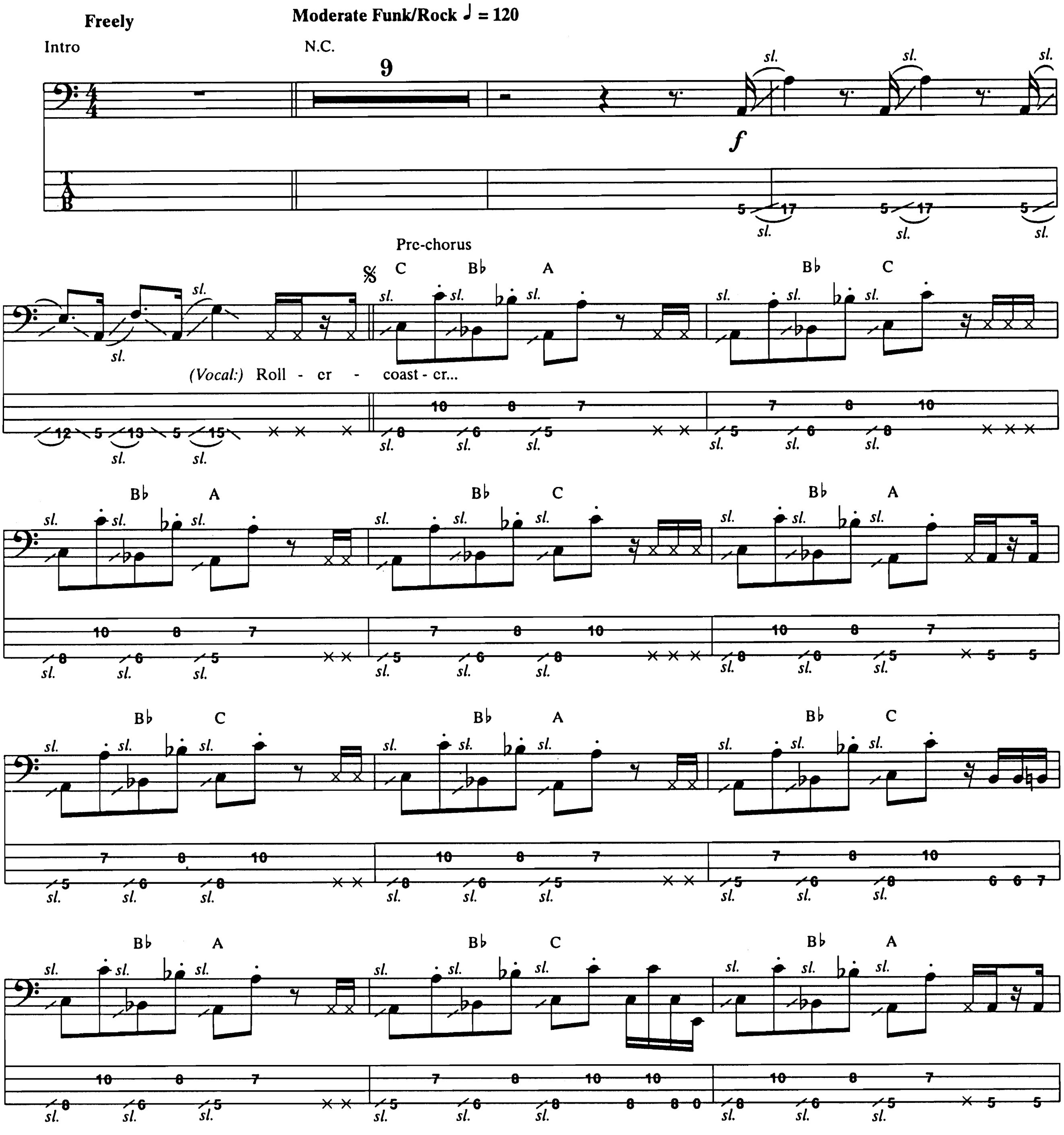
I Guitar Solo
B5
E5
A5
E5
B5
A5
E5
J Verse
Baug.
E5
4. Shak - in' like a tree, ___ roll- in' like a log, ___


K Chorus
A5 A6 A7 A6
shak-in' and a roll-in' now, that ain't all. Hey, hey, hey;
A5 A6 A7 A6 E5 E6 E5 E6 E5 E6 E5 E6 E5
look at lit-tle sis-ter. Hey, hey,
B5 B6 B5 B6 B5 A5 A6 A5 A6 A5 E5 E6 E5 E6 E5
hey, hey; look at lit-tle sis-ter.
B5
L Verse
E5 E6 E5 E6 E5 E6 E5 E6 E5
5.What a-bout the neigh-bors? What they gon-na say?


L Chorus
E5 E6 E5 E6 E5
Stop lit - tle sis - ter get - ting car - ried a - way, hey, hey, hey;
A5 A6 A7 A6
A5 A6 A7 A6 E5 E6 E5 E6 E5 E6 E5 E6 E5
look at lit - tle sis - ter. Hey, hey,
B5 B6 B5 B6 B5 A5 A6 A5 A6 A5 E5 E6 E5 E6 E5
hey, hey; look at lit - tle sis - ter.
F♯9(no 3rd) F9(no 3rd) E9(no 3rd)

Love Rollercoaster

Words and Music by Ralph Middlebrooks, James Williams, Marshall Jones, Leroy Bonner, Clarence Satchell, Willie Beck and Marvin R. Pierce



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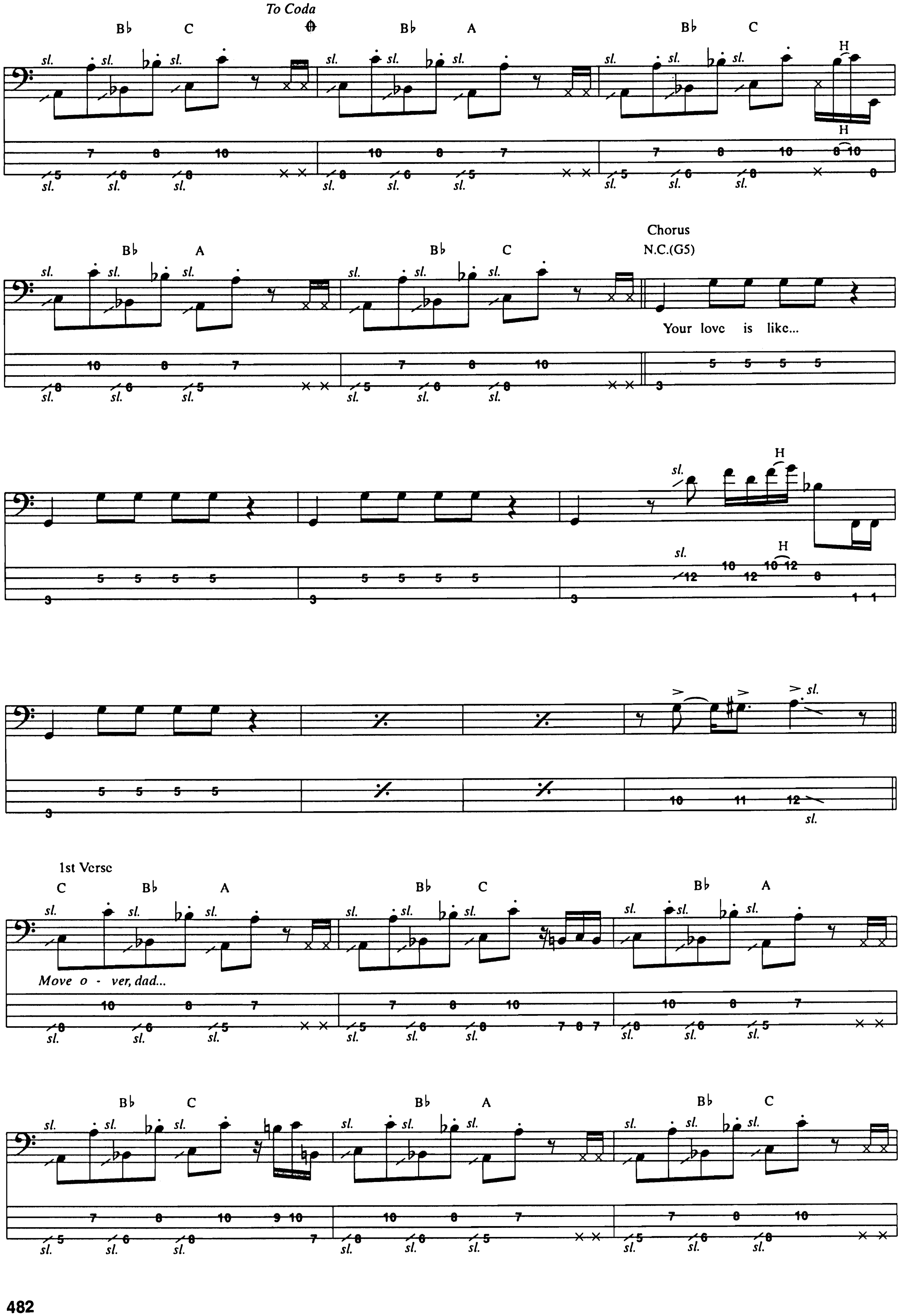
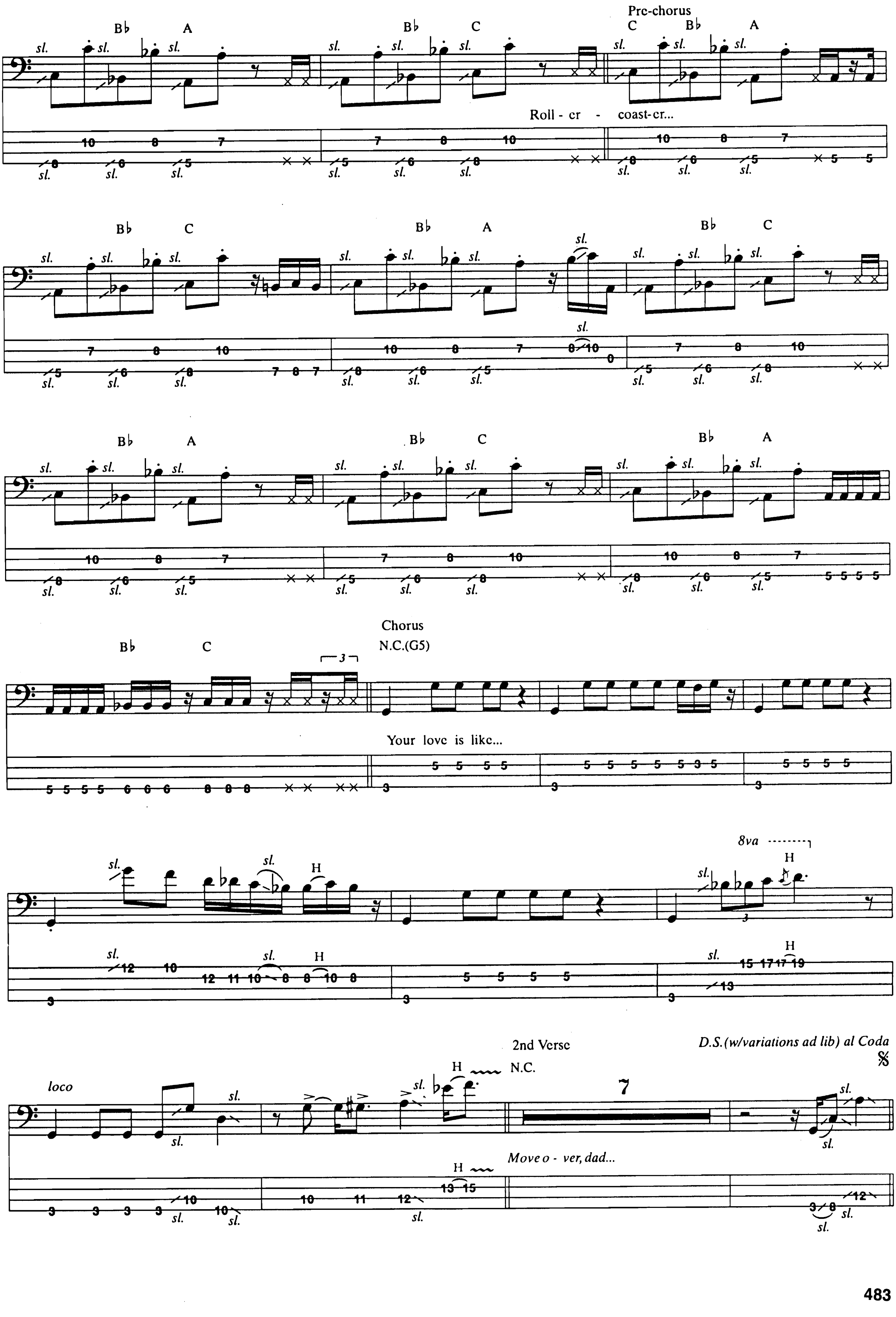
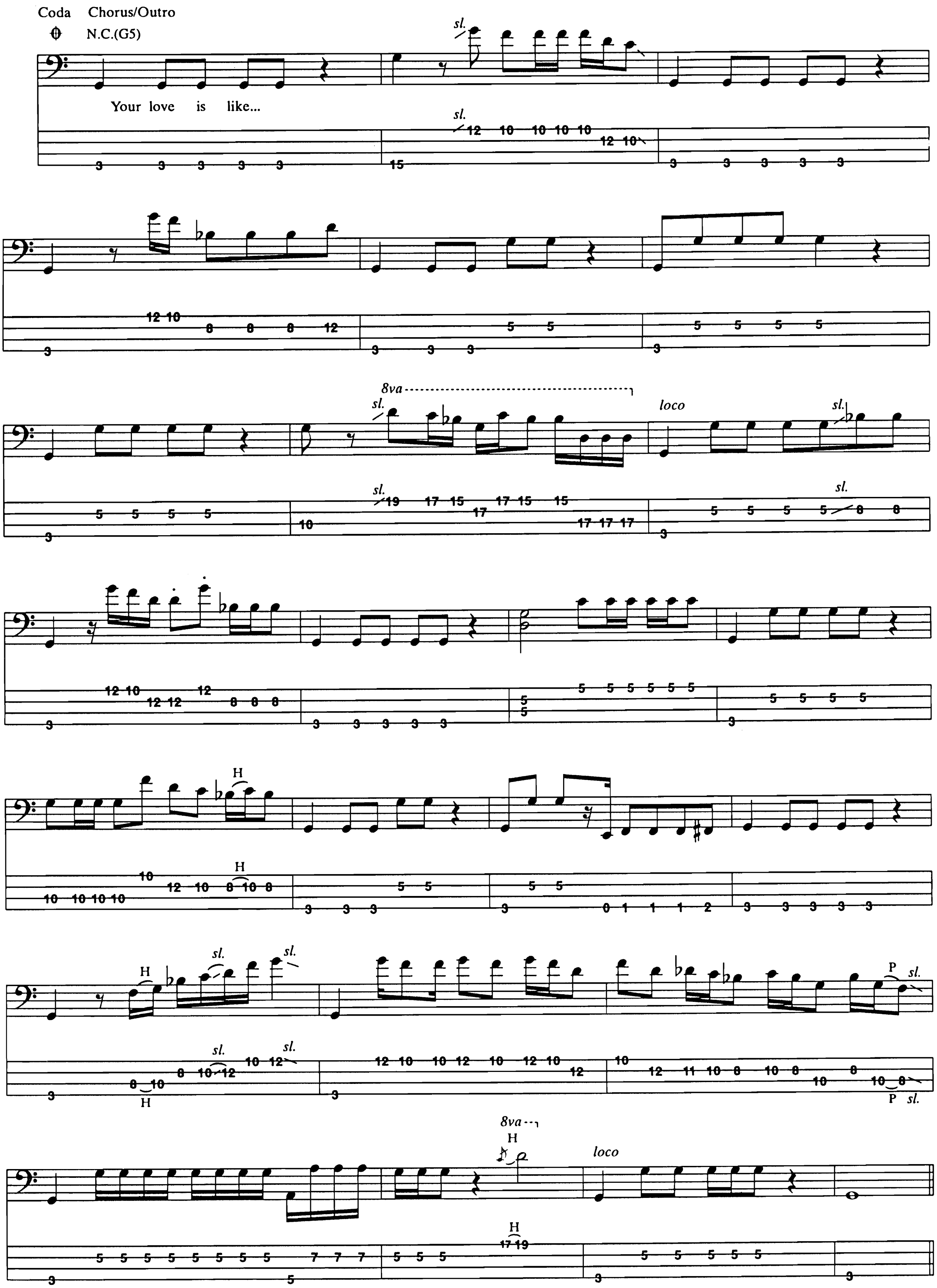
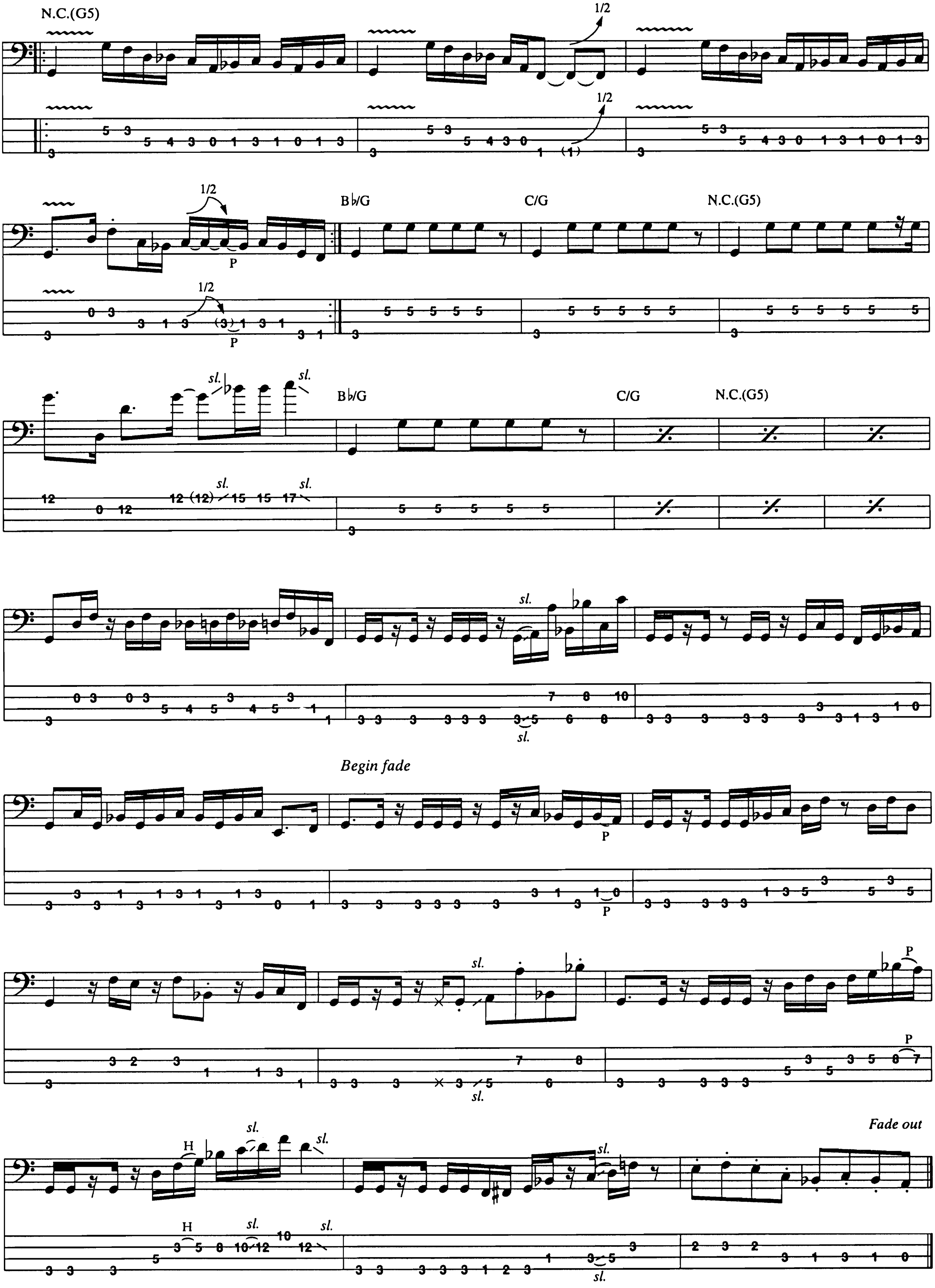


To Coda
B♭ C B♭ A B♭ C
B♭ A B♭ C
Chorus
N.C.(G5)
Your love is like...
1st Verse
C B♭ A B♭ C B♭ A
Move o - ver, dad...
B♭ C B♭ A B♭ C


Pre-chorus
Roll - er - coast-er...
Chorus
N.C.(G5)
Your love is like...
8va
loco
2nd Verse
N.C.
Move o - ver, dad...
D.S.(w/variations ad lib) al Coda


Coda
Chorus/Outro
N.C.(G5)
Your love is like...
sl.
8va
loco
H
P


N.C.(G5)
1/2
P
B♭/G
C/G
sl.
Begin fade
H
Fade out

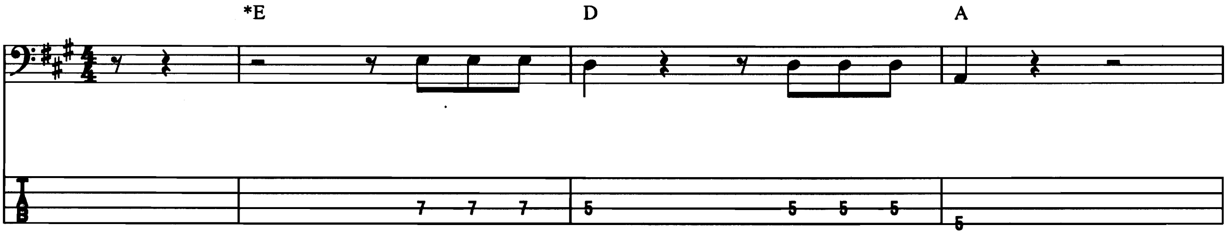
Love Struck Baby

Written by Stevie Ray Vaughan

Tune down 1/2 step:
(low to high) E♭–A♭–D♭–G♭

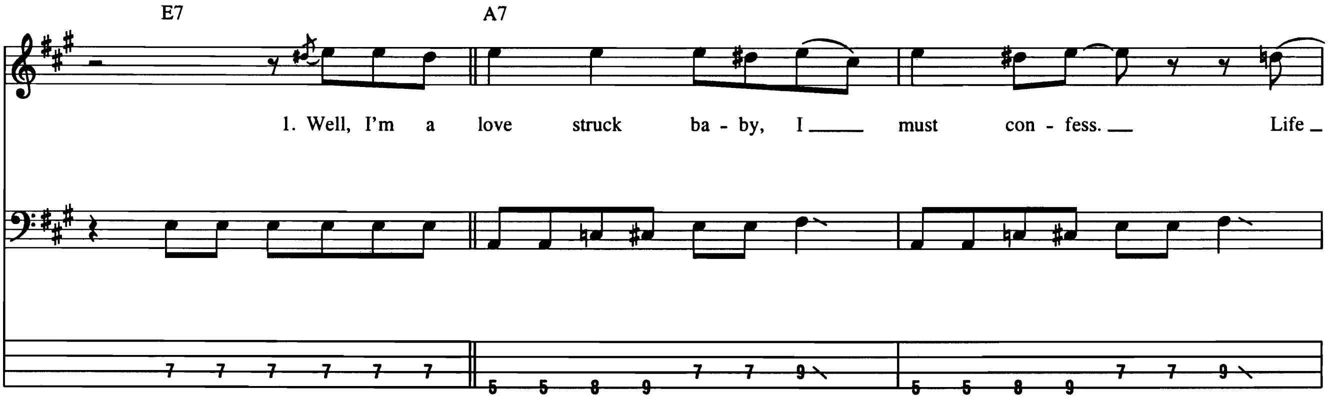
Intro

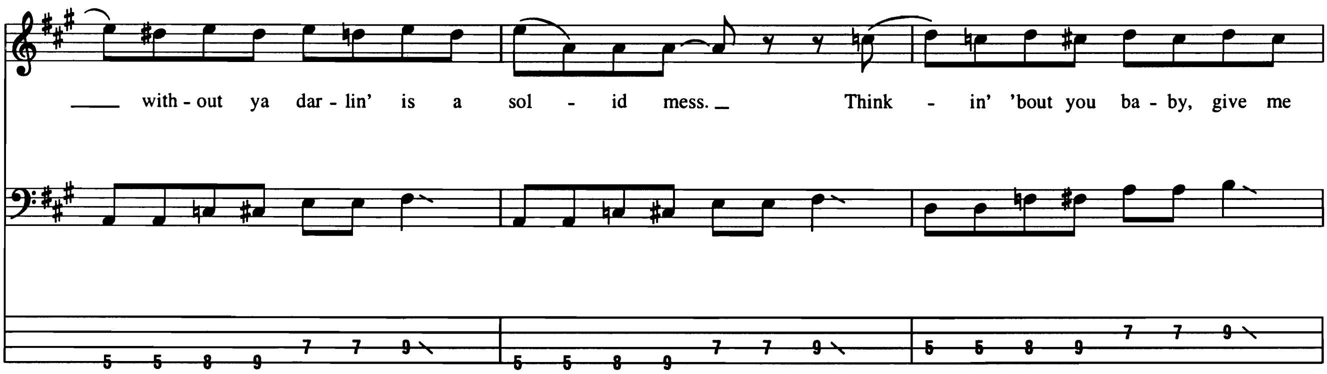
Moderately fast ♩ = 140



*Chord symbols reflect overall harmony.

Verse





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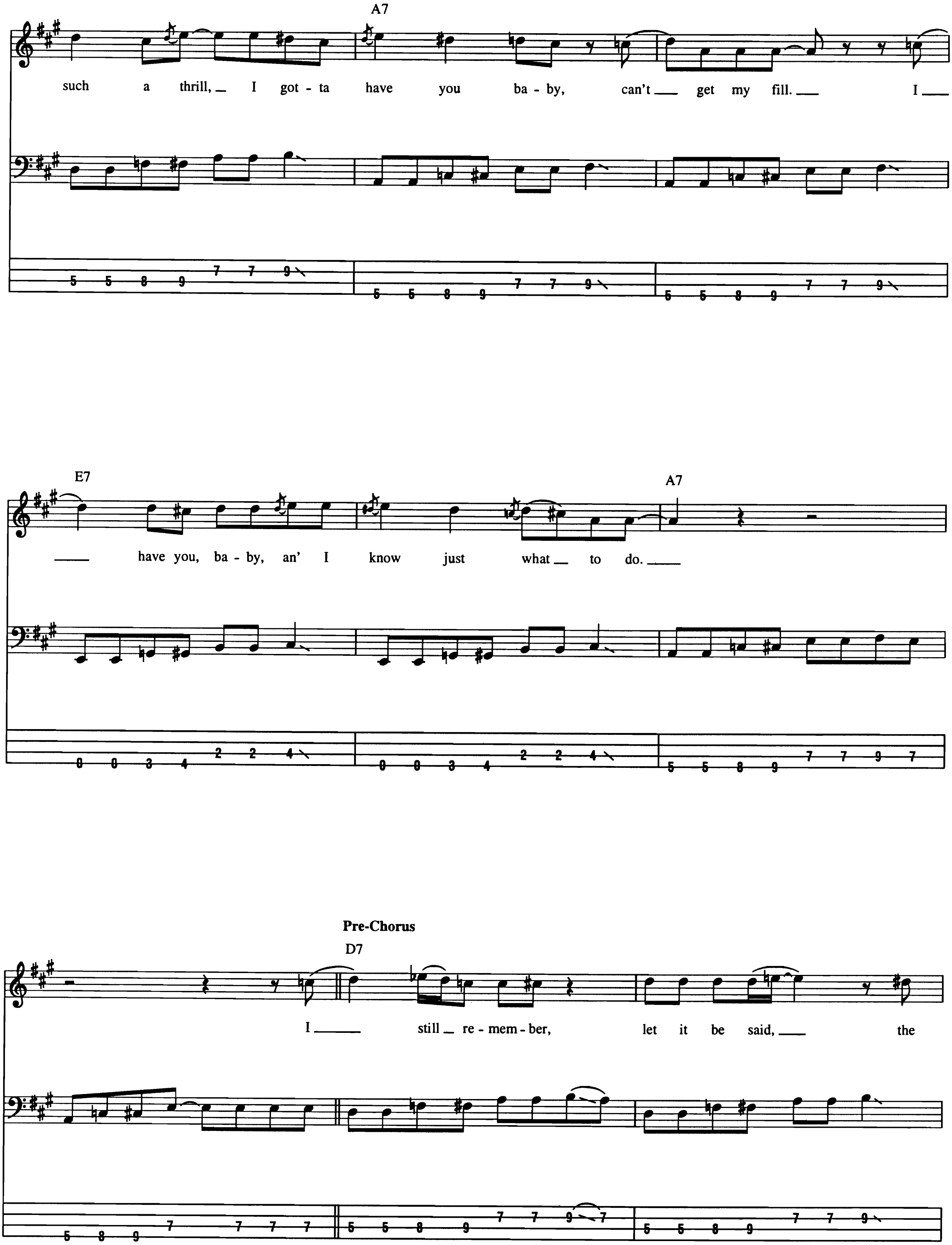
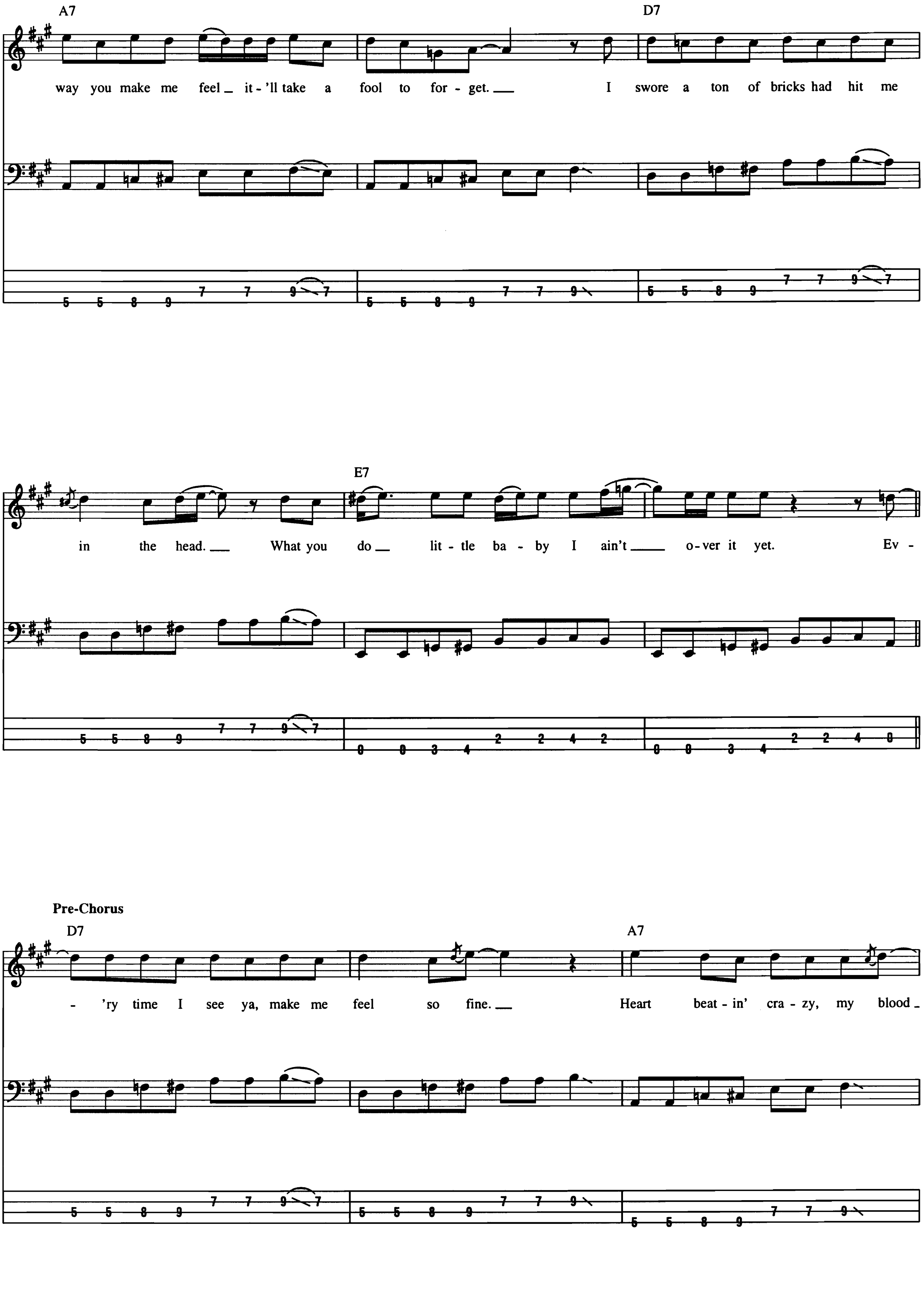
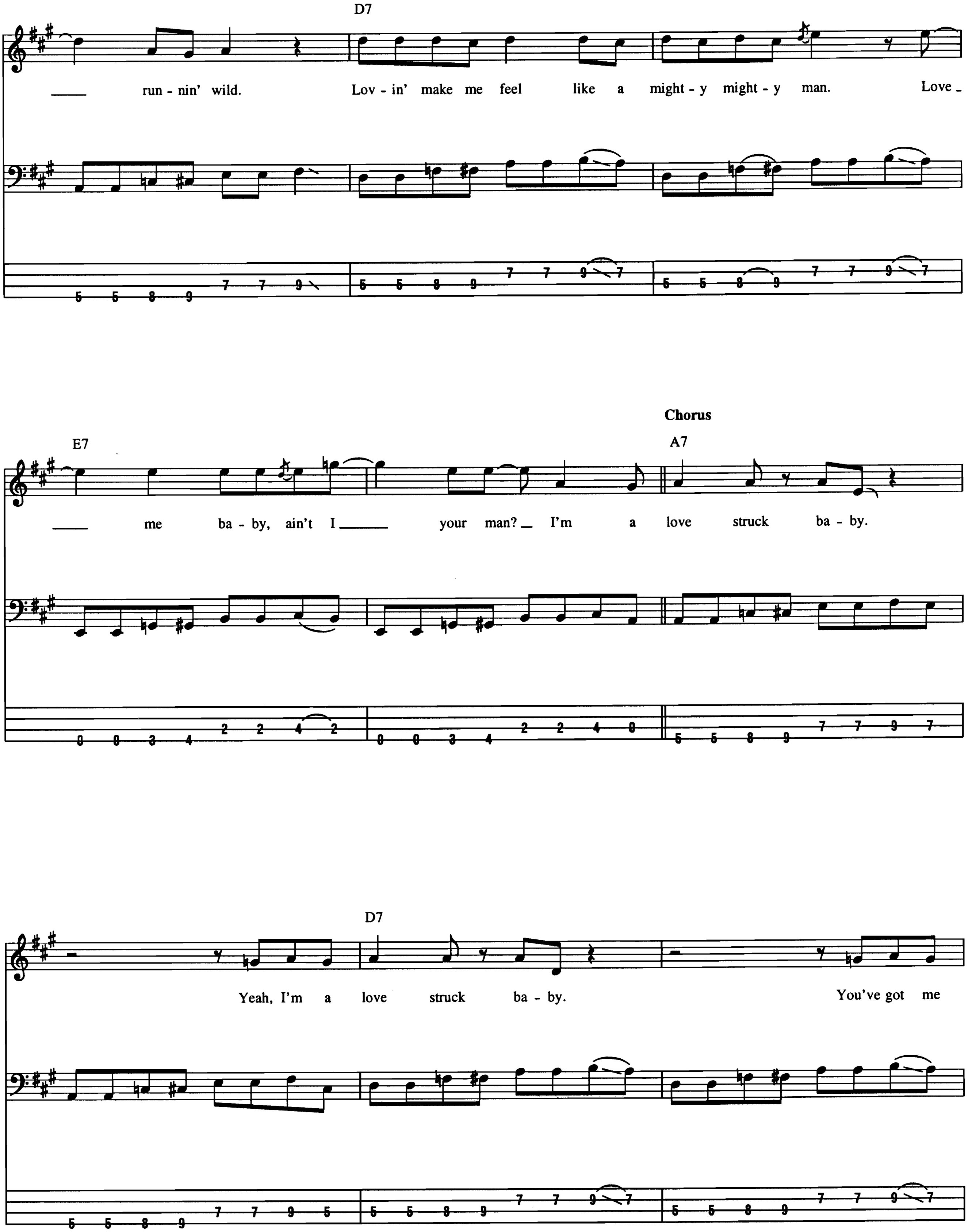
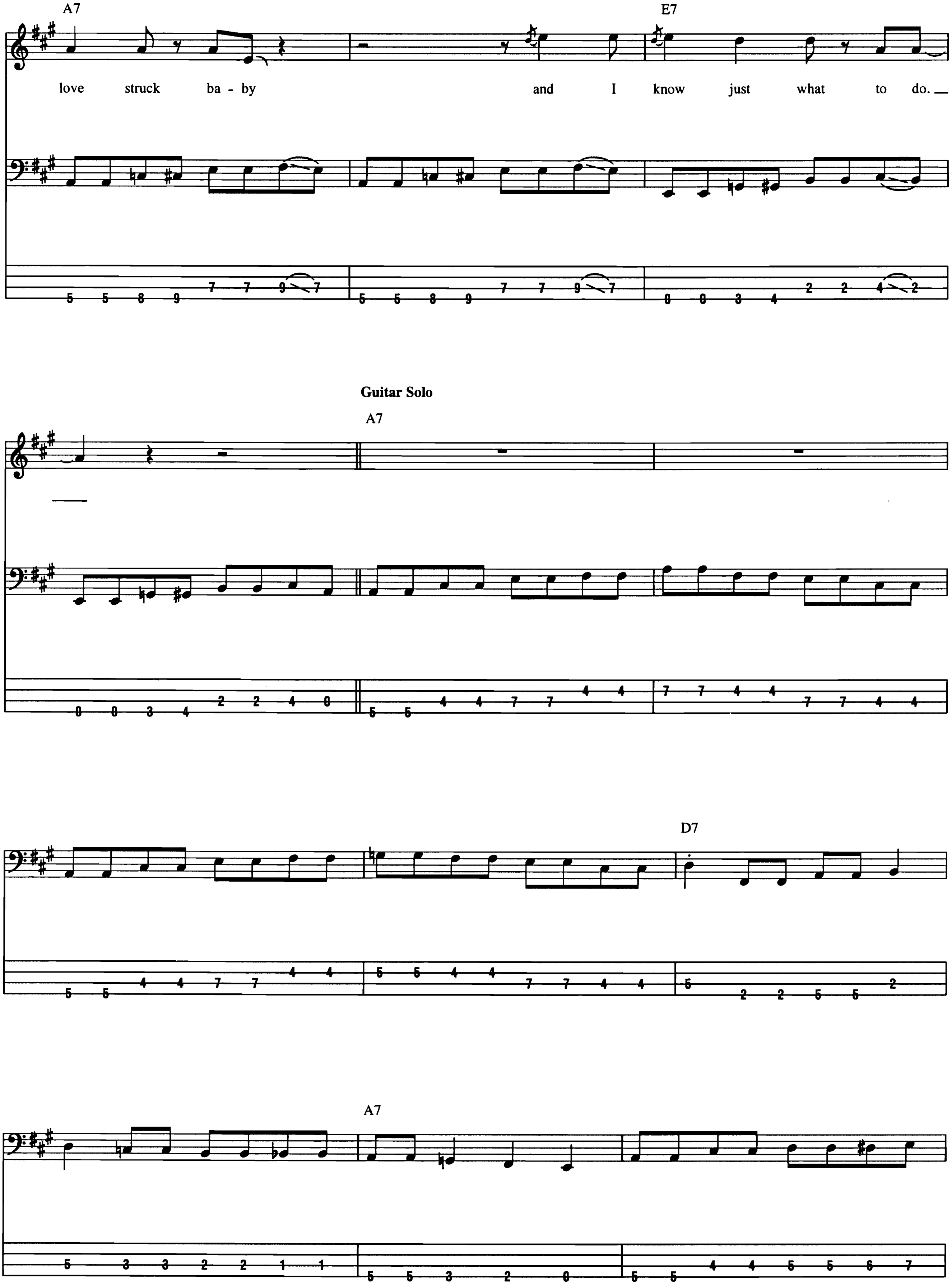
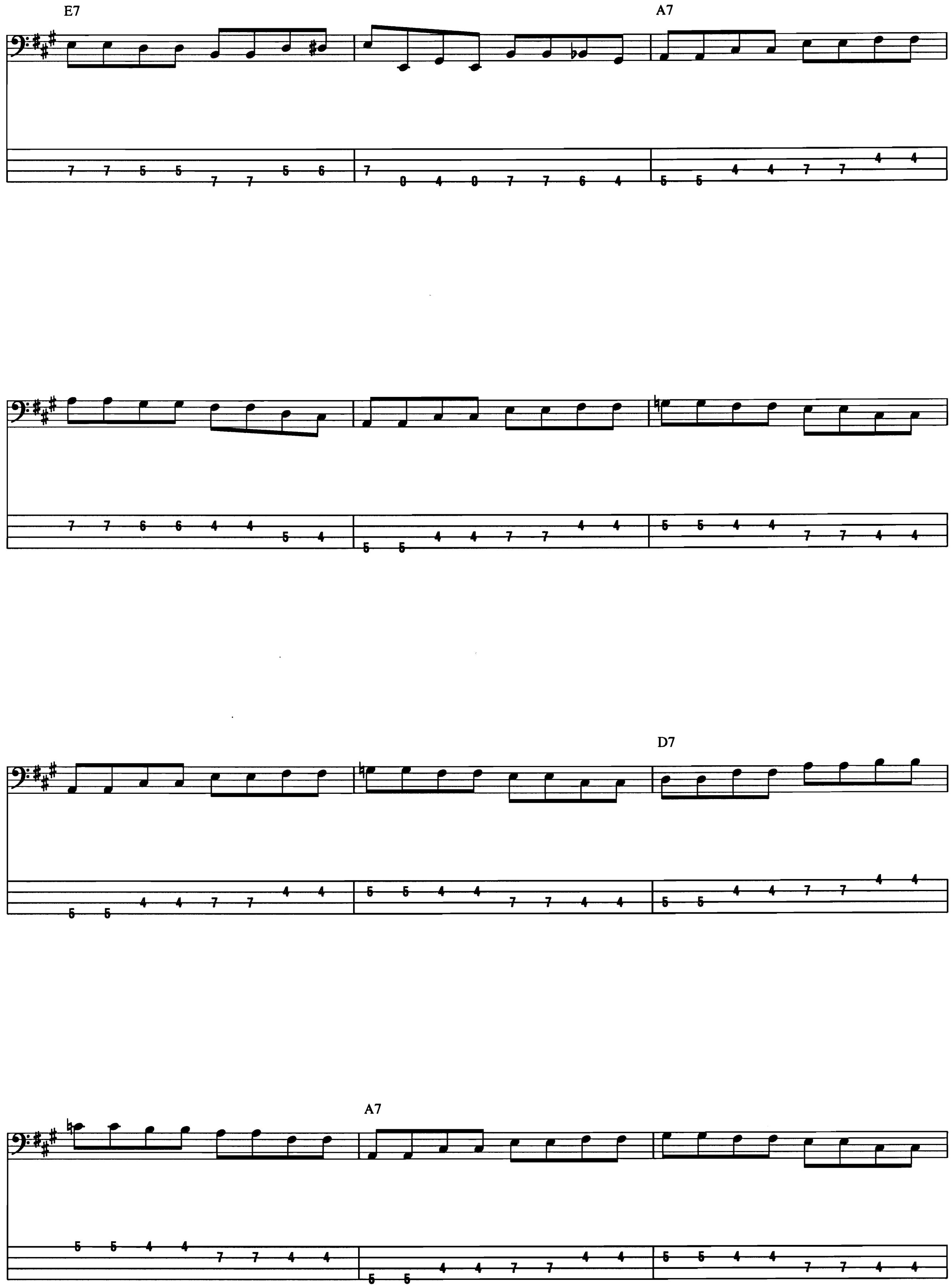
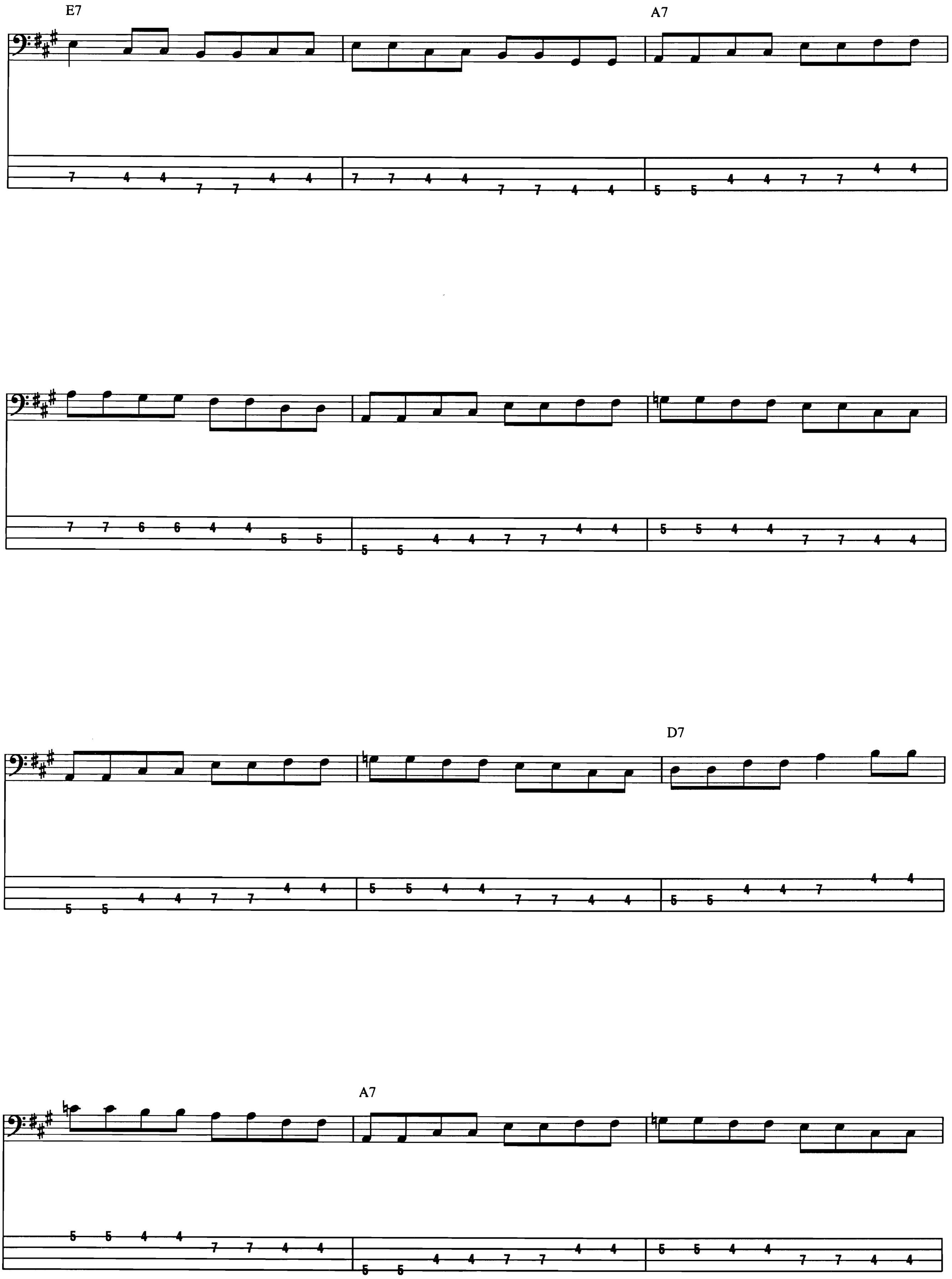

A7
such a thrill, I got-ta have you ba-by, can't get my fill. I
E7
A7
have you, ba-by, an' I know just what to do.
Pre-Chorus
D7
I still re-mem-ber, let it be said, the

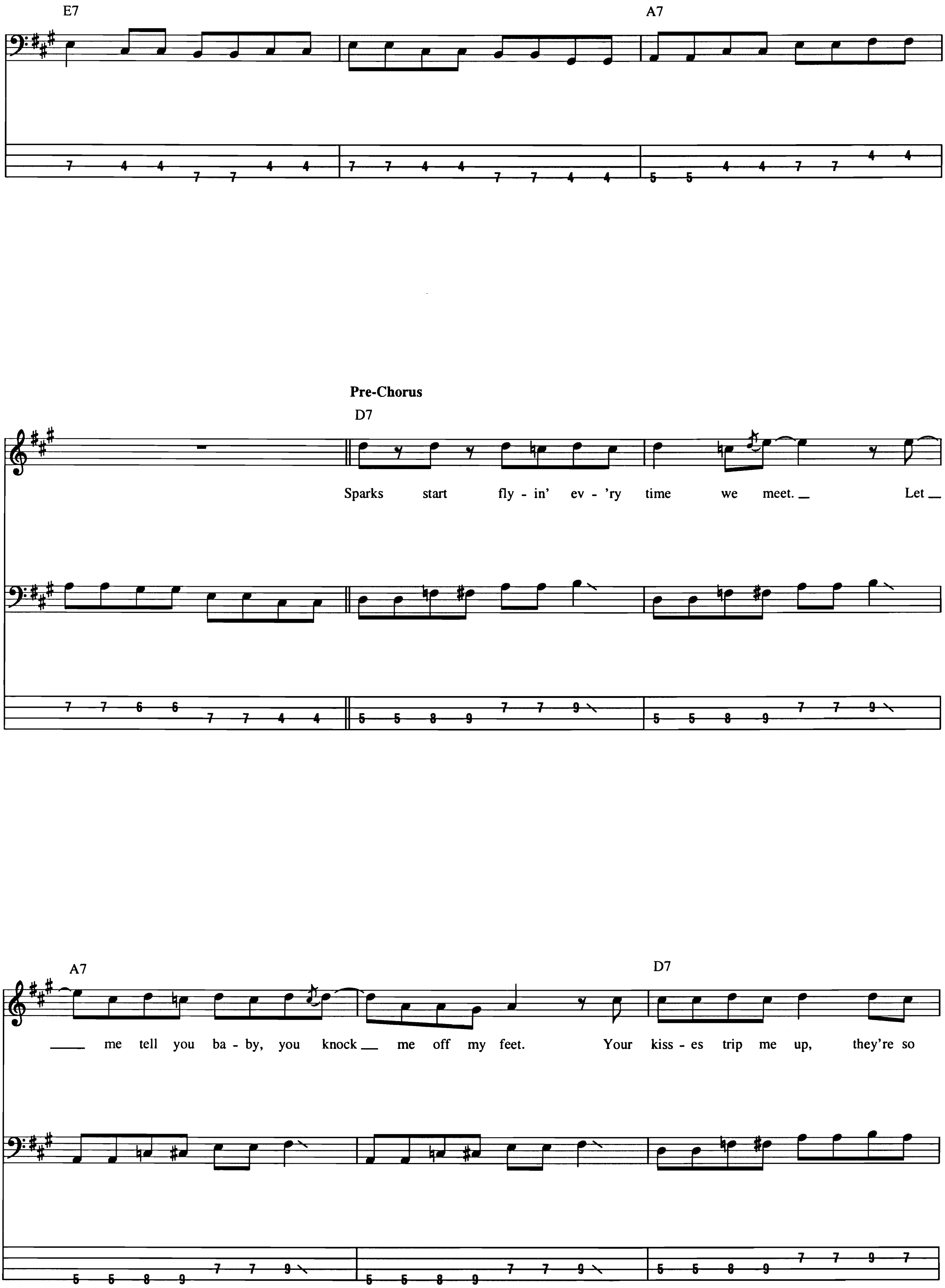

A7
D7
way you make me feel _ it - 'll take a fool to for - get. ___ I swore a ton of bricks had hit me
E7
in the head. ___ What you do ___ lit - tle ba - by I ain't ____ o - ver it yet. Ev -
Pre-Chorus
D7
A7
- 'ry time I see ya, make me feel so fine. ___ Heart beat - in' cra - zy, my blood _

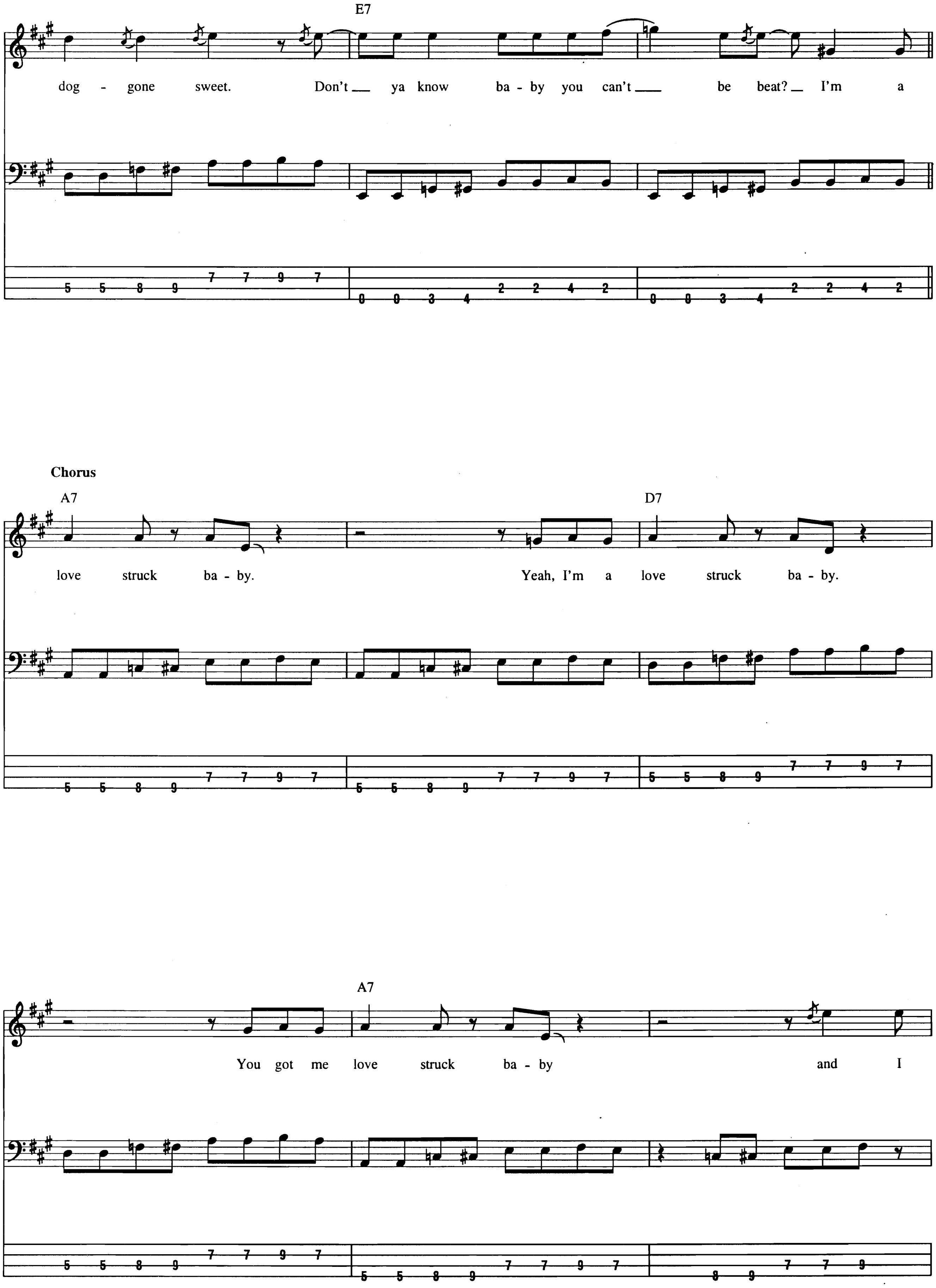

D7
run - nin' wild. Lov - in' make me feel like a might - y might - y man. Love
E7
me ba - by, ain't I your man? I'm a love struck ba - by.
Chorus
A7
D7
Yeah, I'm a love struck ba - by. You've got me

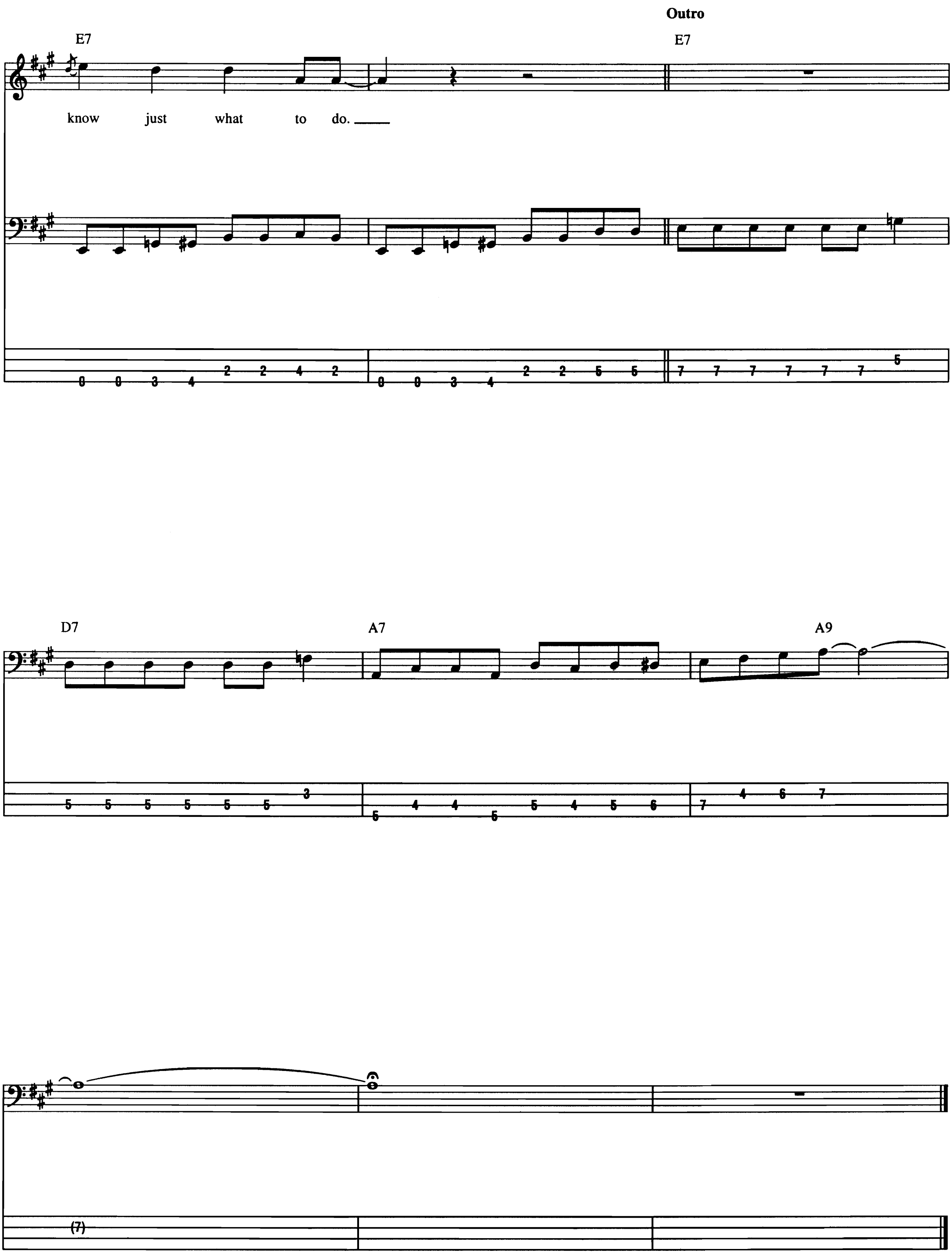

A7
E7
love struck ba - by and I know just what to do.
Guitar Solo
A7
D7
A7


E7
A7
D7
A7


E7
A7
D7
A7

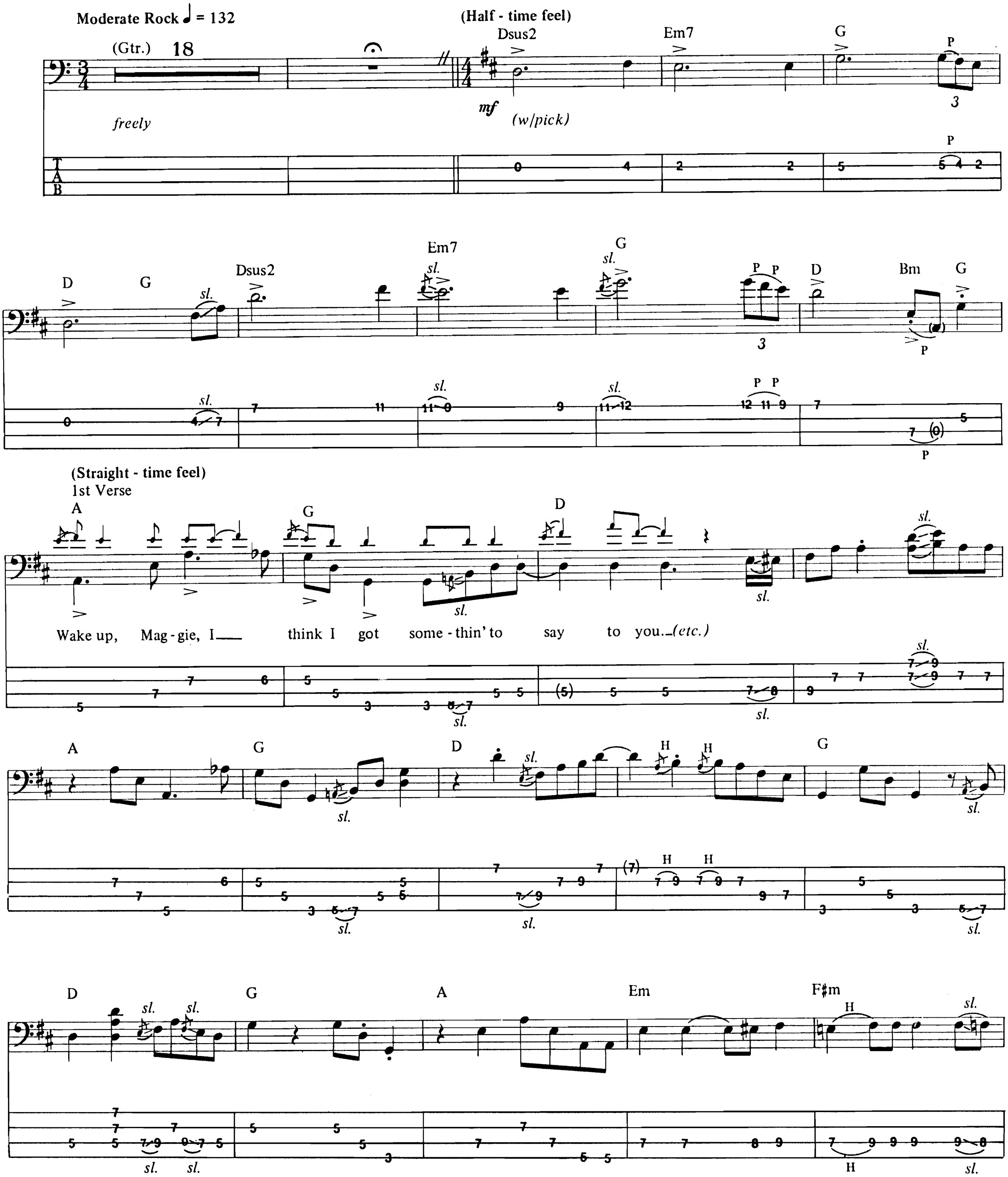

E7
A7
Pre-Chorus
D7
Sparks start fly - in' ev - 'ry time we meet. Let
A7
me tell you ba - by, you knock me off my feet.
D7
Your kiss - es trip me up, they're so


E7
dog - gone sweet. Don't ya know ba - by you can't be beat? I'm a
Chorus
A7
D7
love struck ba - by. Yeah, I'm a love struck ba - by.
A7
You got me love struck ba - by and I


Outro
E7
E7
know just what to do.
D7
A7
A9

Maggie May

Words and Music by Rod Stewart and Martin Quittenton



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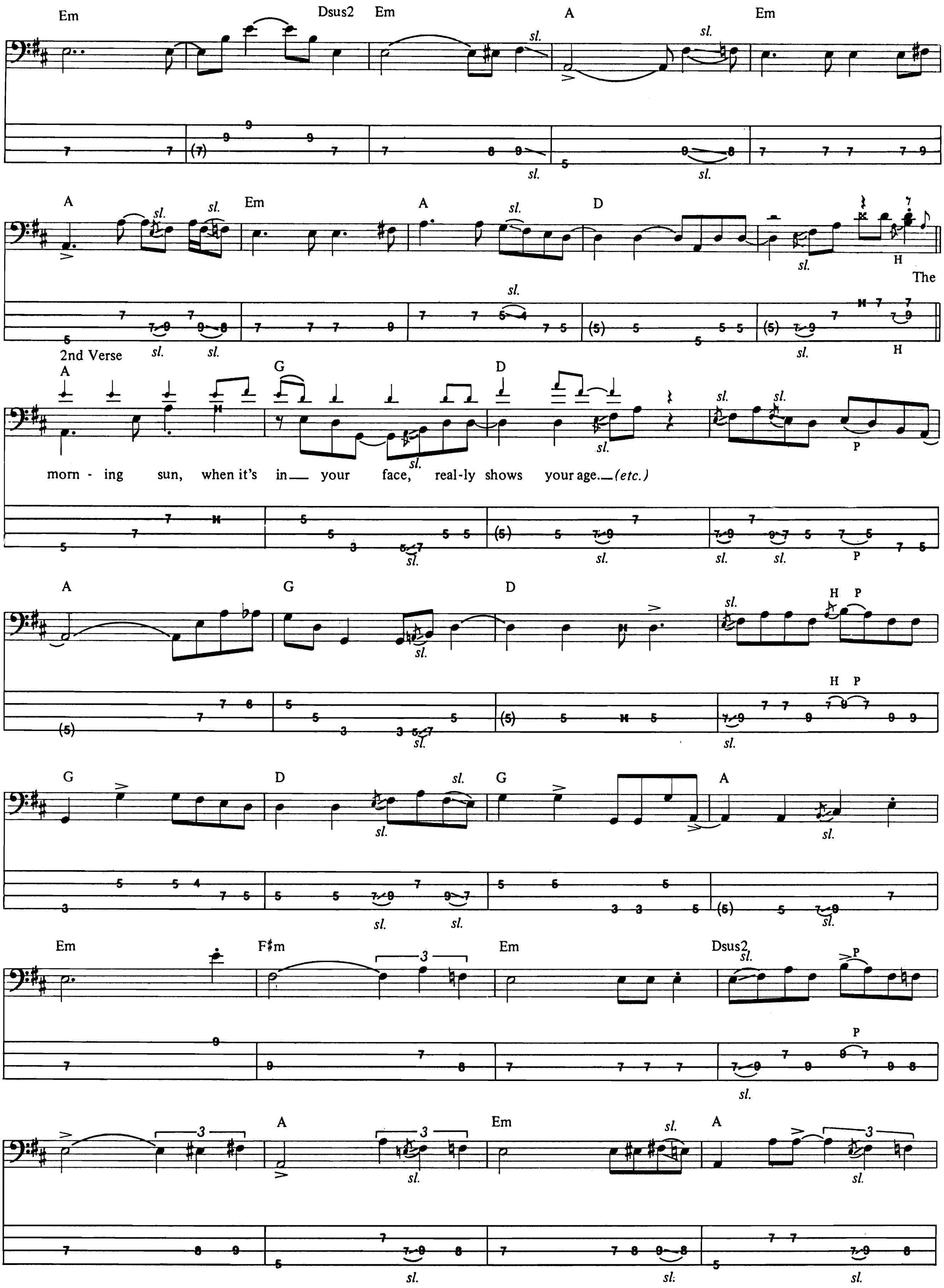
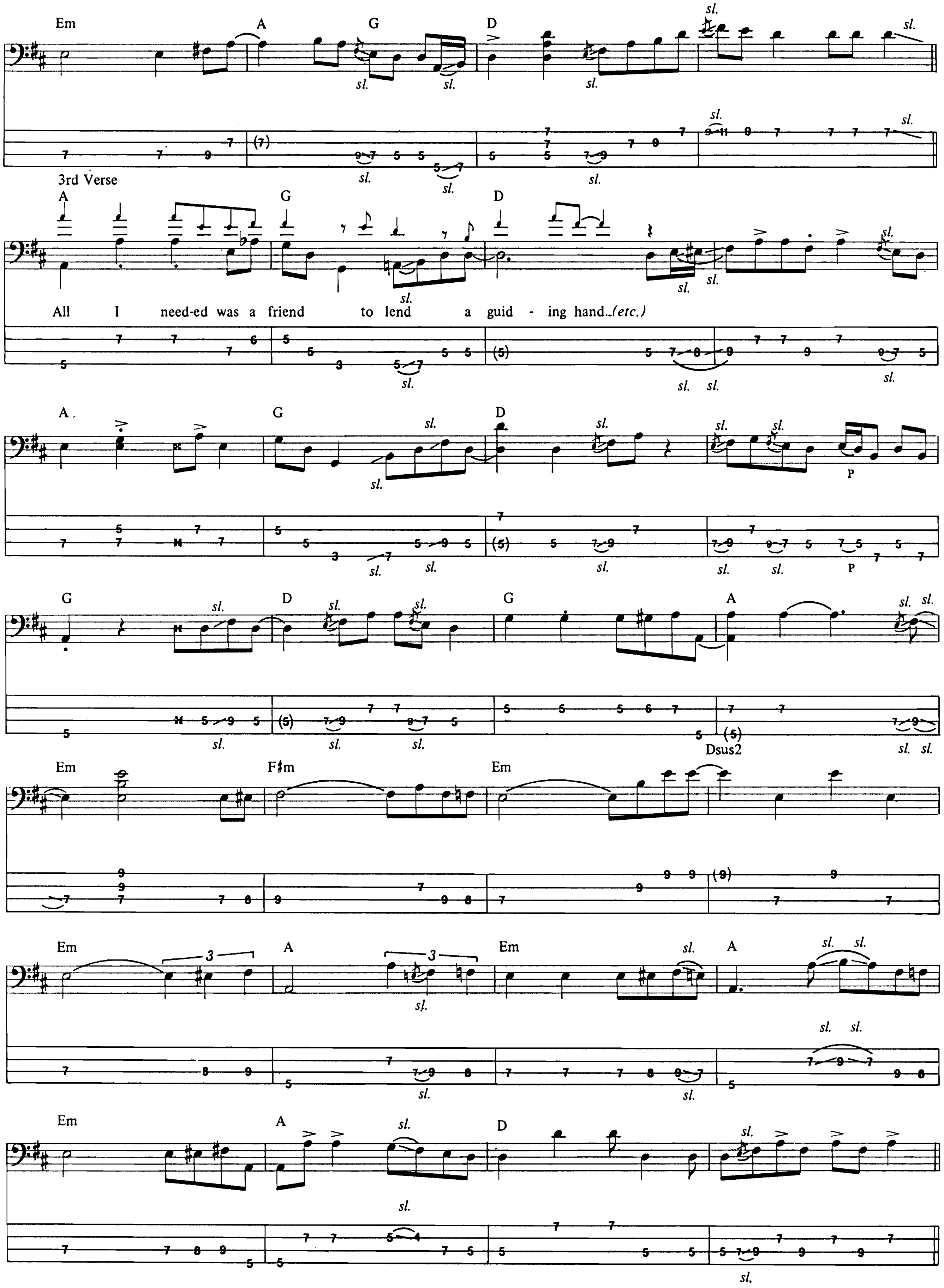
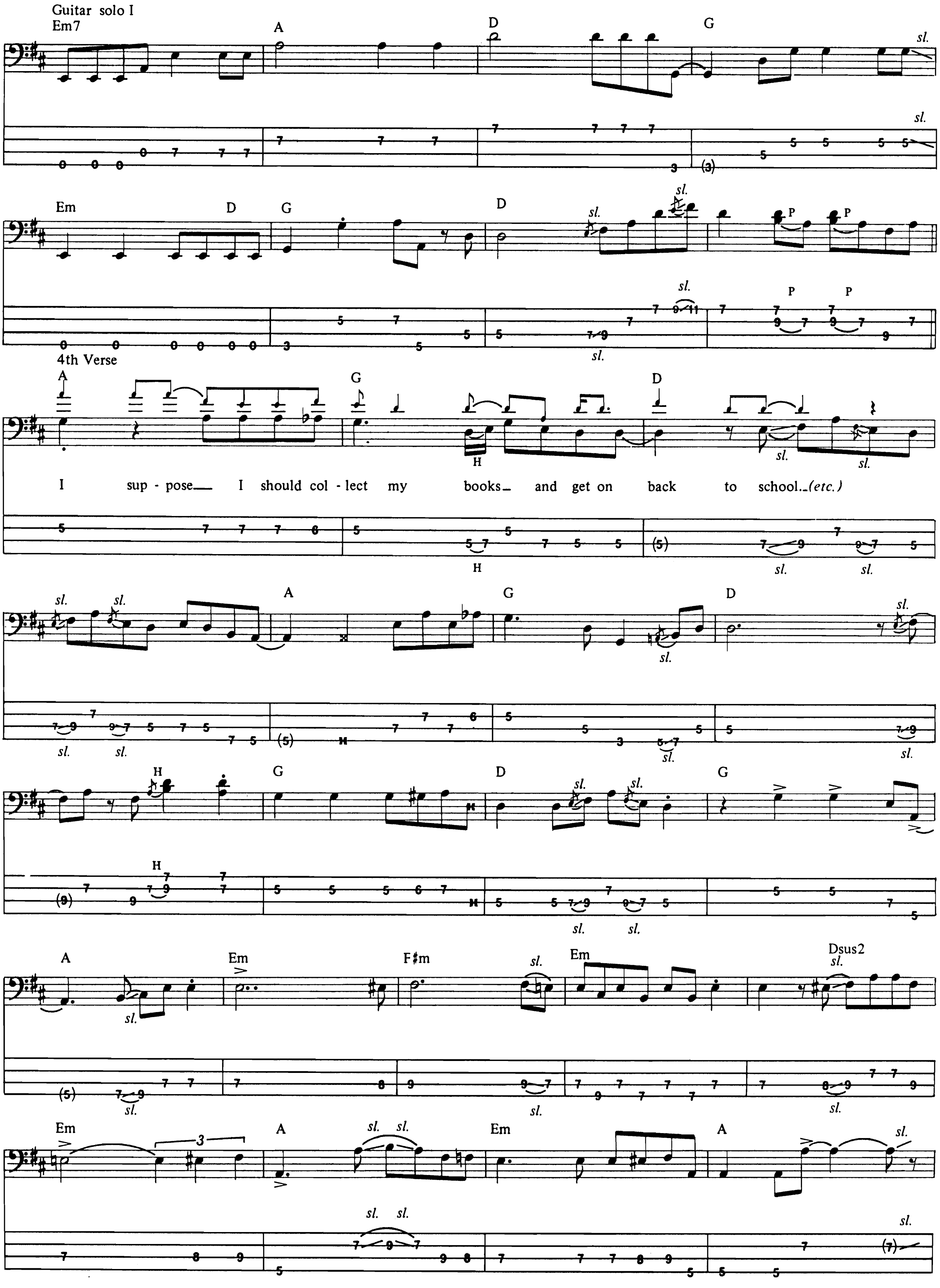
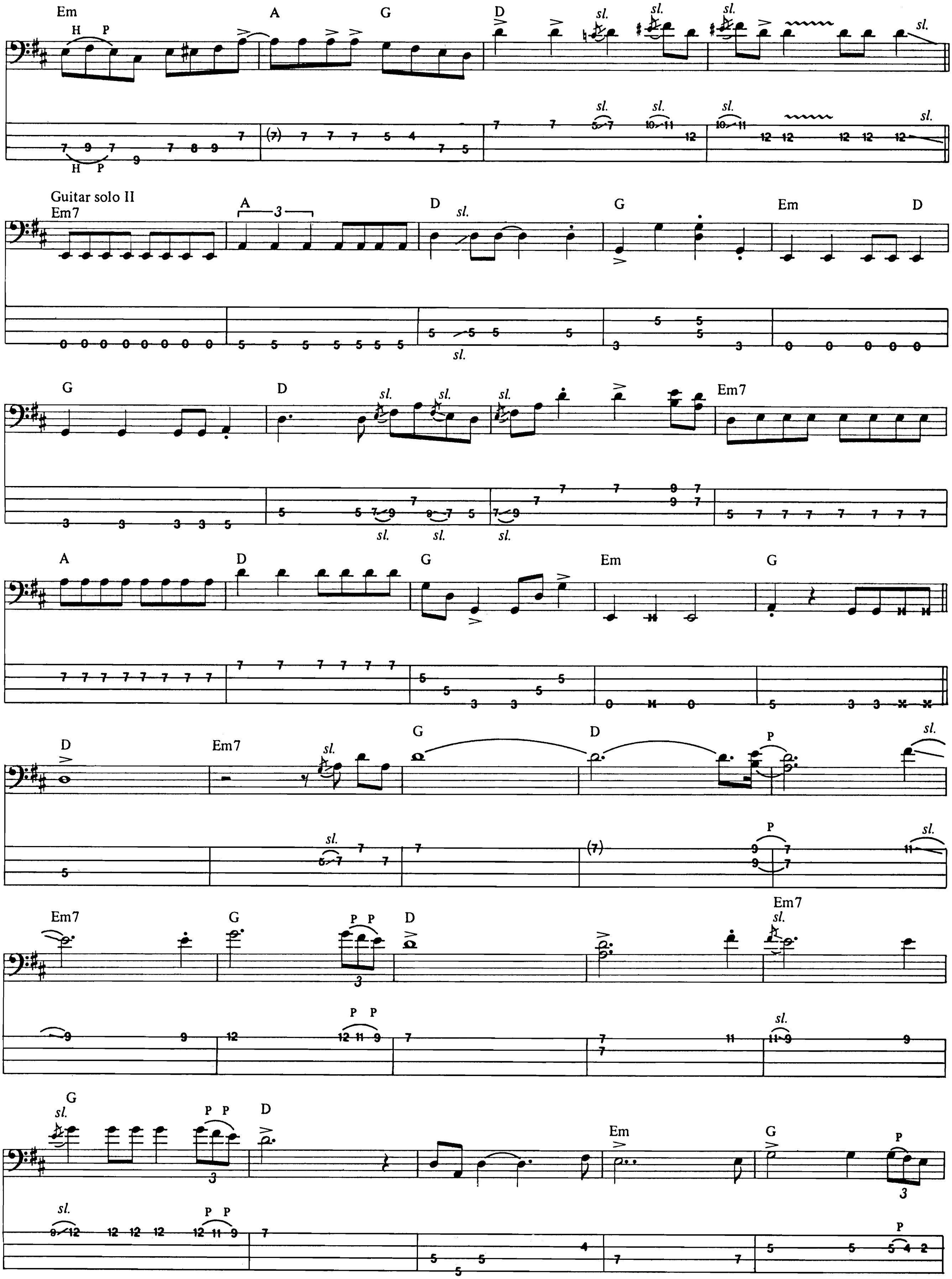
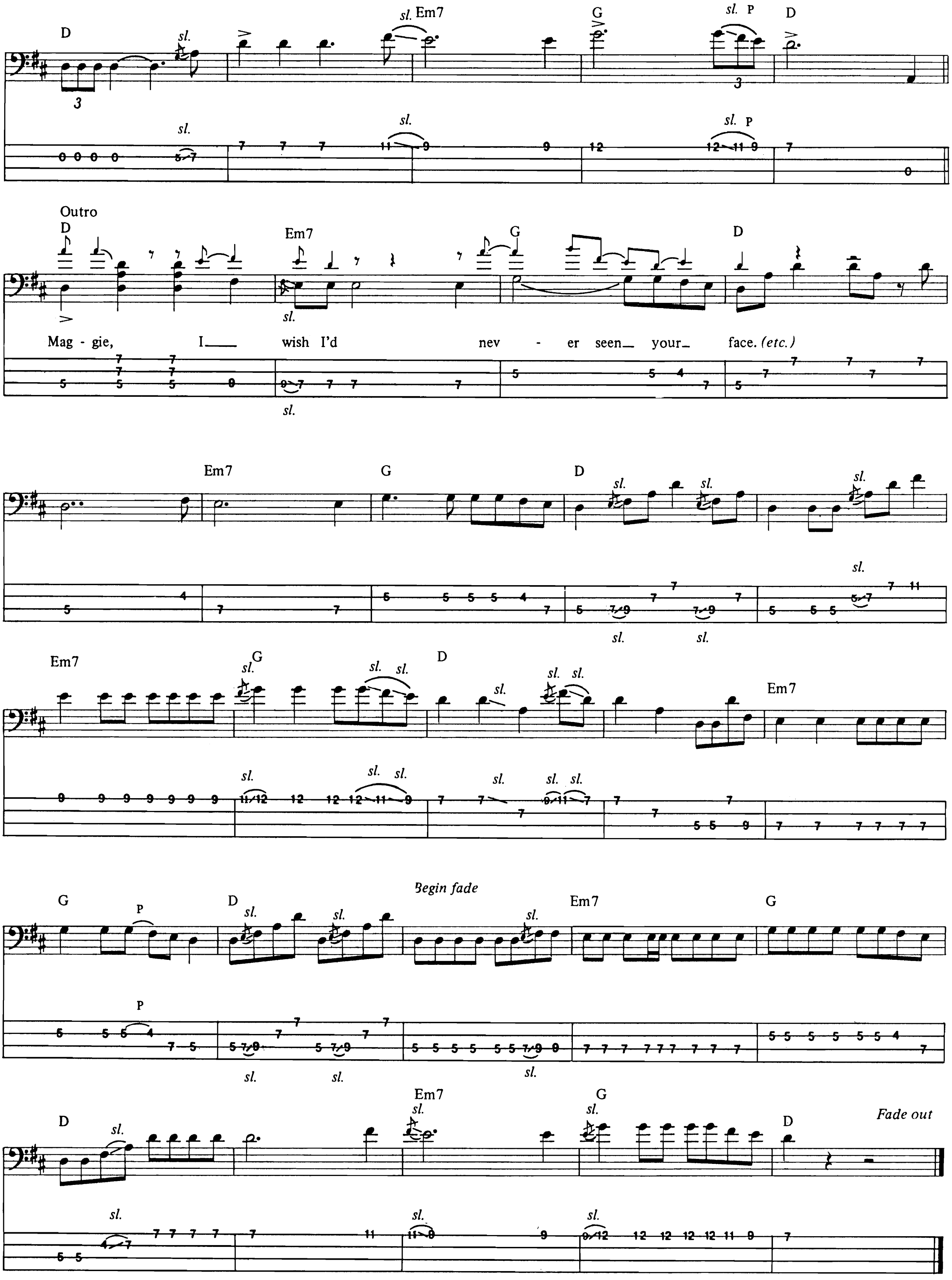

Em
Dsus2
Em
A
Em
A
Em
A
D
The
2nd Verse
A
G
D
morn - ing sun, when it's in __ your face, real-ly shows your age.__(etc.)
A
G
D
G
D
G
A
Em
F♯m
Em
Dsus2
A
Em
A


Em A G D
3rd Verse
A G D
All I need-ed was a friend to lend a guid - ing hand..(etc.)
A G D
G D G A
Dsus2
Em F♯m Em
Em A Em A
Em A D
sl.
P

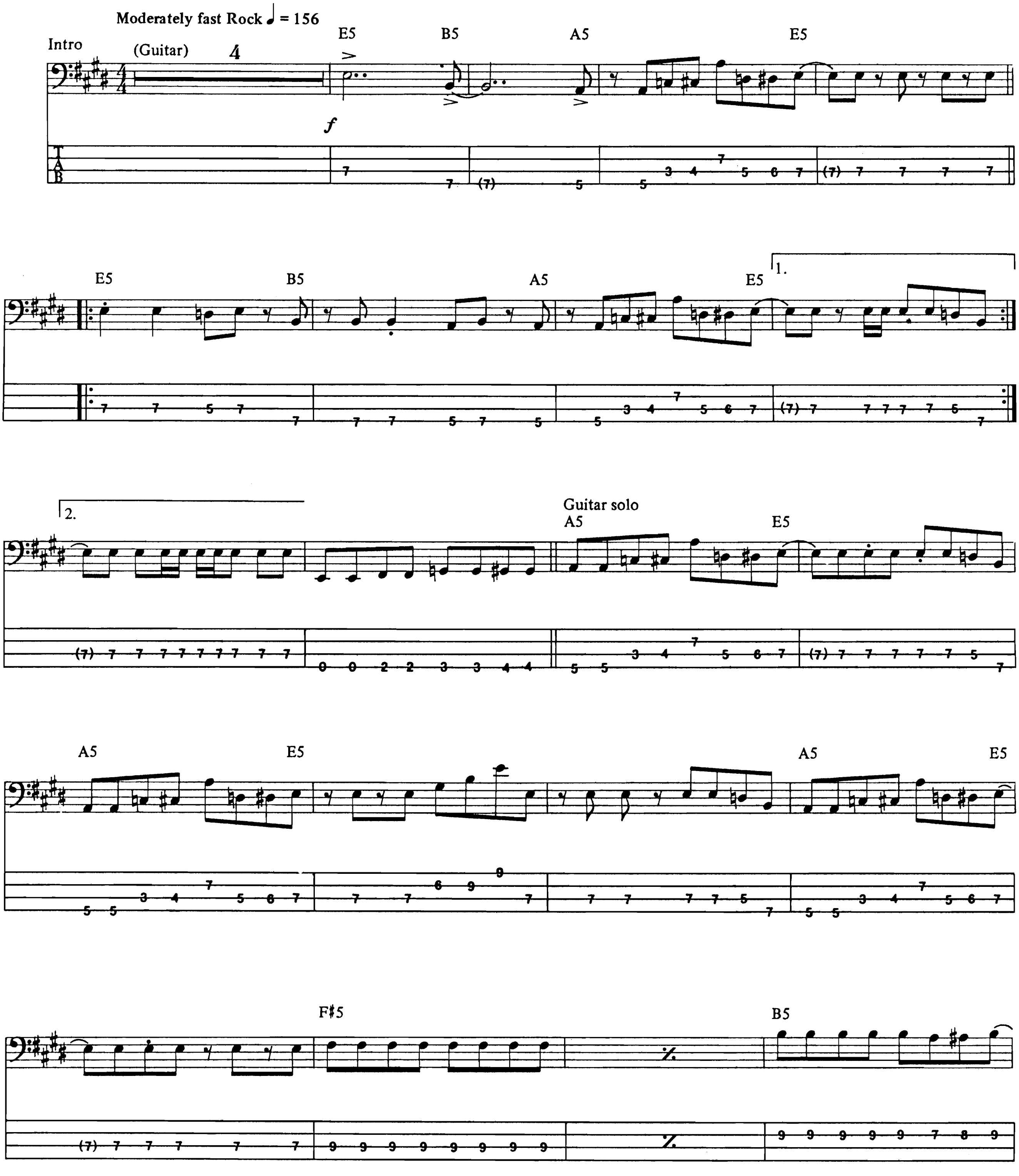

Guitar solo I
Em7
A
D
G
Em
D
G
D
4th Verse
A
G
D
I suppose I should collect my books and get on back to school.(etc.)
A
G
D
G
D
G
A
Em
F♯m
Em
Dsus2
Em
A
Em
A


Em
A
G
D
H P
sl.
Guitar solo II
Em7
A
D
G
Em
D
G
D
Em7
A
D
G
Em
G
D
Em7
G
D
P
Em7
G
P P
D
Em7
G
P P
D
Em
G
P


D
Em7
G
D
Outro
D
Em7
G
D
Mag - gie, I wish I'd nev - er seen your face. (etc.)
Em7
G
D
Em7
G
D
Em7
G
Begin fade
D
Em7
G
D
Em7
G
D
Fade out

Mama Kin

Words and Music by Steven Tyler



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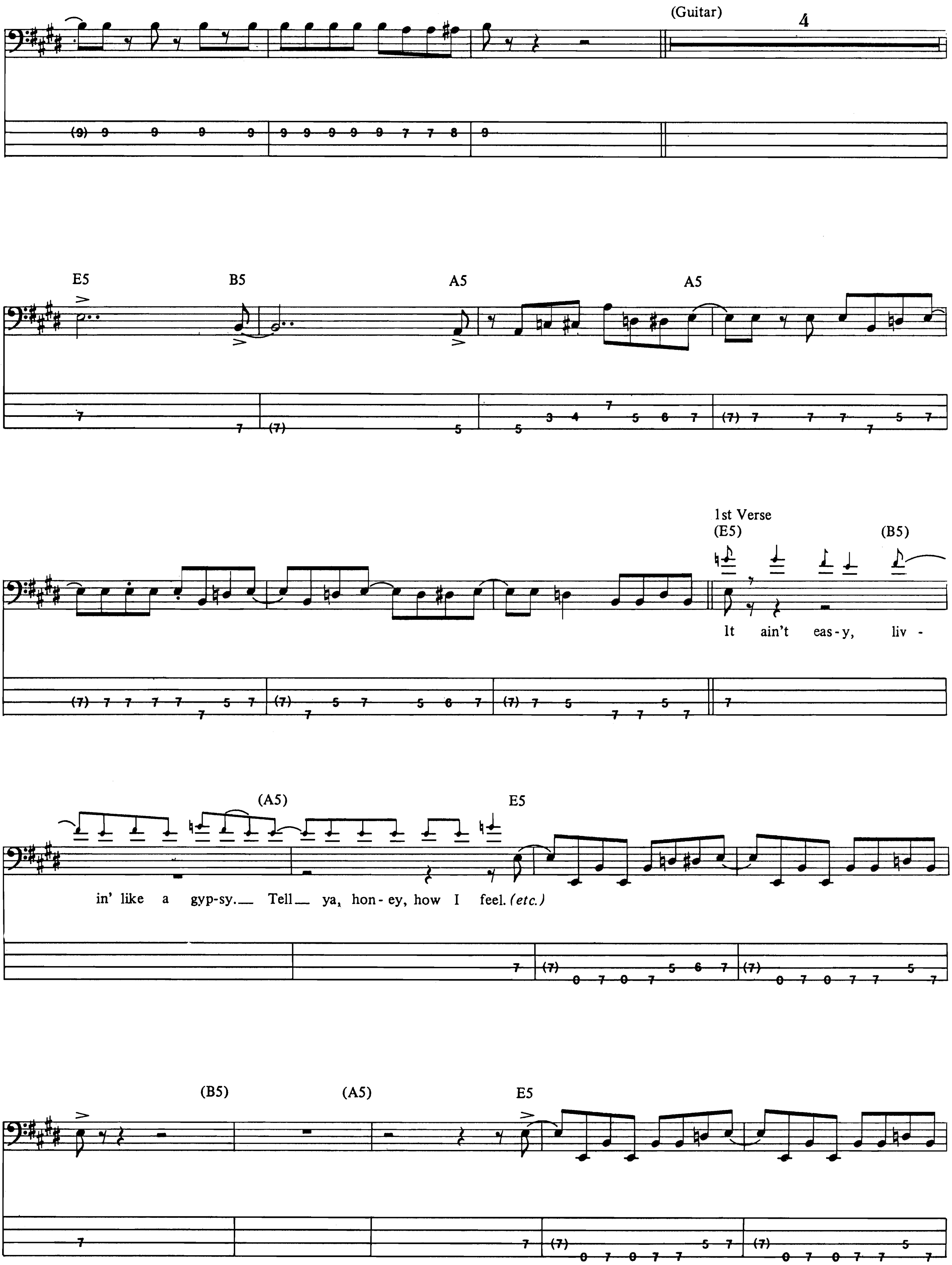
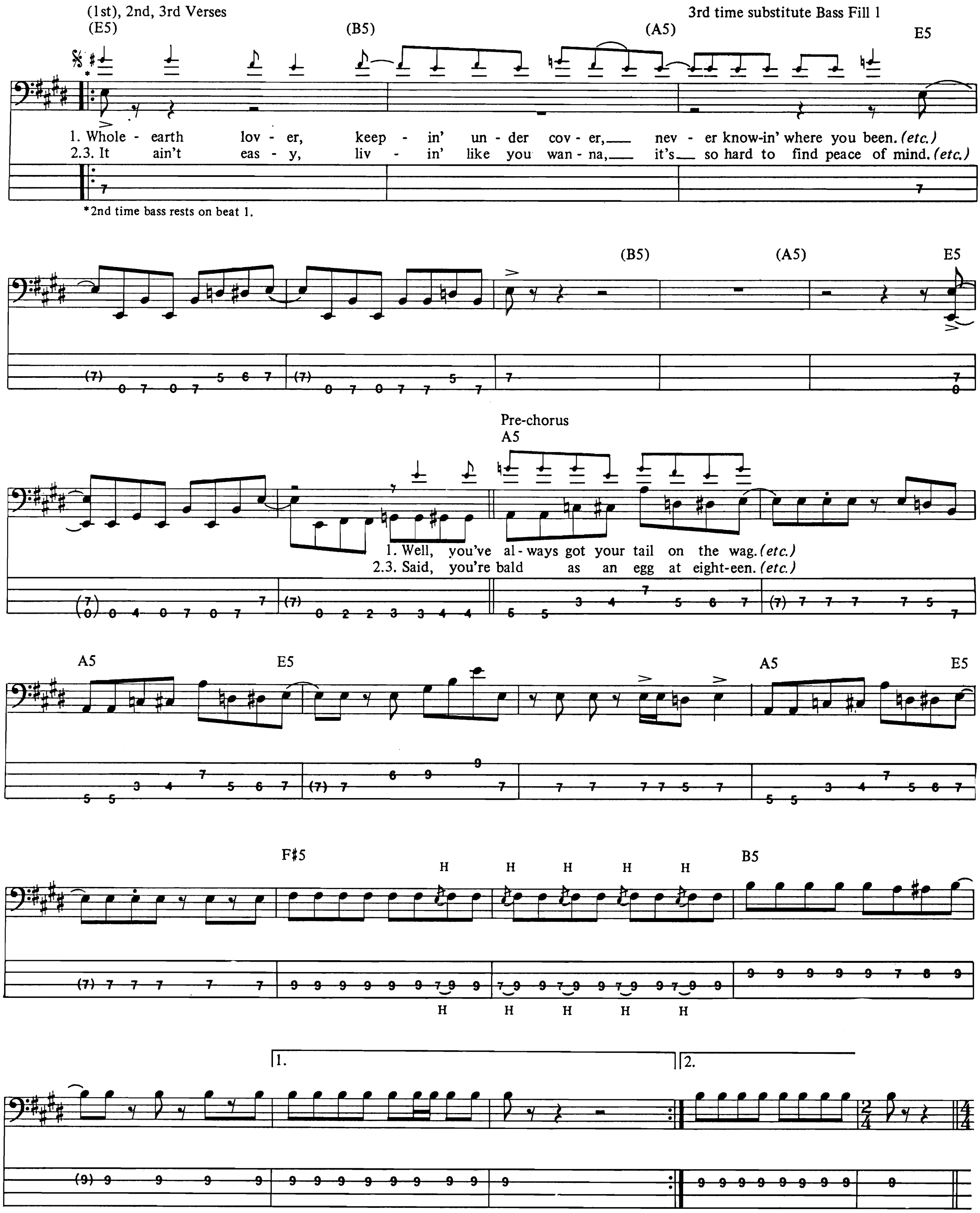
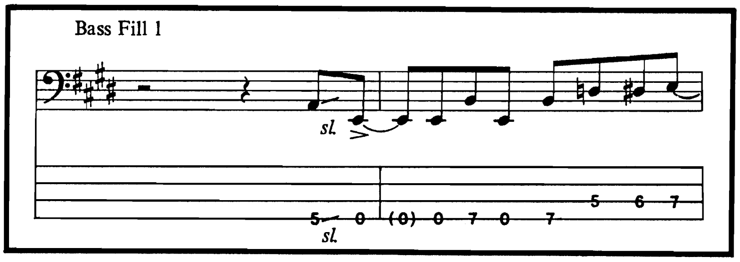
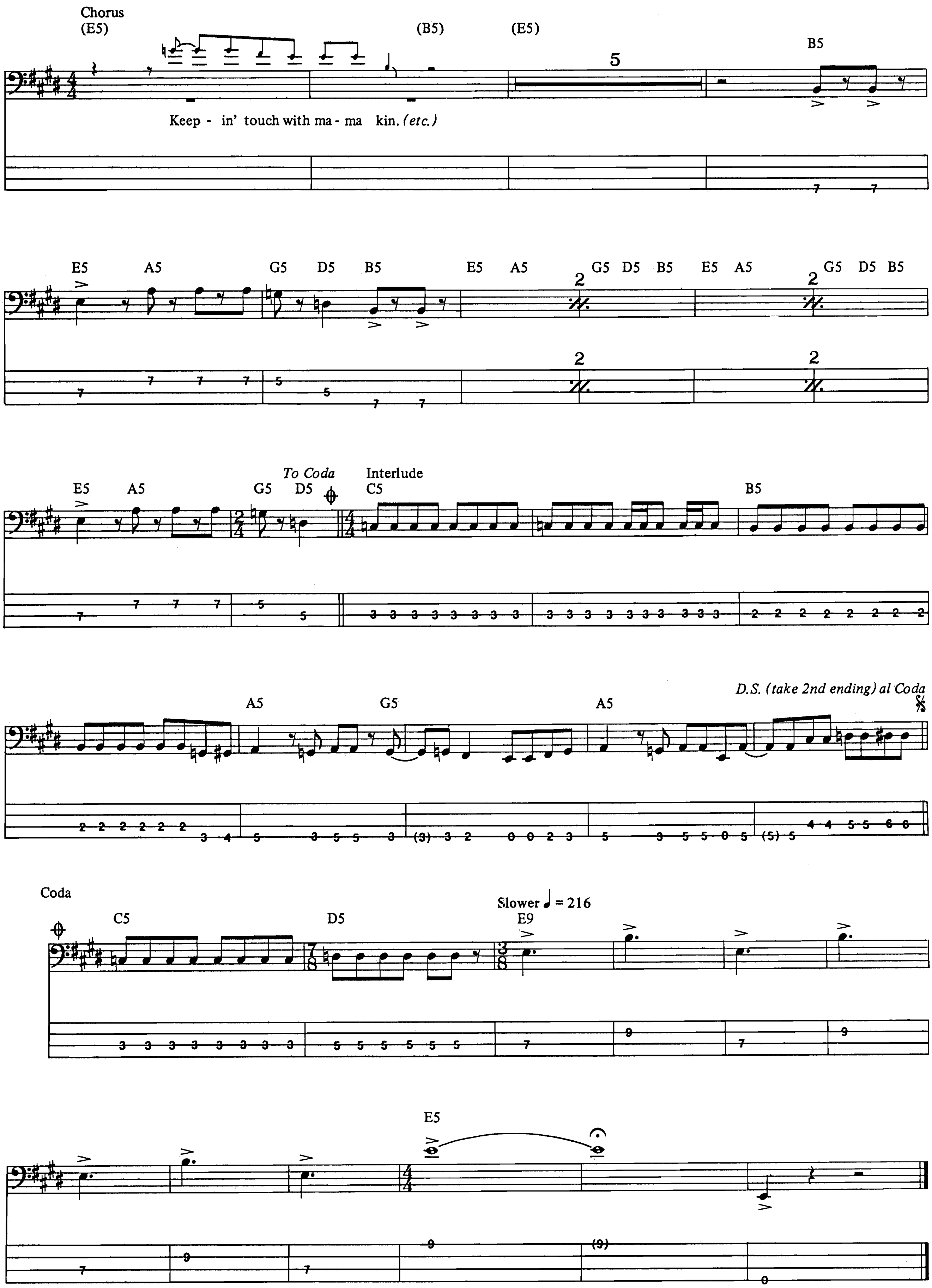

(Guitar)
4
E5
B5
A5
A5
1st Verse
(E5)
(B5)
It ain't eas-y, liv-
(A5)
E5
in' like a gyp-sy. Tell ya, hon-ey, how I feel. (etc.)
(B5)
(A5)
E5

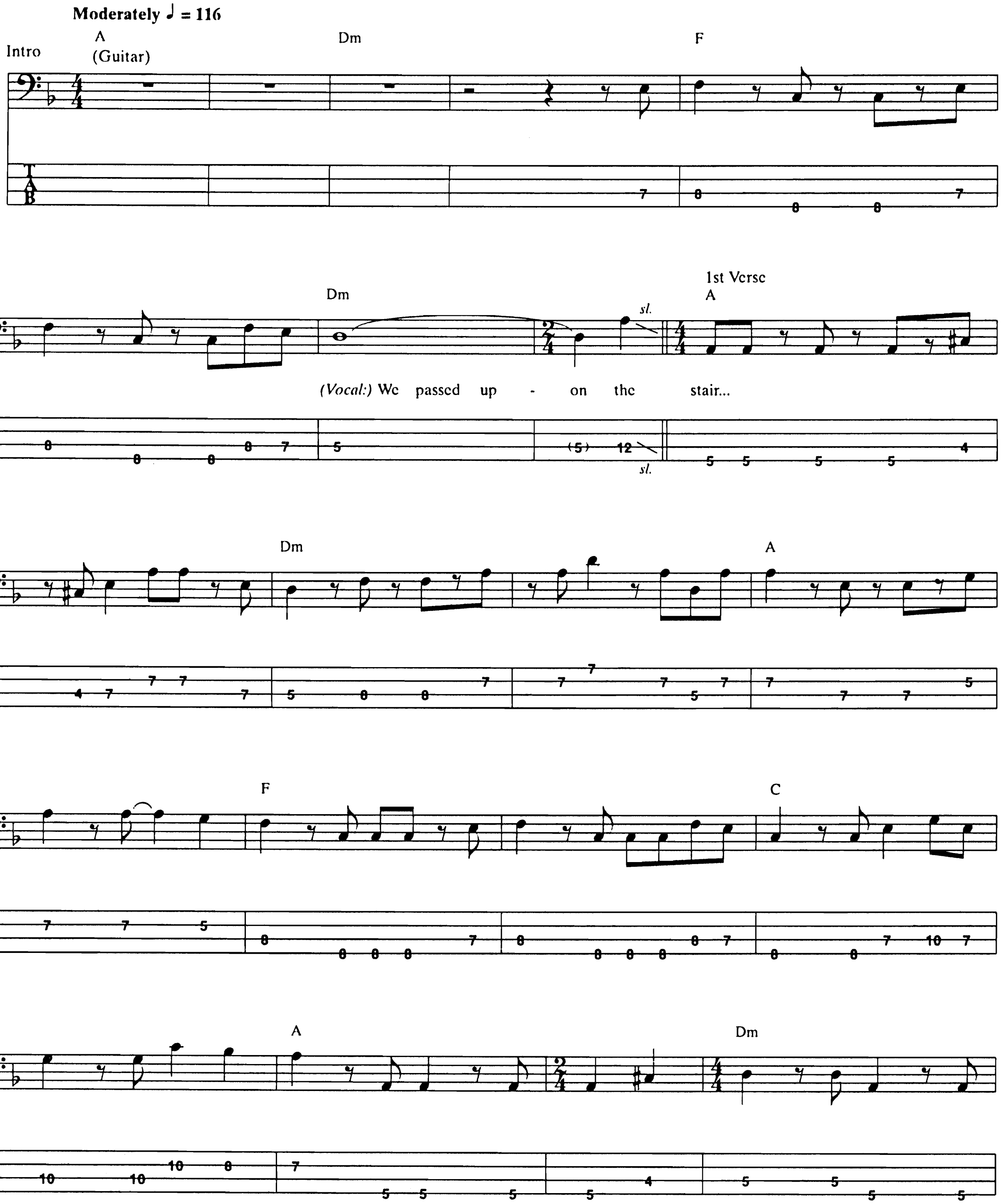

(1st), 2nd, 3rd Verses
(E5)
(B5)
(A5)
3rd time substitute Bass Fill 1
E5
1. Whole - earth lov - er, keep - in' un - der cov - er, nev - er know-in' where you been. (etc.)
2.3. It ain't eas - y, liv - in' like you wan - na, it's so hard to find peace of mind. (etc.)
*2nd time bass rests on beat 1.
(B5)
(A5)
E5
Pre-chorus
A5
1. Well, you've al - ways got your tail on the wag. (etc.)
2.3. Said, you're bald as an egg at eight-een. (etc.)
A5
E5
A5
E5
F♯5
B5
1.
2.


Bass Fill 1
sl.
sl.


Chorus
(E5)
(B5)
(E5)
B5
Keep - in' touch with ma - ma kin. (etc.)
E5 A5 G5 D5 B5
E5 A5 G5 D5 B5
E5 A5 G5 D5 B5
E5 A5 G5 D5
To Coda
Interlude
C5
B5
A5
G5
A5
D.S. (take 2nd ending) al Coda
Coda
C5
D5
Slower ♩ = 216
E9
E5

The Man Who Sold the World

Words and Music by David Bowie



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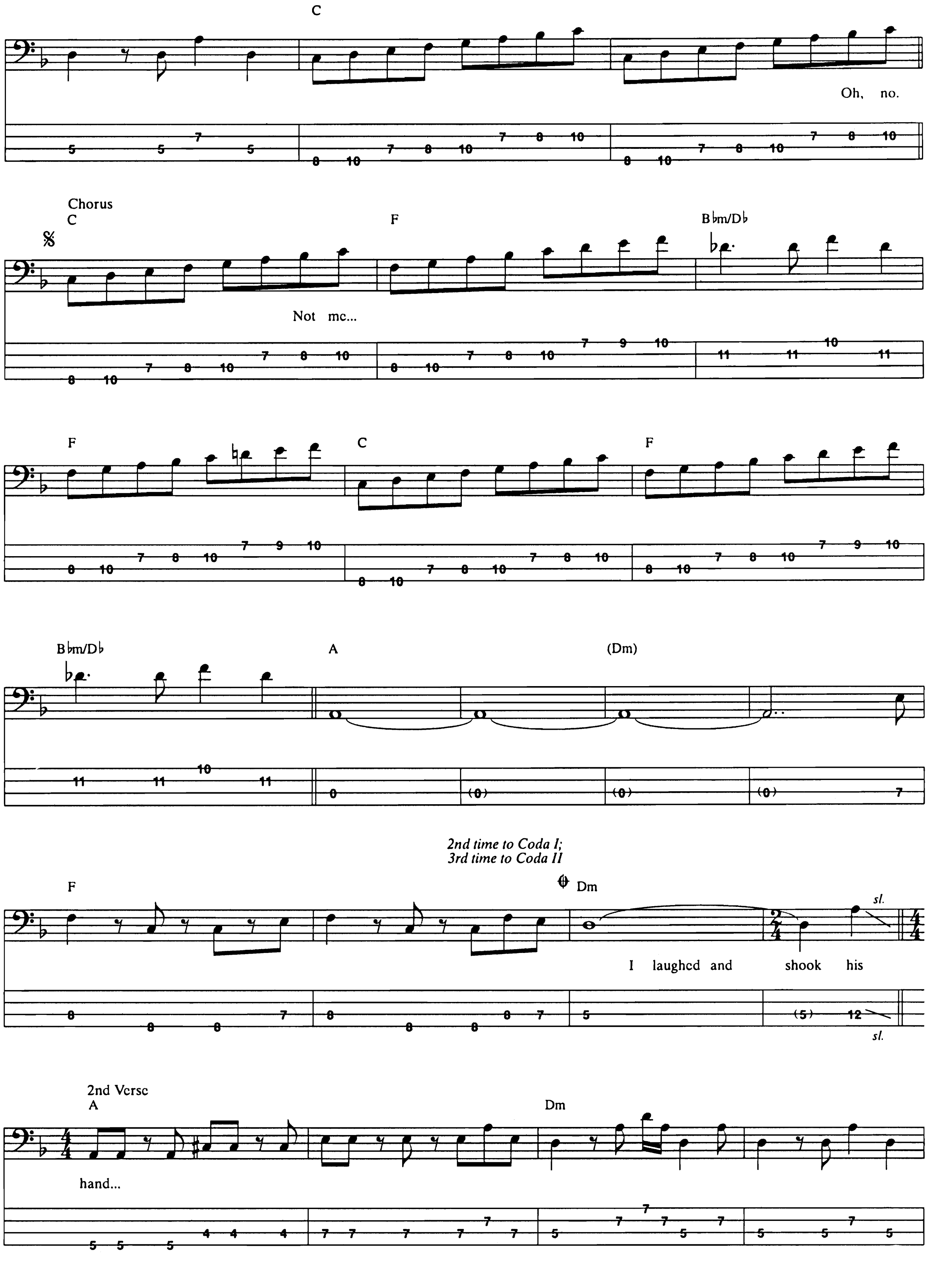
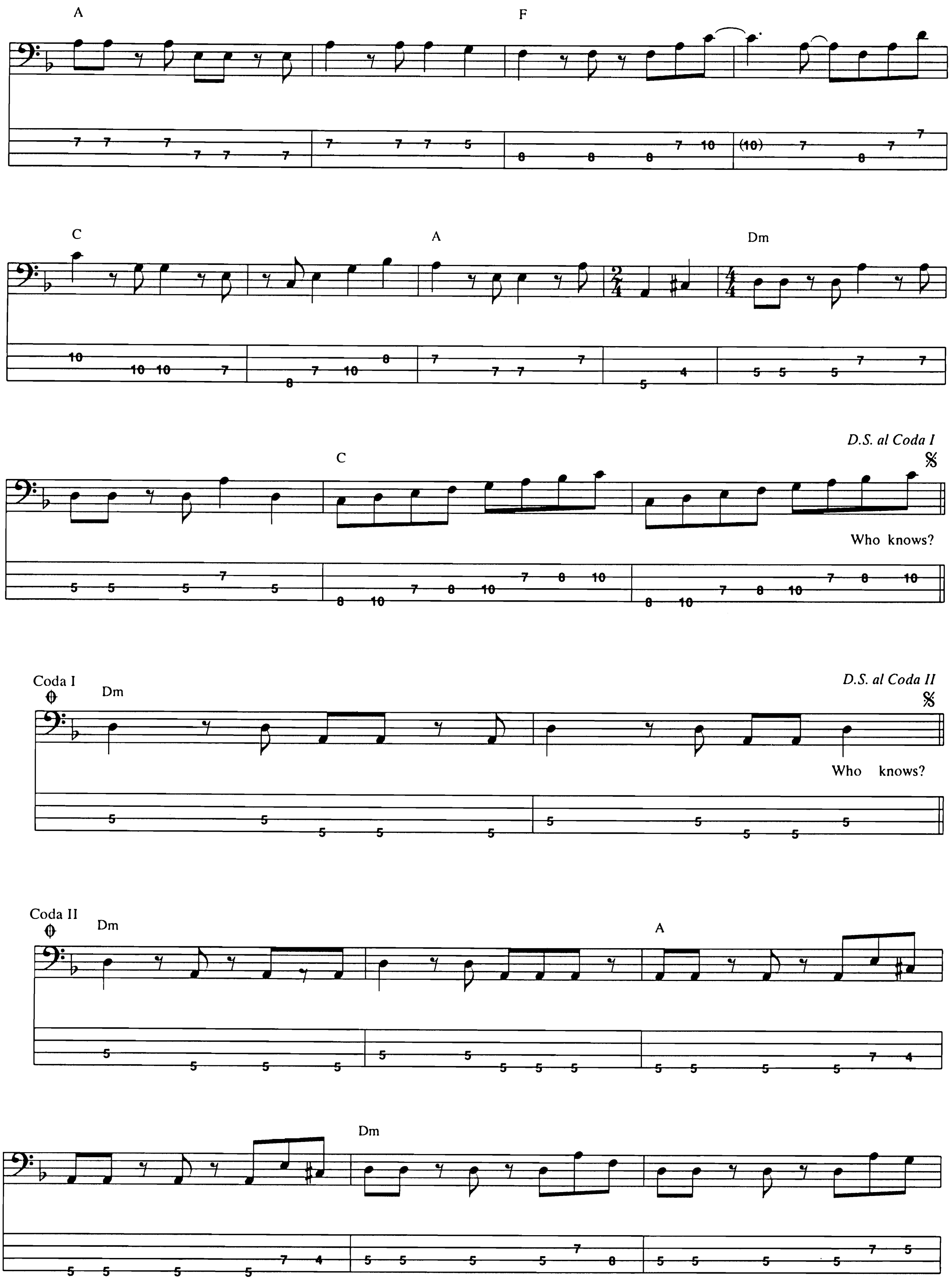
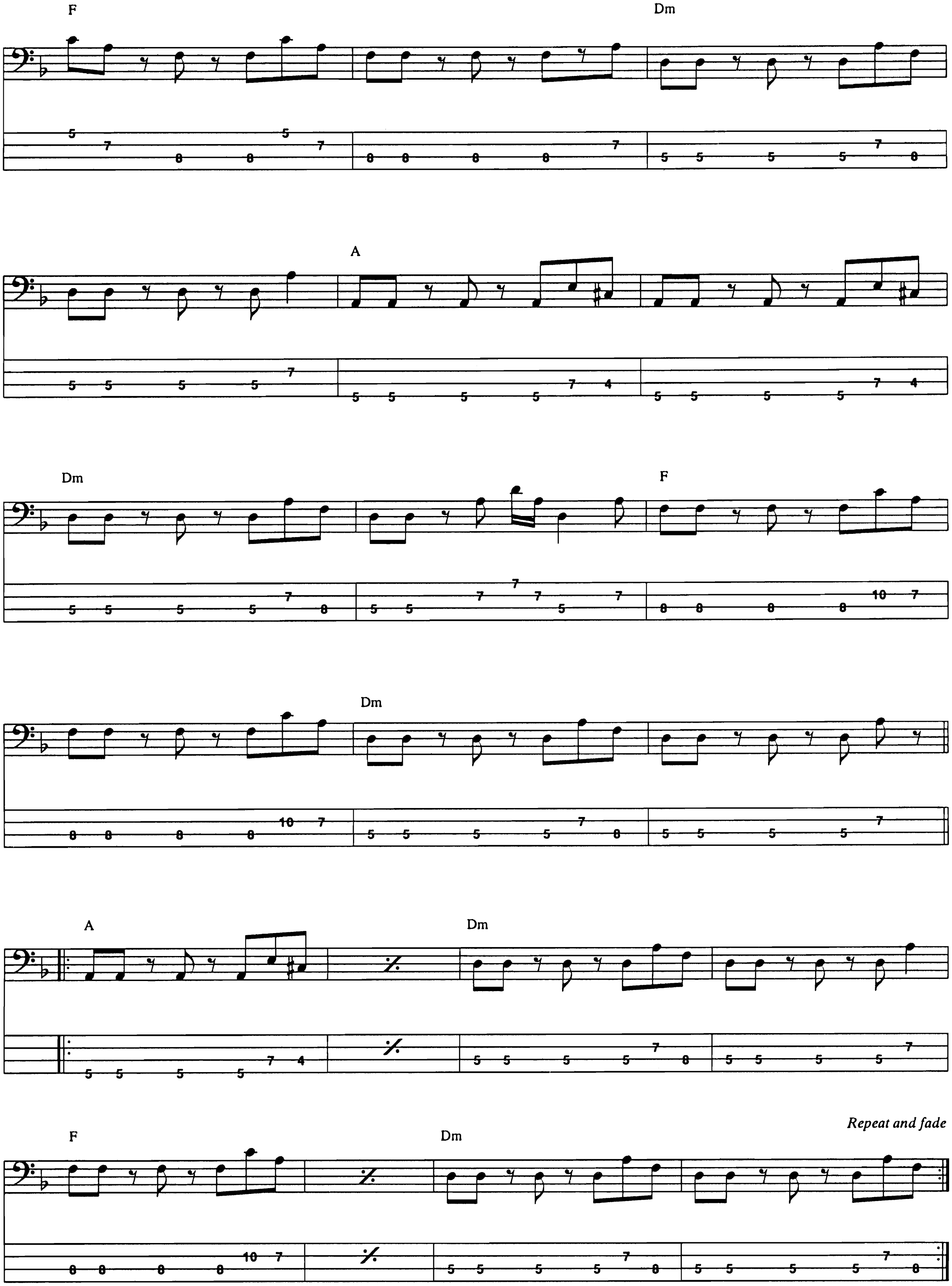
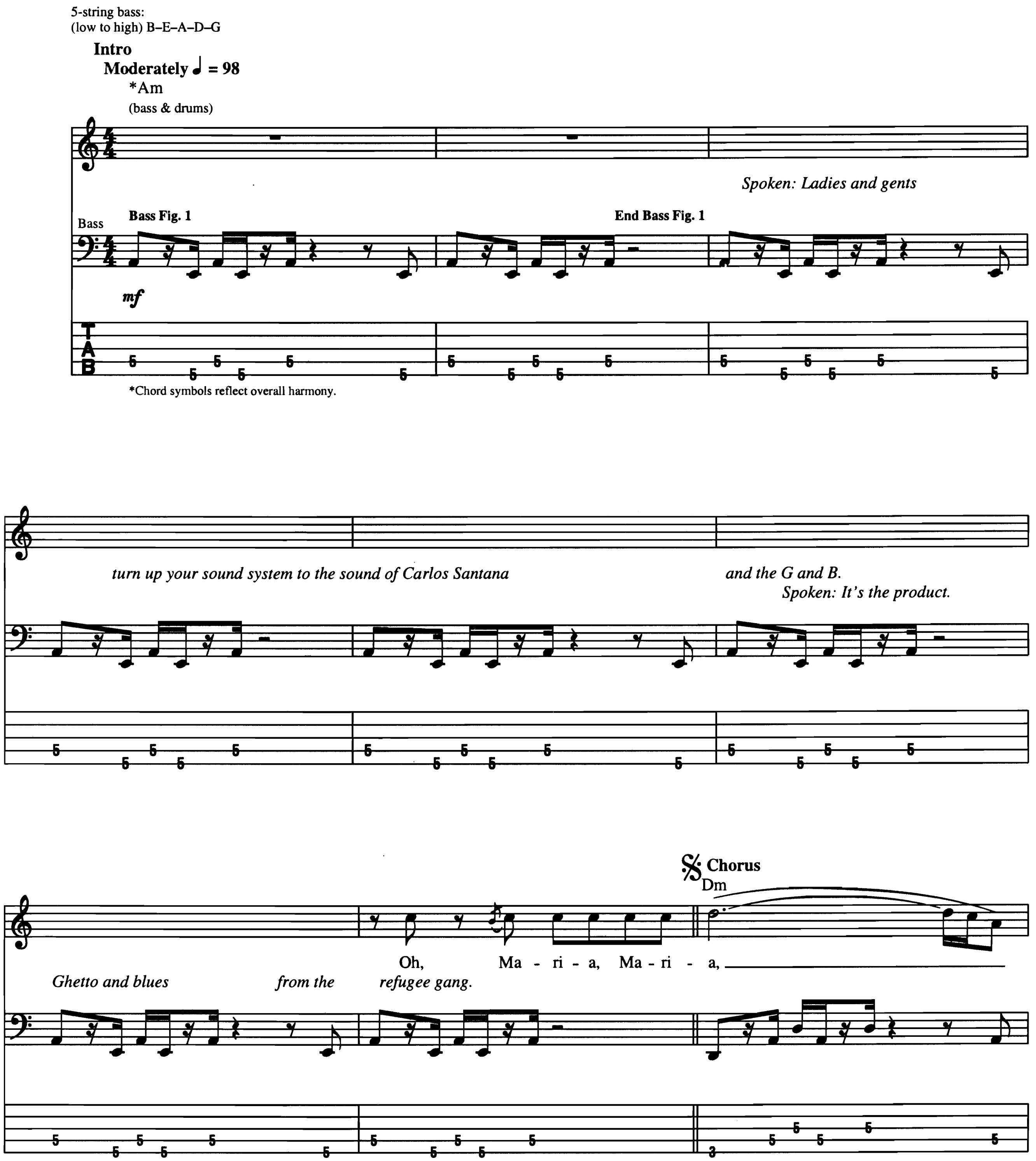

C
Oh, no.
Chorus
C
F
Bbm/Db
Not me...
F
C
F
Bbm/Db
A
(Dm)
2nd time to Coda I;
3rd time to Coda II
F
Dm
I laughed and shook his
sl.
2nd Verse
A
Dm
hand...


A
F
C
A
Dm
C
D.S. al Coda I
Who knows?
Coda I
Dm
D.S. al Coda II
Who knows?
Coda II
Dm
A
Dm


F
Dm
A
Dm
F
Dm
A
Dm
F
Dm
Repeat and fade

Maria Maria

Words and Music by Wyclef Jean, Jerry Duplessis, Carlos Santana, Karl Perazzo, Paul Rekow, Marvin Hough and David McRae



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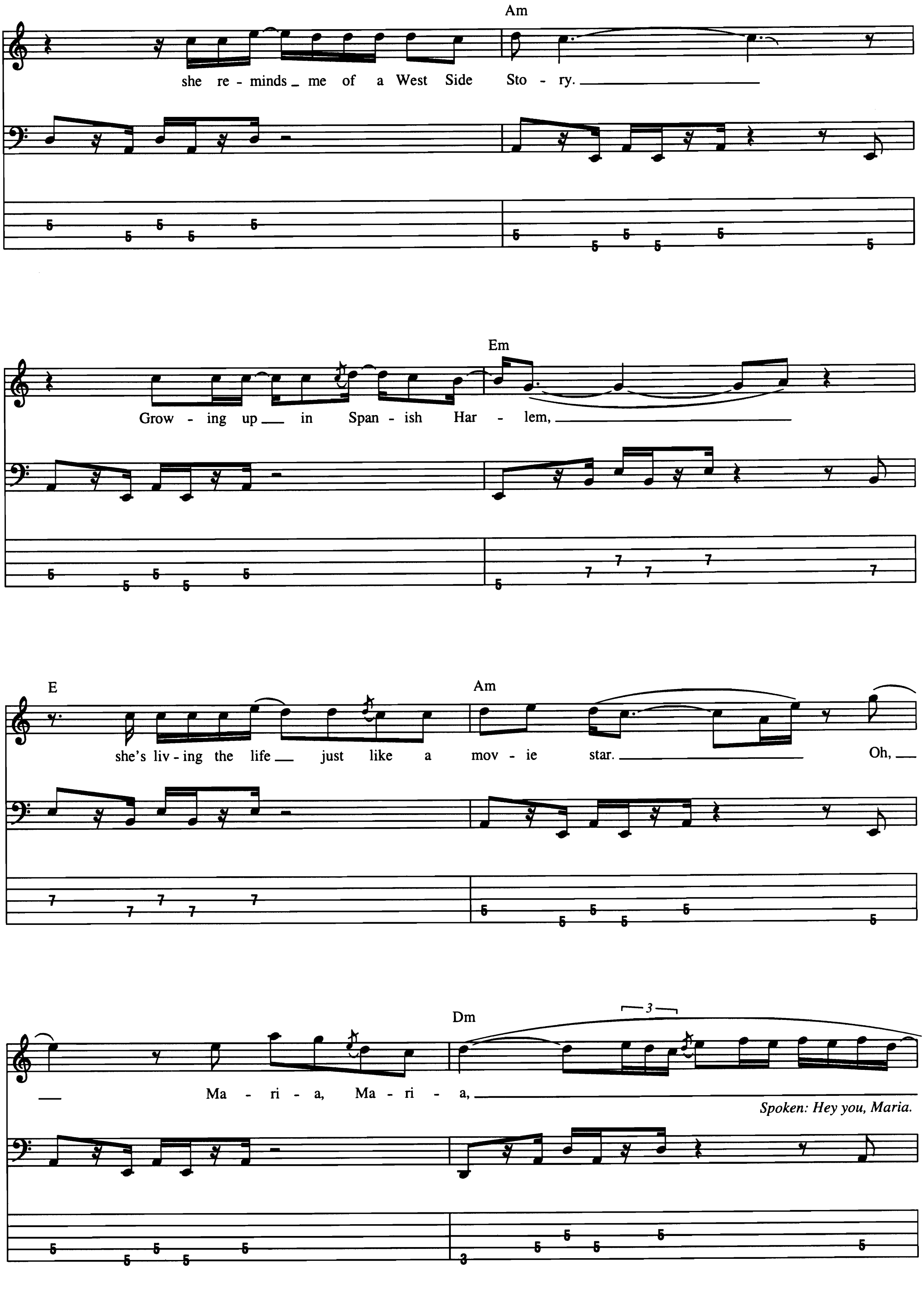
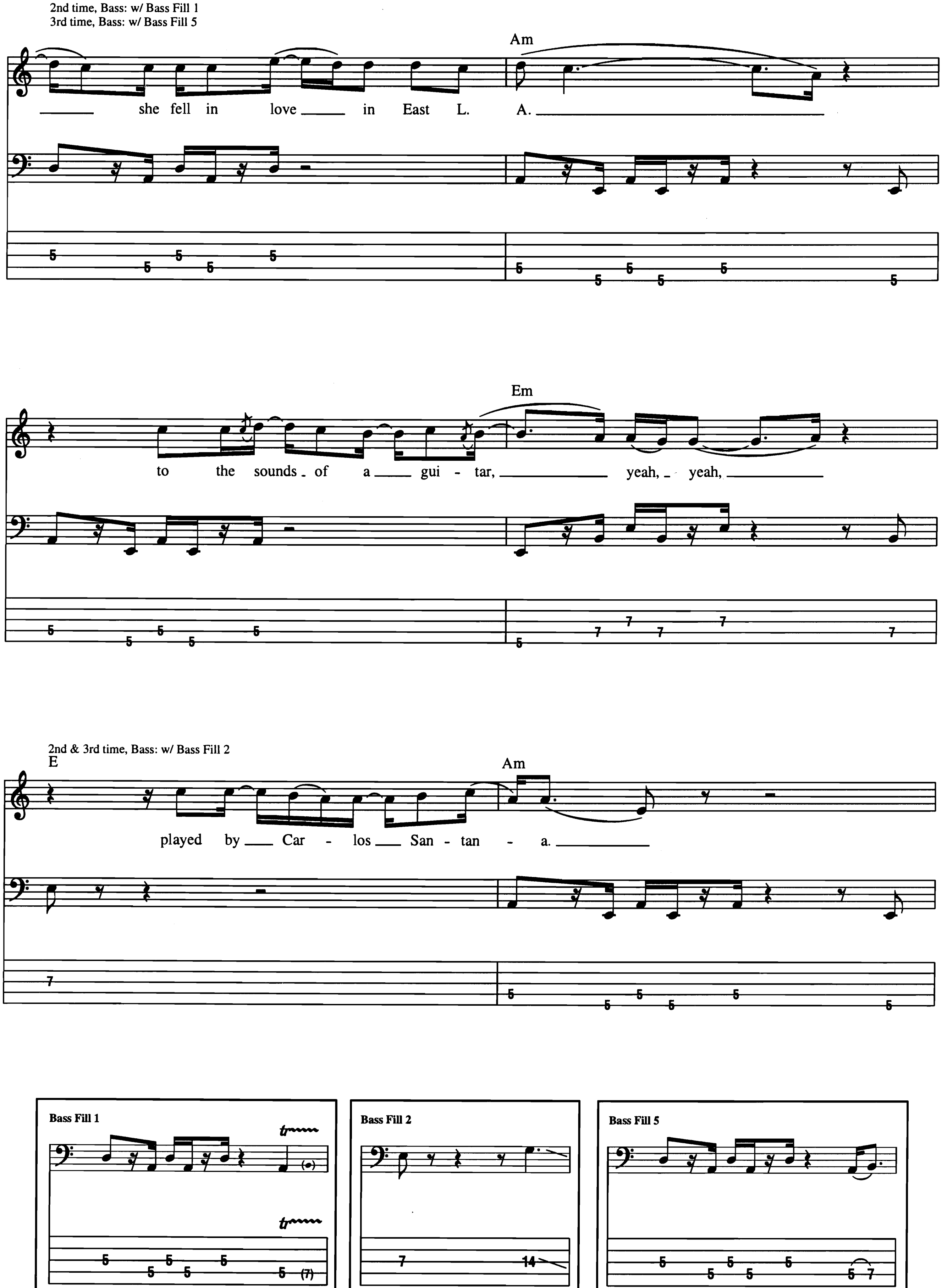
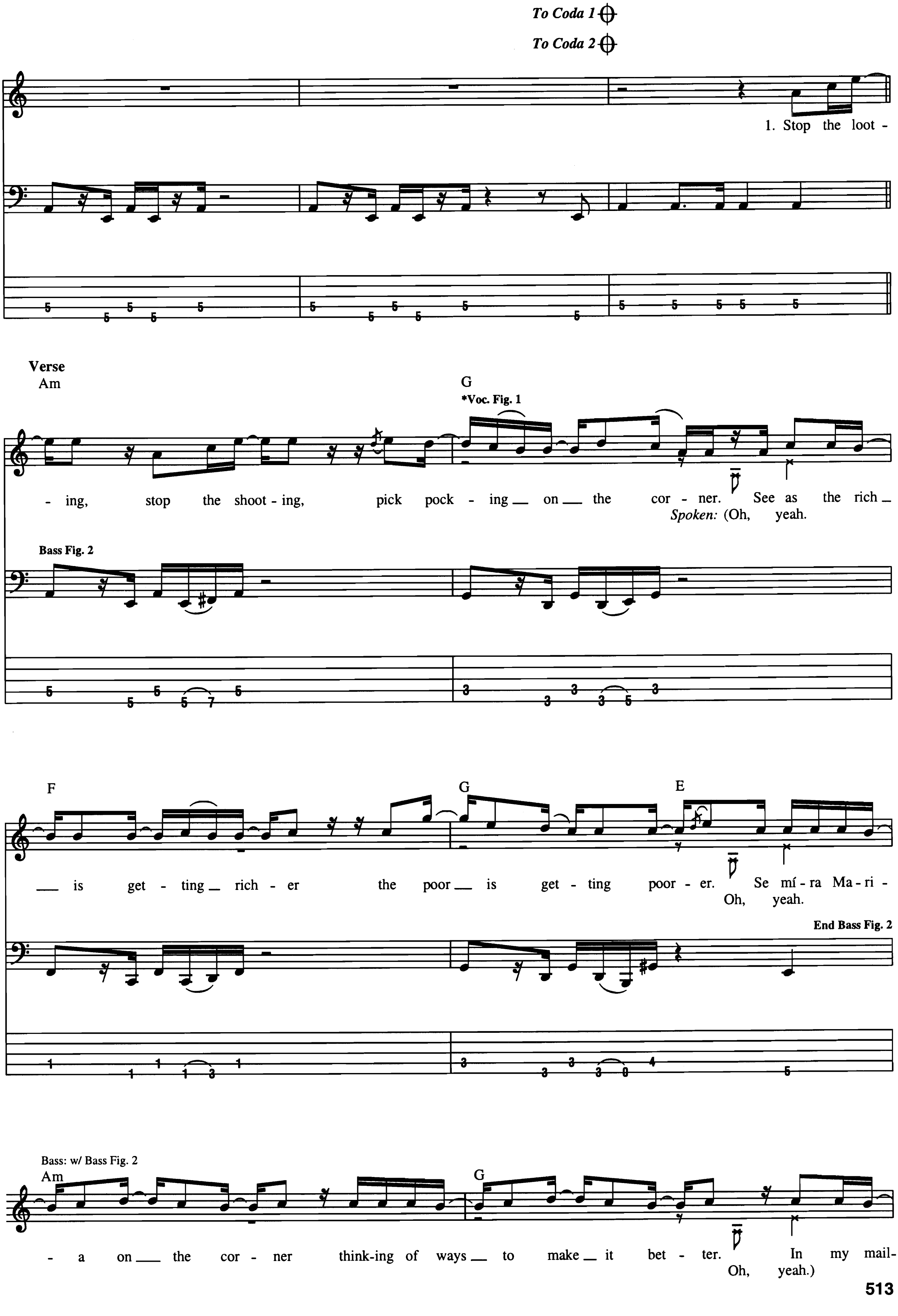
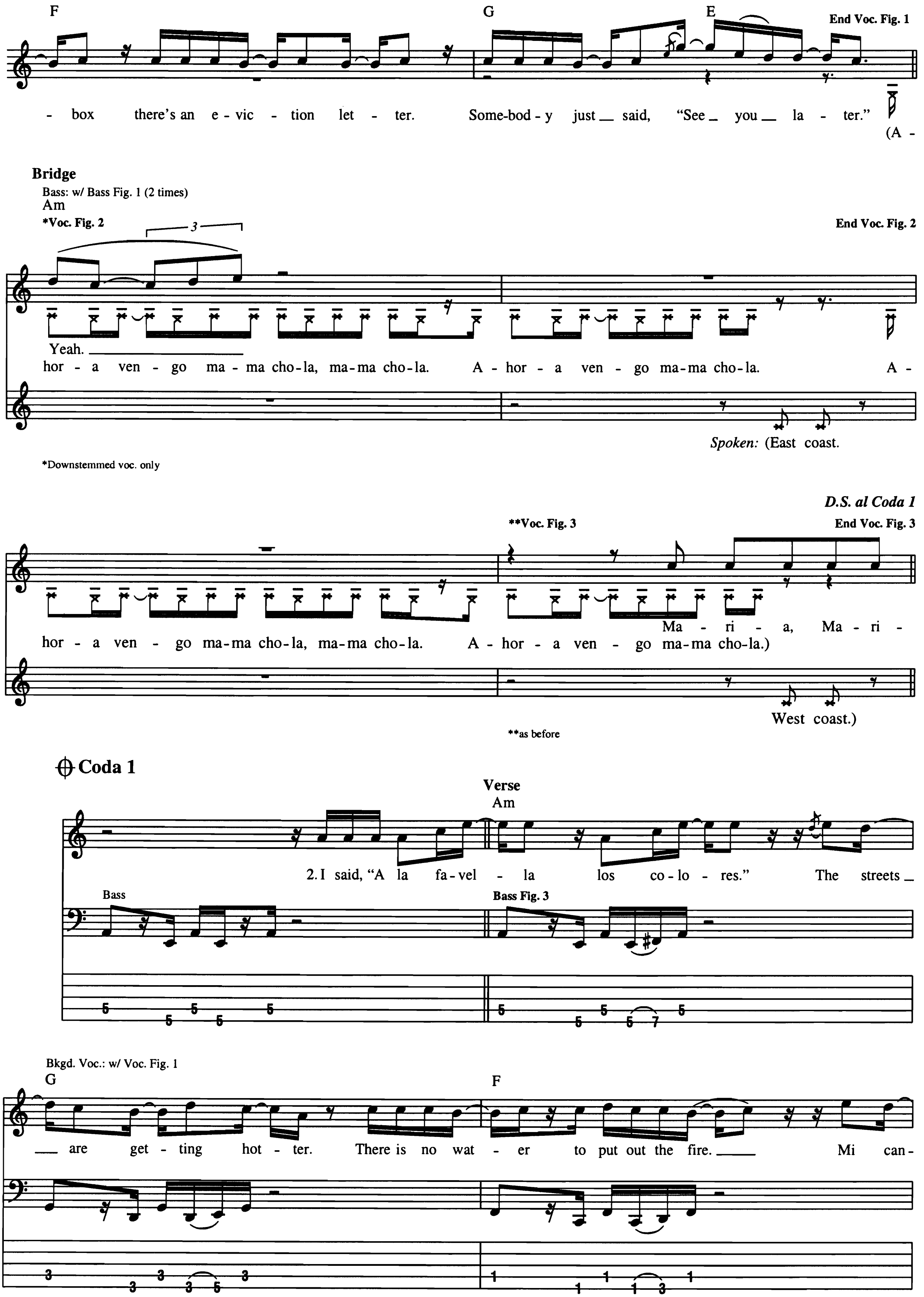
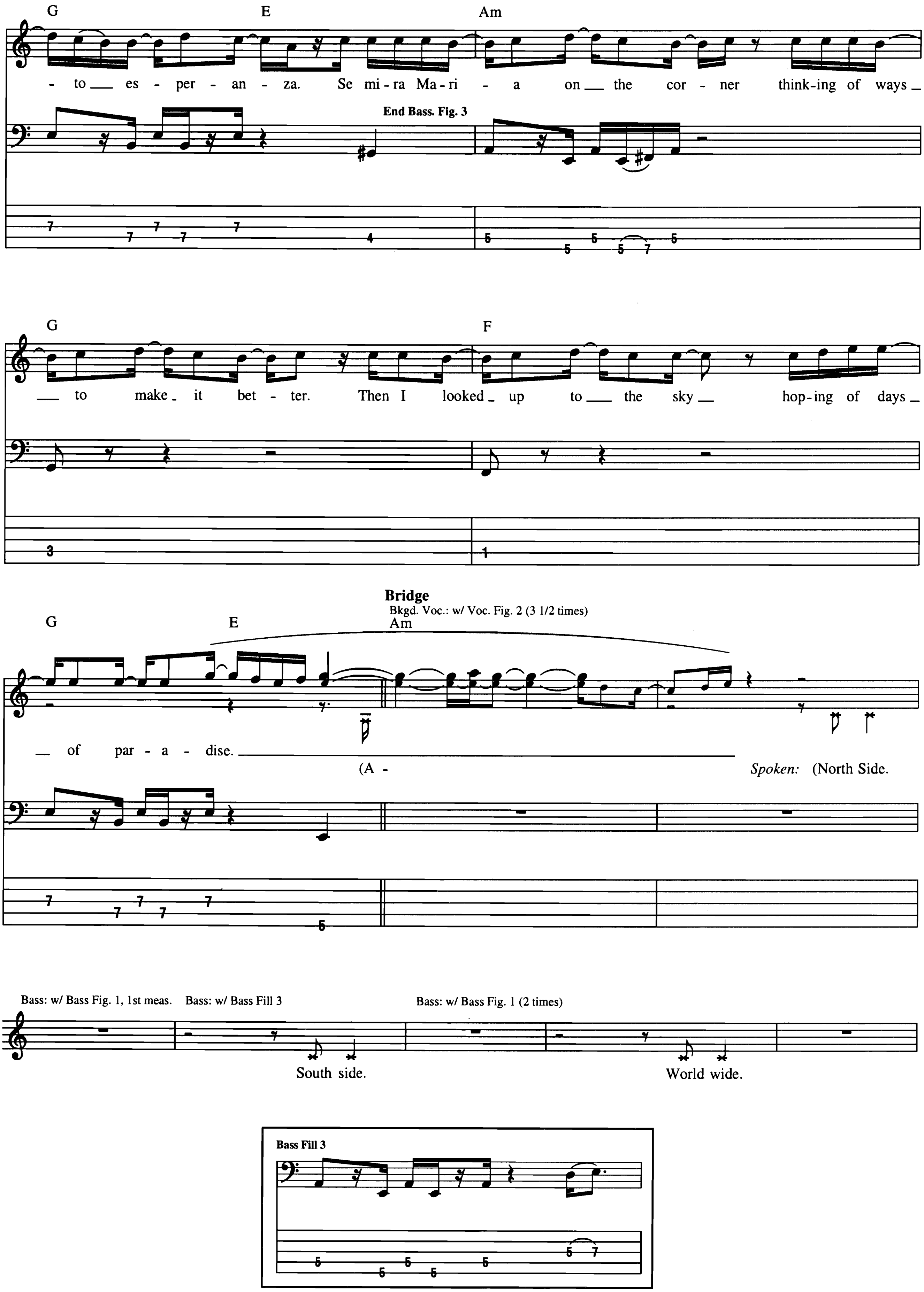
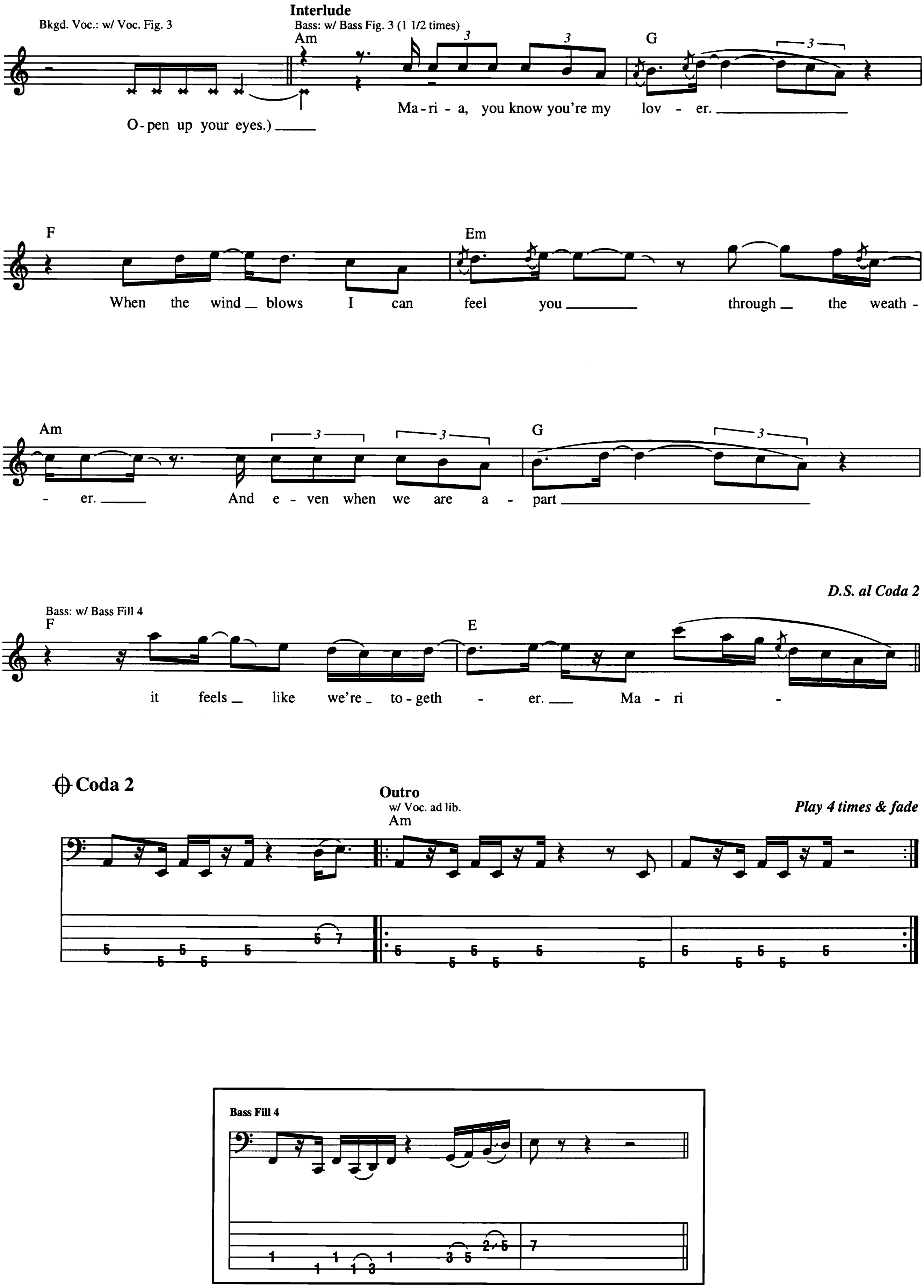

Am
she re - minds _ me of a West Side Sto - ry.
Em
Grow - ing up _ in Span - ish Har - lem,
E
Am
she's liv - ing the life _ just like a mov - ie star.
Oh, _
Dm
3
Ma - ri - a, Ma - ri - a,
Spoken: Hey you, Maria.


2nd time, Bass: w/ Bass Fill 1
3rd time, Bass: w/ Bass Fill 5
Am
she fell in love in East L. A.
Em
to the sounds of a gui - tar, yeah, yeah,
2nd & 3rd time, Bass: w/ Bass Fill 2
E
Am
played by Car - los San - tan - a.
Bass Fill 1
Bass Fill 2
Bass Fill 5


To Coda 1
To Coda 2
1. Stop the loot -
Verse
Am
G
*Voc. Fig. 1
- ing, stop the shoot - ing, pick pock - ing on the cor - ner. See as the rich
Spoken: (Oh, yeah.
Bass Fig. 2
F
G
E
is get - ting rich - er the poor is get - ting poor - er. Se mí - ra Ma - ri -
Oh, yeah.
End Bass Fig. 2
Bass: w/ Bass Fig. 2
Am
G
- a on the cor - ner thinking of ways to make it bet - ter. In my mail-
Oh, yeah.)

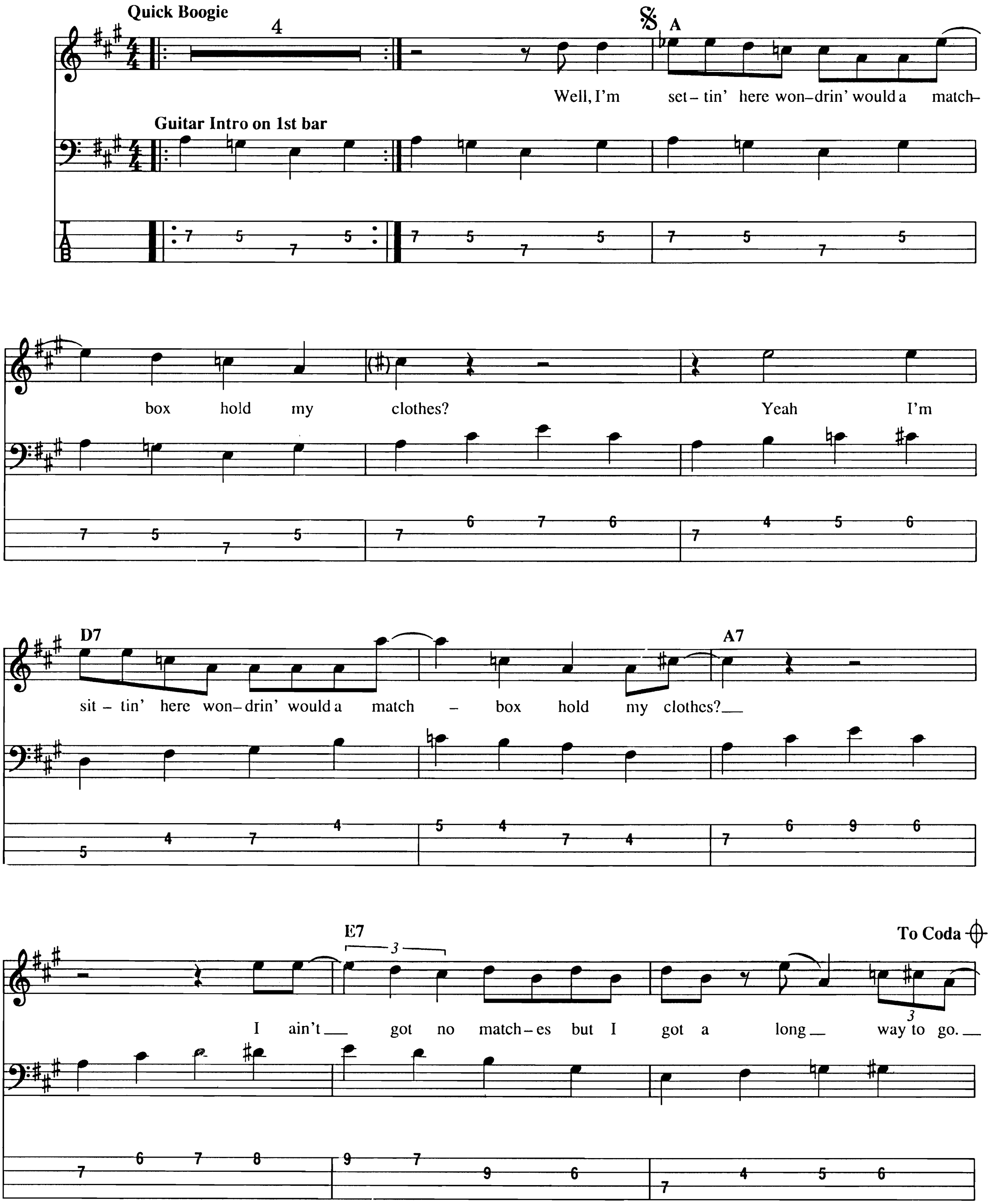

F
G
E
End Voc. Fig. 1
- box there's an e - vic - tion let - ter. Some-bod - y just said, "See you la - ter."
(A -
Bridge
Bass: w/ Bass Fig. 1 (2 times)
Am
*Voc. Fig. 2
End Voc. Fig. 2
Yeah.
hor - a ven - go ma - ma cho-la, ma-ma cho-la. A - hor - a ven - go ma-ma cho-la. A -
Spoken: (East coast.
*Downstemmed voc. only
D.S. al Coda 1
**Voc. Fig. 3
End Voc. Fig. 3
Ma - ri - a, Ma - ri -
hor - a ven - go ma-ma cho-la, ma-ma cho-la. A - hor - a ven - go ma-ma cho-la.)
West coast.)
**as before
Coda 1
Verse
Am
2. I said, "A la fa-vel - la los co-lo - res." The streets
Bass
Bass Fig. 3
Bkgd. Voc.: w/ Voc. Fig. 1
G
F
are get - ting hot - ter. There is no wat - er to put out the fire. Mi can-


G E Am
- to __ es - per - an - za. Se mi-ra Ma-ri - a on __ the cor - ner think-ing of ways __
End Bass. Fig. 3
G F
__ to make_ it bet - ter. Then I looked_ up to __ the sky __ hop-ing of days __
Bridge
Bkgd. Voc.: w/ Voc. Fig. 2 (3 1/2 times)
G E Am
__ of par - a - dise. __
(A -
Spoken: (North Side.
Bass: w/ Bass Fig. 1, 1st meas.
Bass: w/ Bass Fill 3
Bass: w/ Bass Fig. 1 (2 times)
South side.
World wide.
Bass Fill 3


Bkgd. Voc.: w/ Voc. Fig. 3
Interlude
Bass: w/ Bass Fig. 3 (1 1/2 times)
Am
G
O-pen up your eyes.)
Ma-ri - a, you know you're my lov - er.
F
Em
When the wind blows I can feel you through the weath -
Am
G
- er. And e - ven when we are a - part
D.S. al Coda 2
Bass: w/ Bass Fill 4
F
E
it feels like we're to-geth - er. Ma - ri -
Coda 2
Outro
w/ Voc. ad lib.
Am
Play 4 times & fade
Bass Fill 4

Matchbox

Words and Music by Carl Lee Perkins



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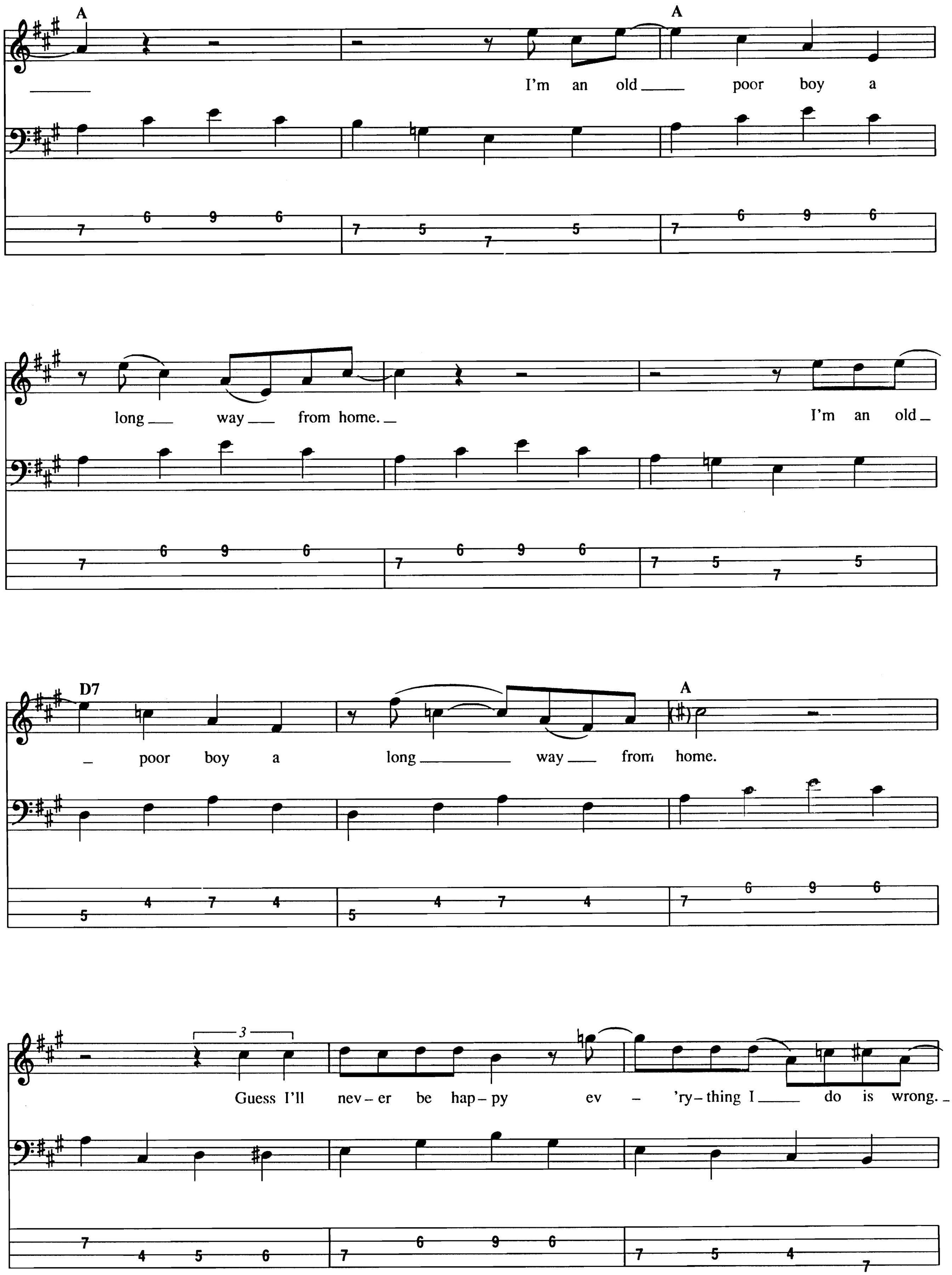
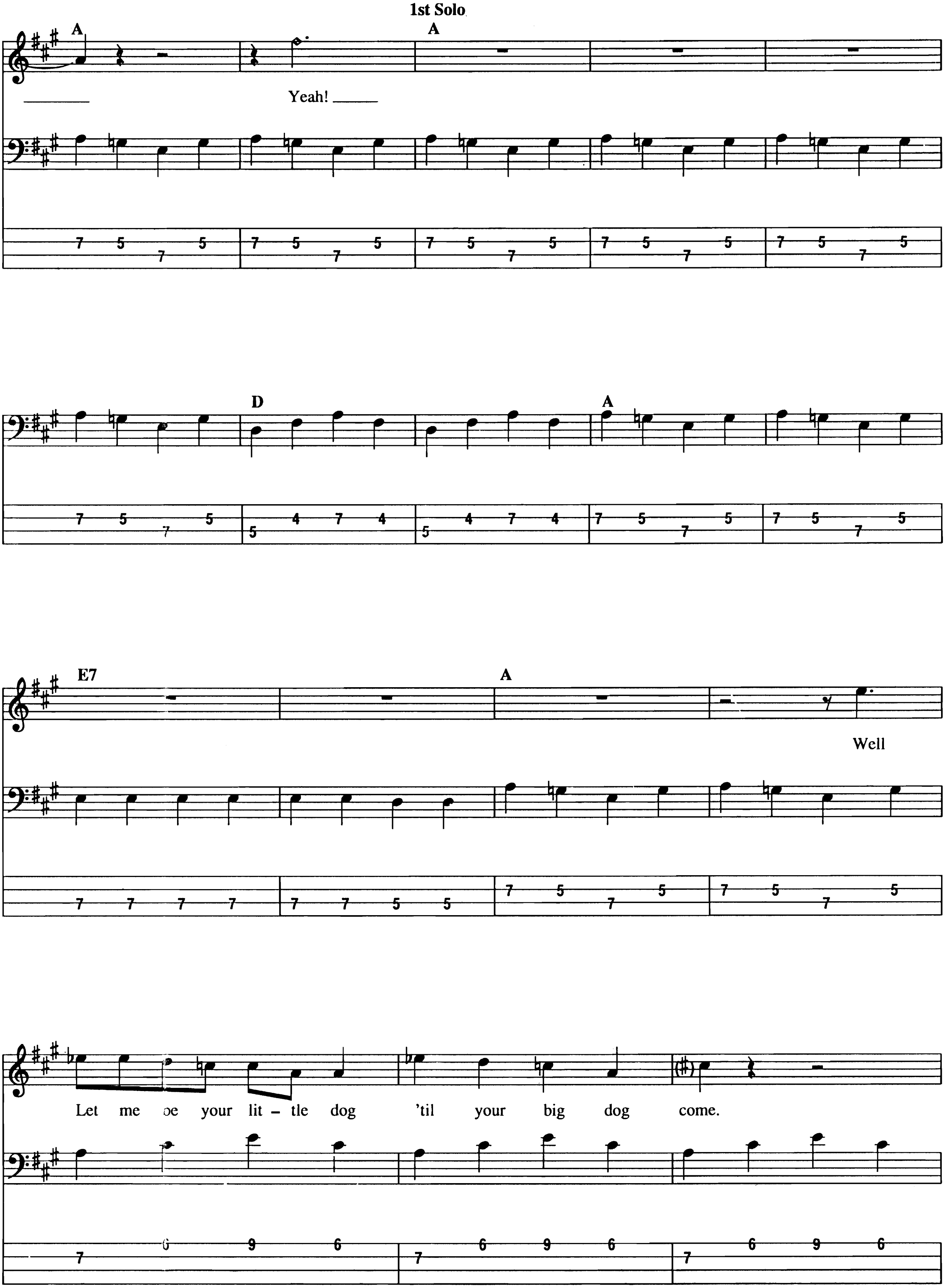
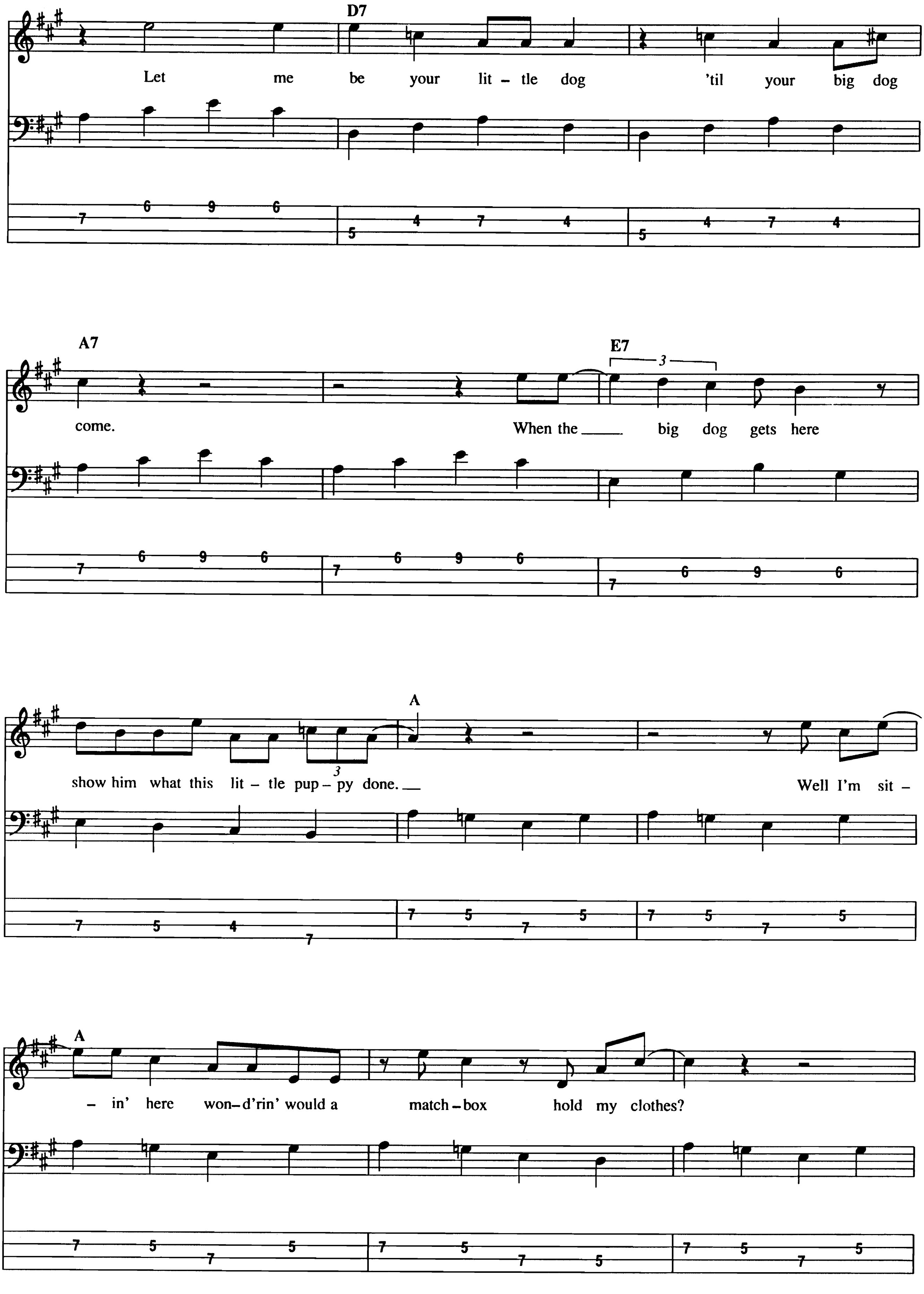
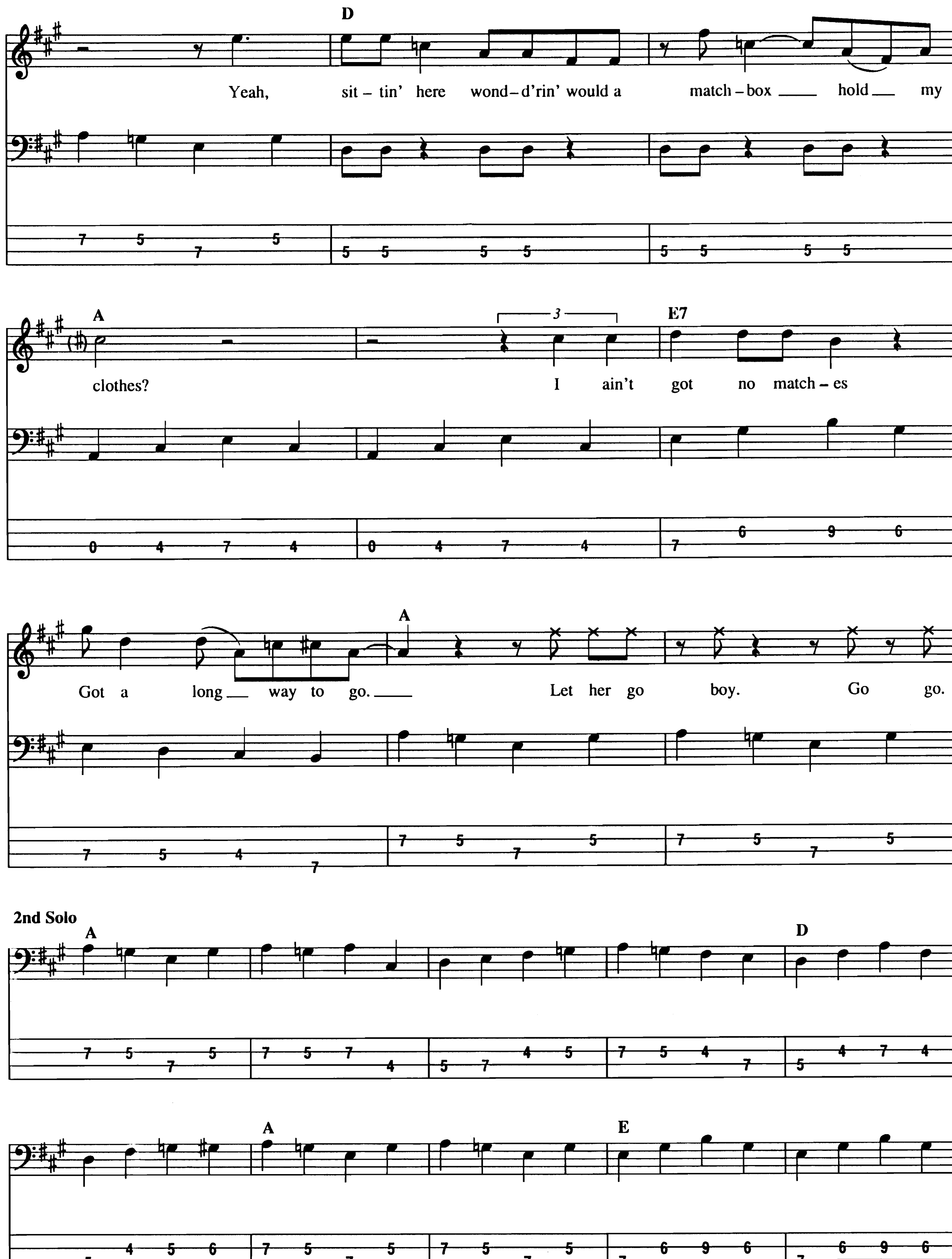
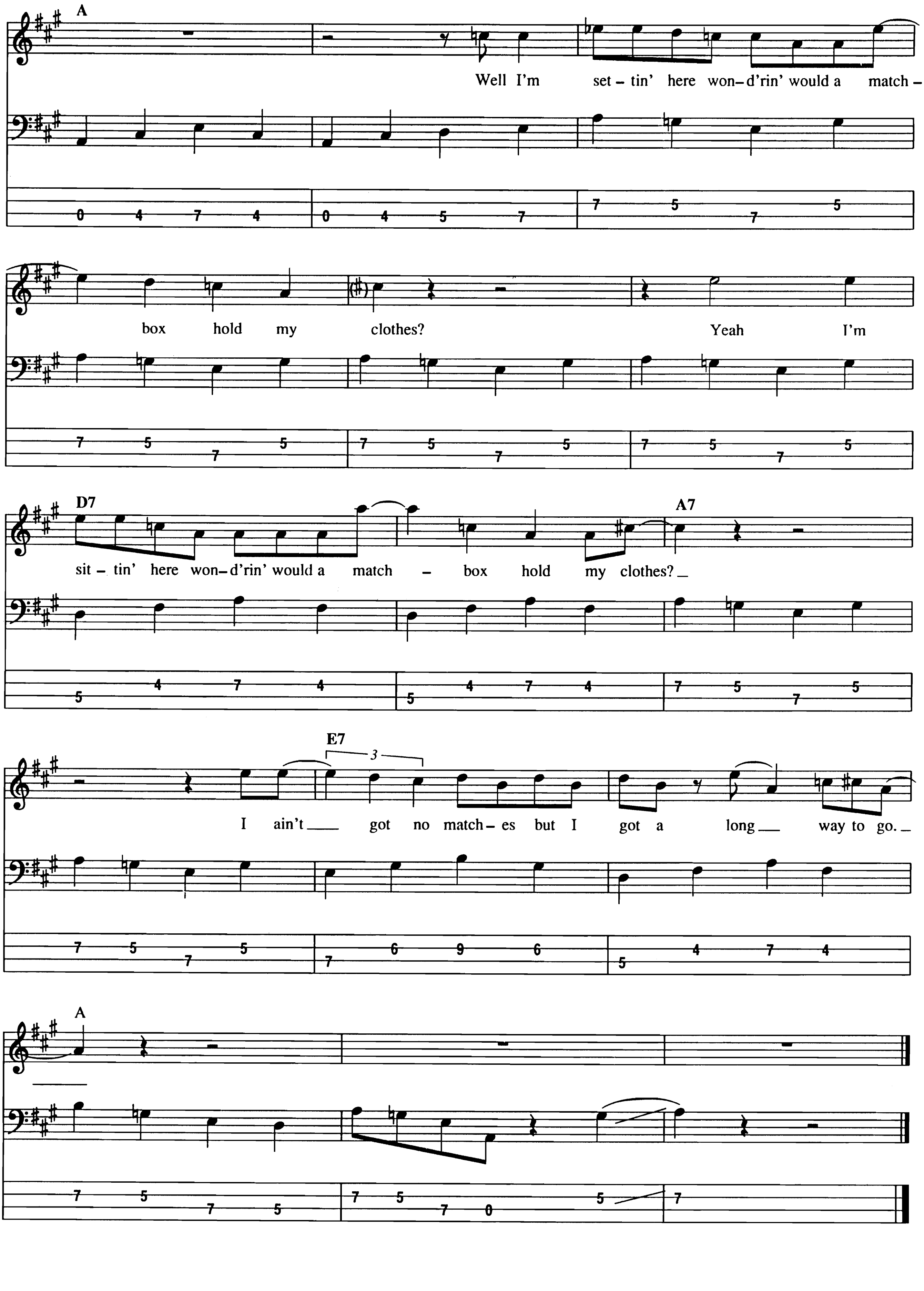

A
A
I'm an old poor boy a
long way from home.
I'm an old
D7
poor boy a long way from home.
A
Guess I'll nev-er be hap-py ev - 'ry-thing I do is wrong.



1st Solo
A
A
Yeah!
D
A
E7
A
Well
Let me
your lit – tle dog 'til your big dog come.

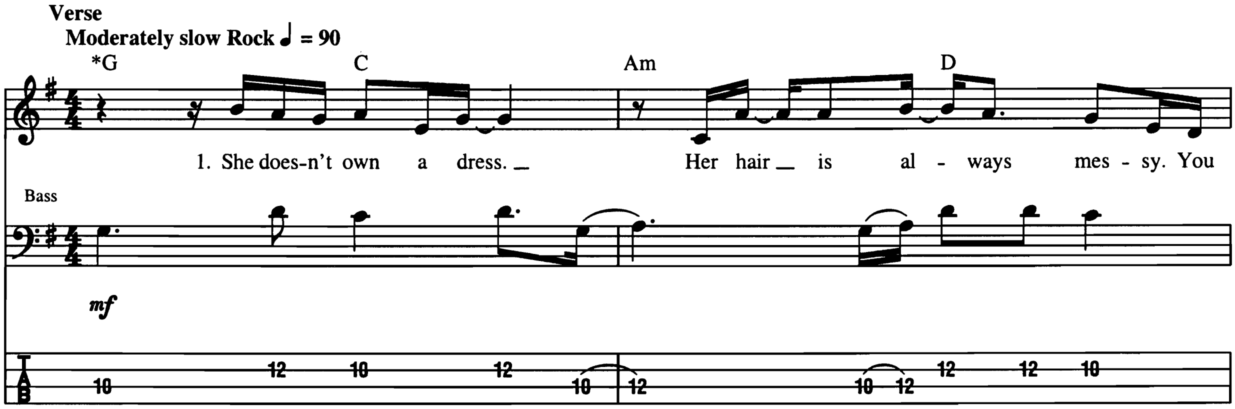

D7
Let me be your lit – tle dog 'til your big dog
A7
E7
come. When the big dog gets here
A
show him what this lit – tle pup – py done. Well I'm sit –
A
– in' here won – d'rin' would a match – box hold my clothes?


D
Yeah, sit – tin' here wond – d'rin' would a match – box hold my
A
clothes?
E7
I ain't got no match – es
Got a long way to go.
A
Let her go boy. Go go.
2nd Solo
A
D
A
E

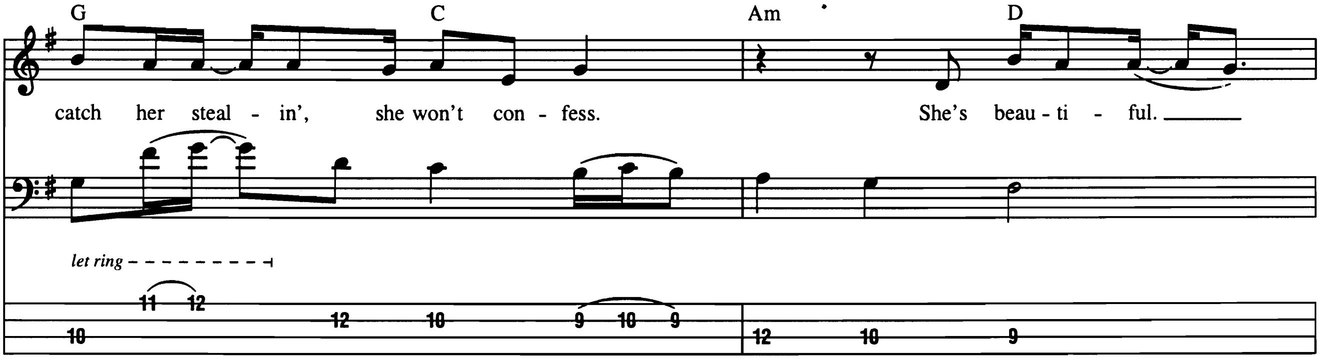

A
Well I'm set – tin' here won – d'rin' would a match –
box hold my clothes?
Yeah I'm
D7
sit – tin' here won – d'rin' would a match – box hold my clothes? _
A7
E7
3
I ain't ___ got no match – es but I got a long ___ way to go. _
A

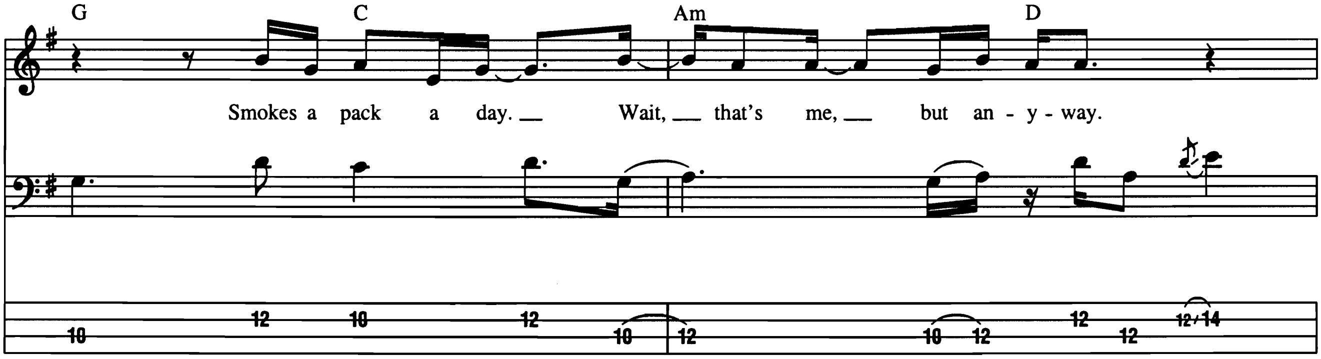
Meet Virginia

Words and Music by Pat Monahan, Jimmy Stafford and Rob Hotchkiss



*Chord symbols reflect implied harmony.





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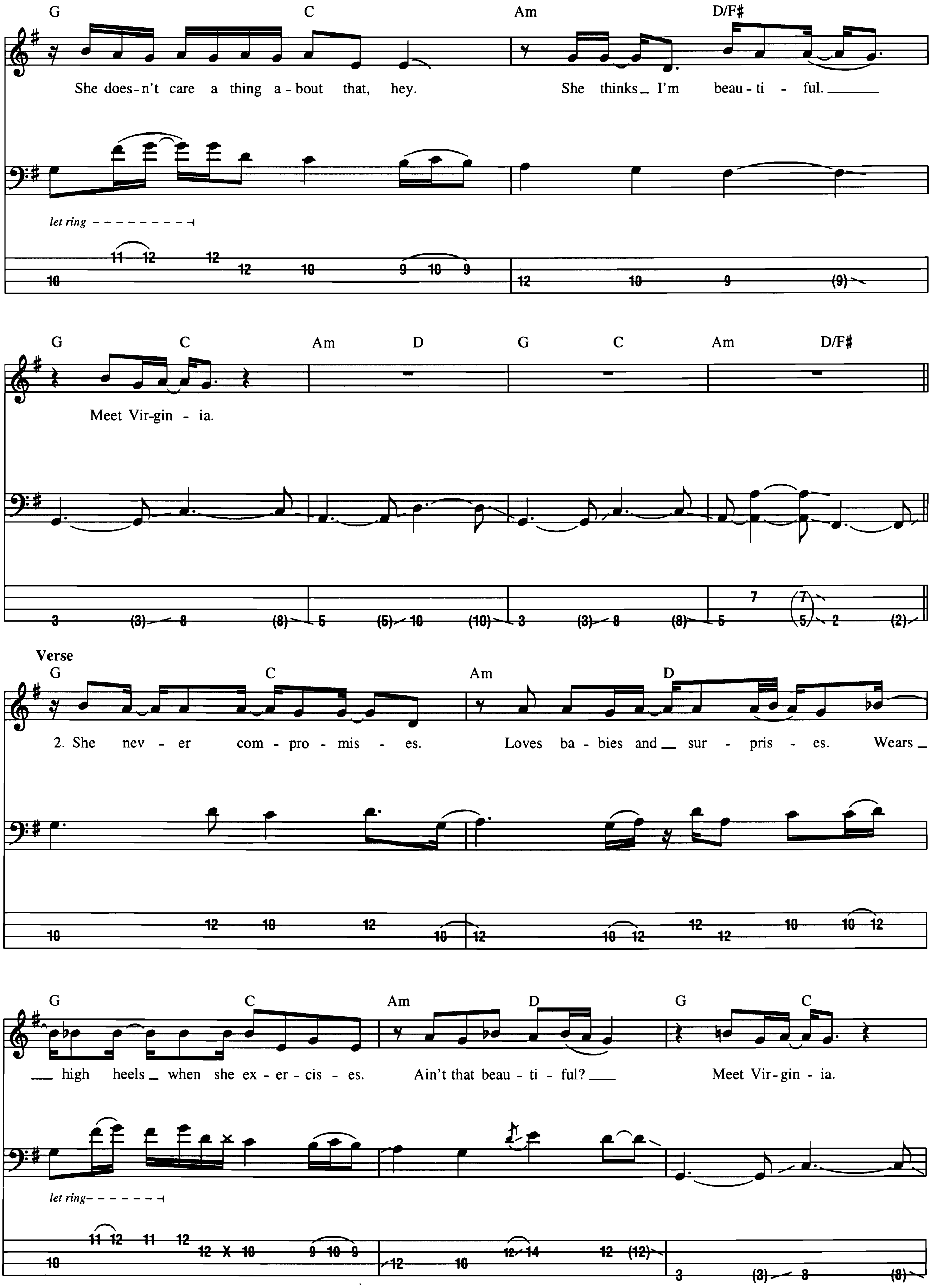
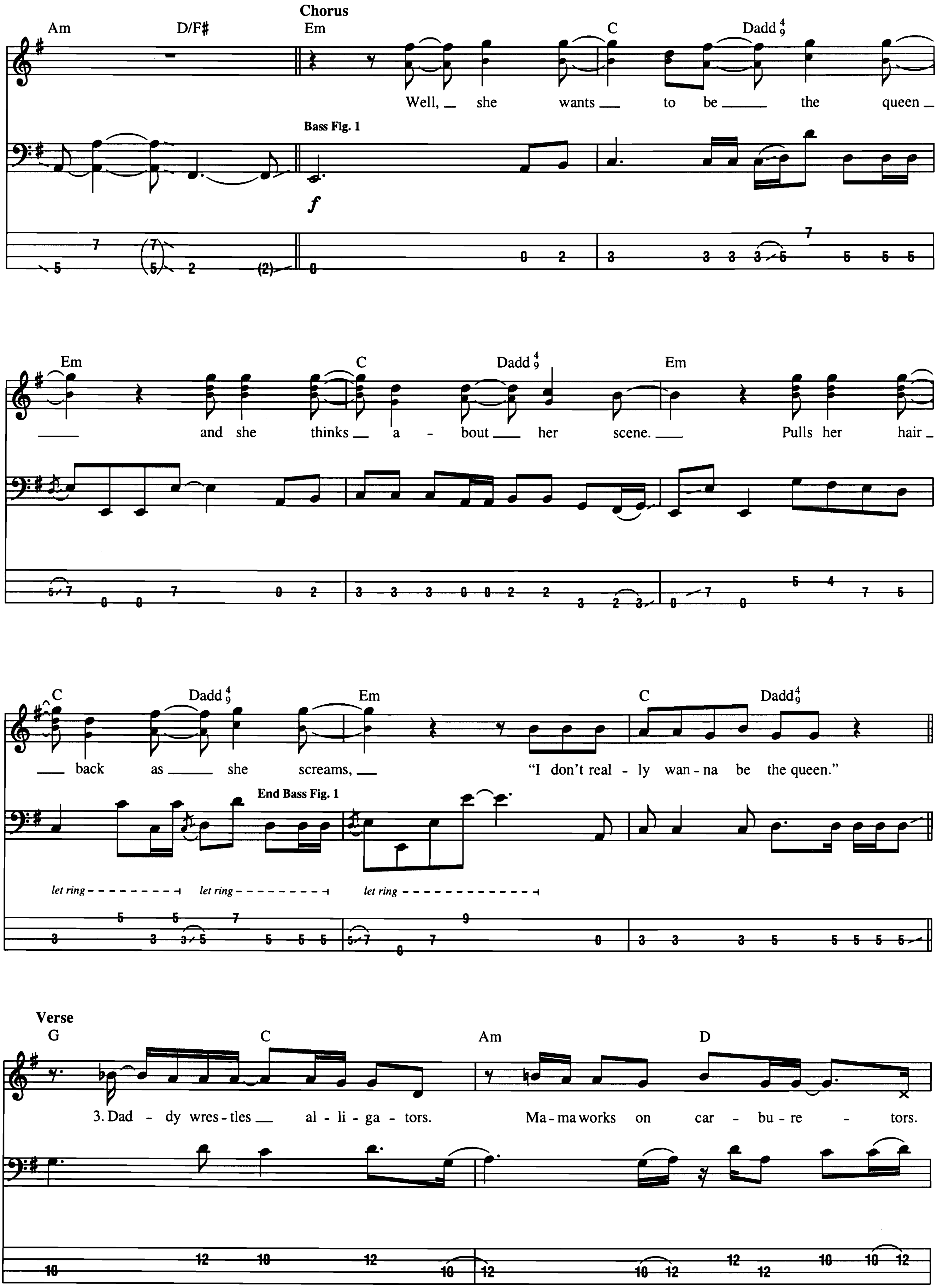
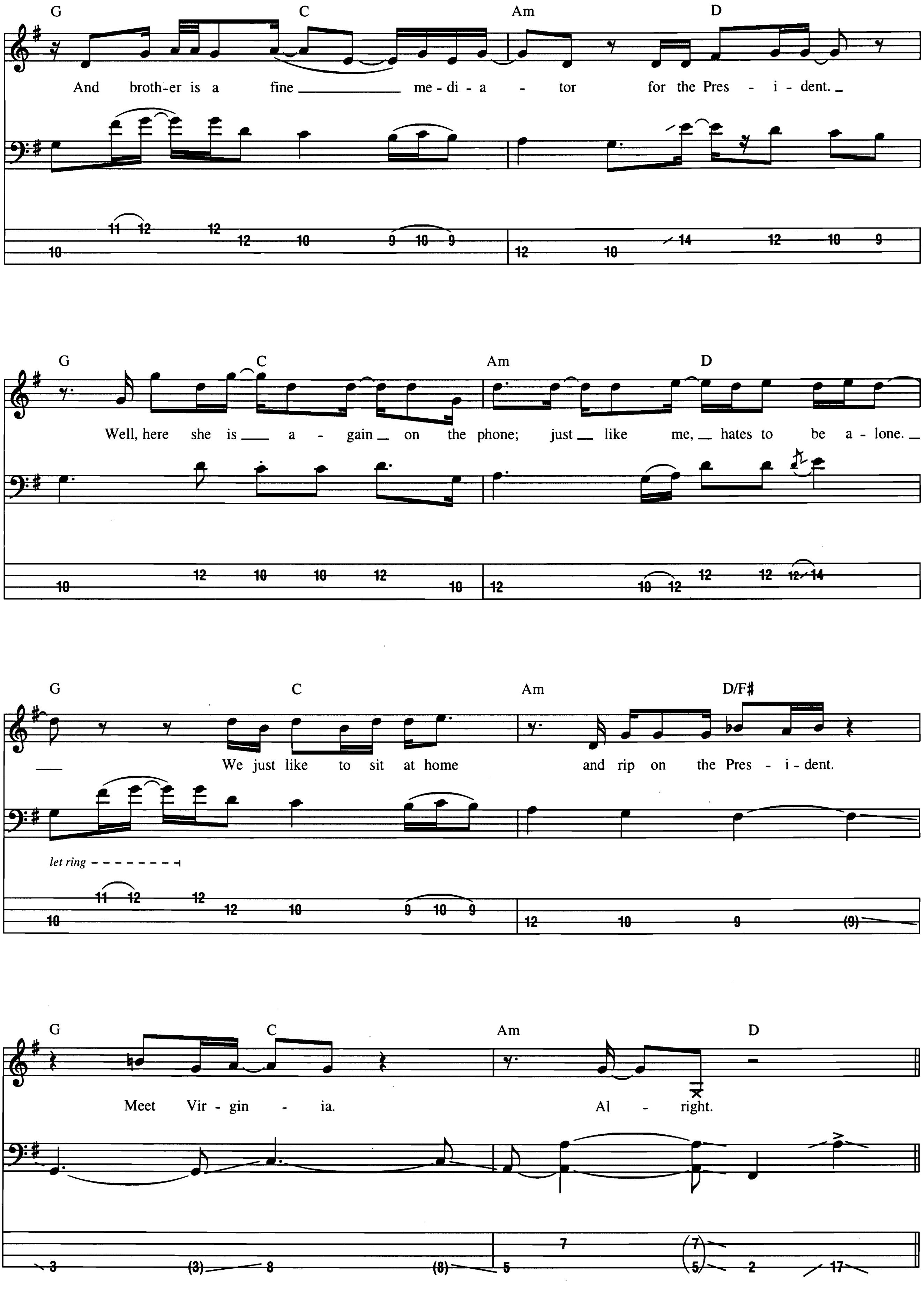
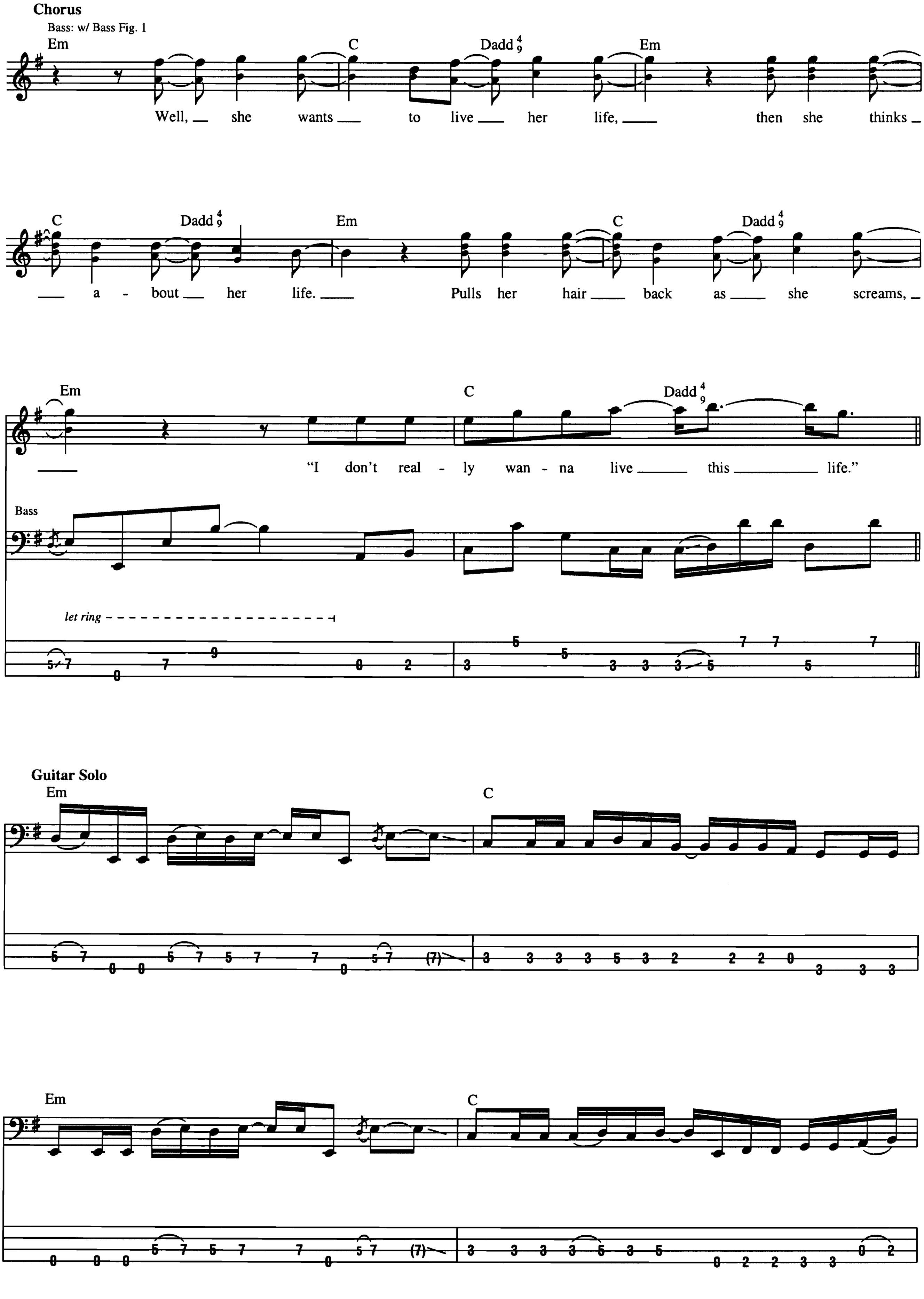
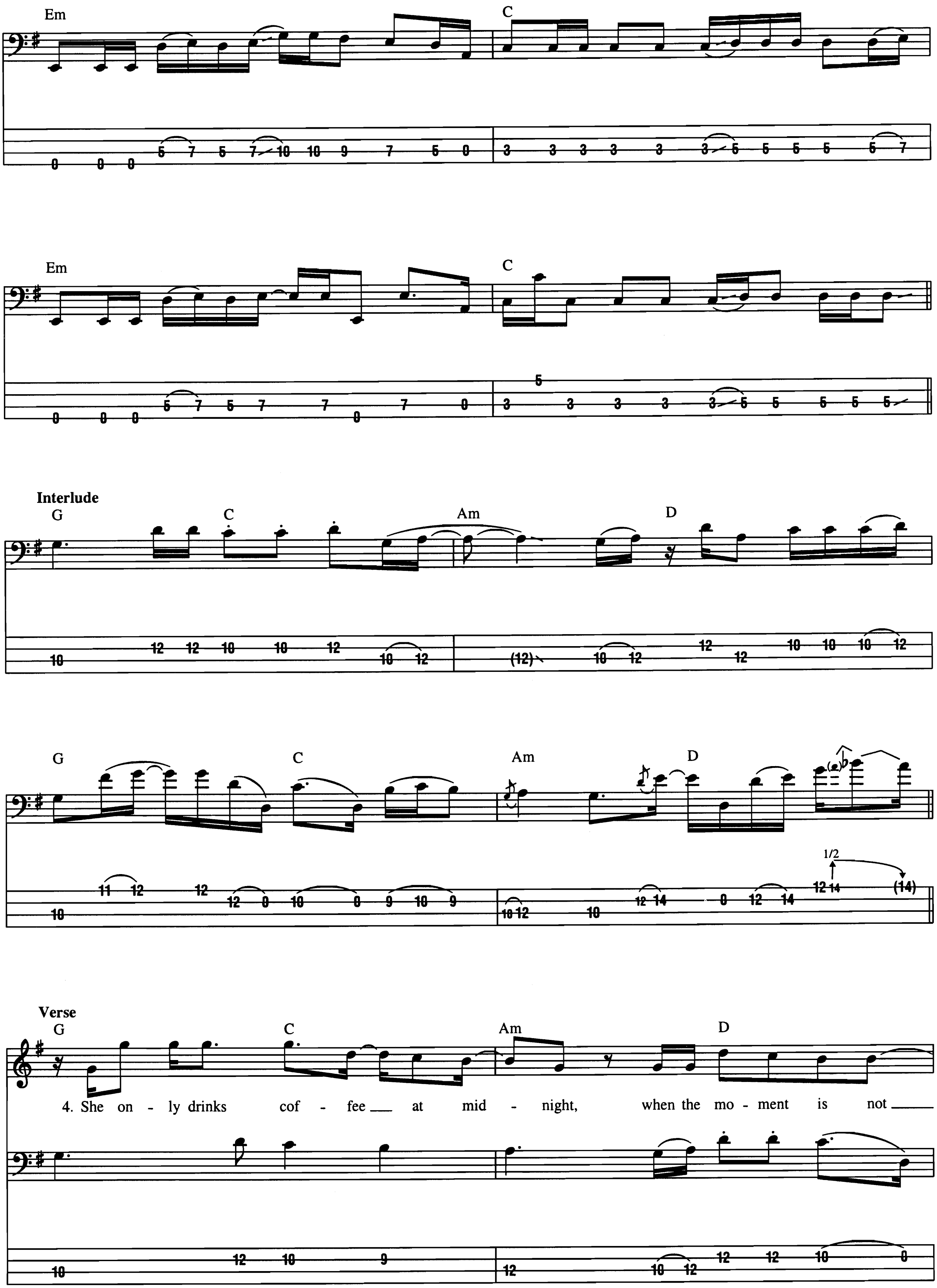
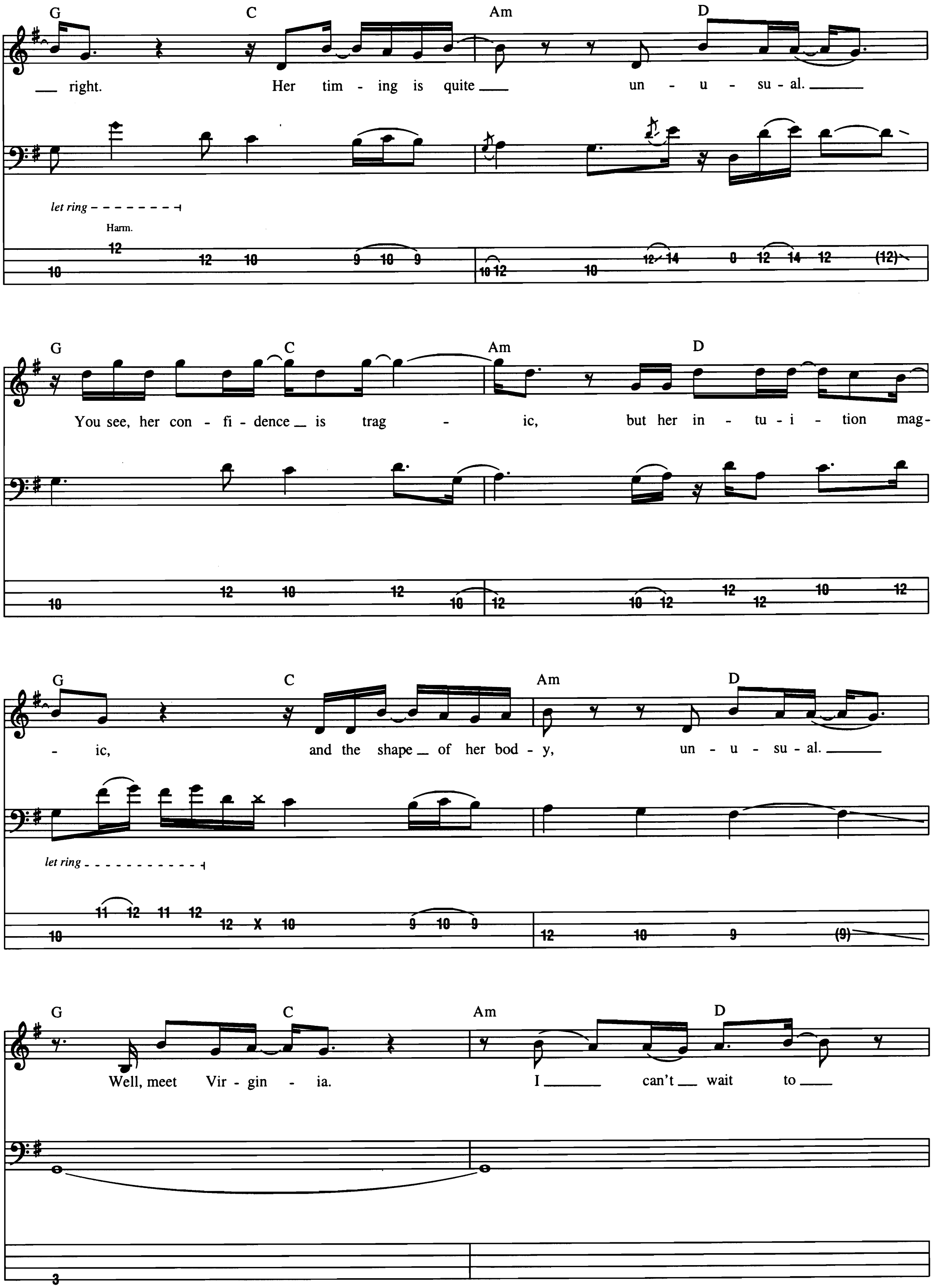

G C Am D/F#
She does-n't care a thing a-bout that, hey. She thinks_ I'm beau-ti-ful._
let ring
G C Am D G C Am D/F#
Meet Vir-gin-ia.
Verse
G C Am D
2. She nev-er com-pro-mis-es. Loves ba-bies and_ sur-pris-es. Wears_
G C Am D G C
_ high heels_ when she ex-er-cis-es. Ain't that beau-ti-ful?_ Meet Vir-gin-ia.
let ring

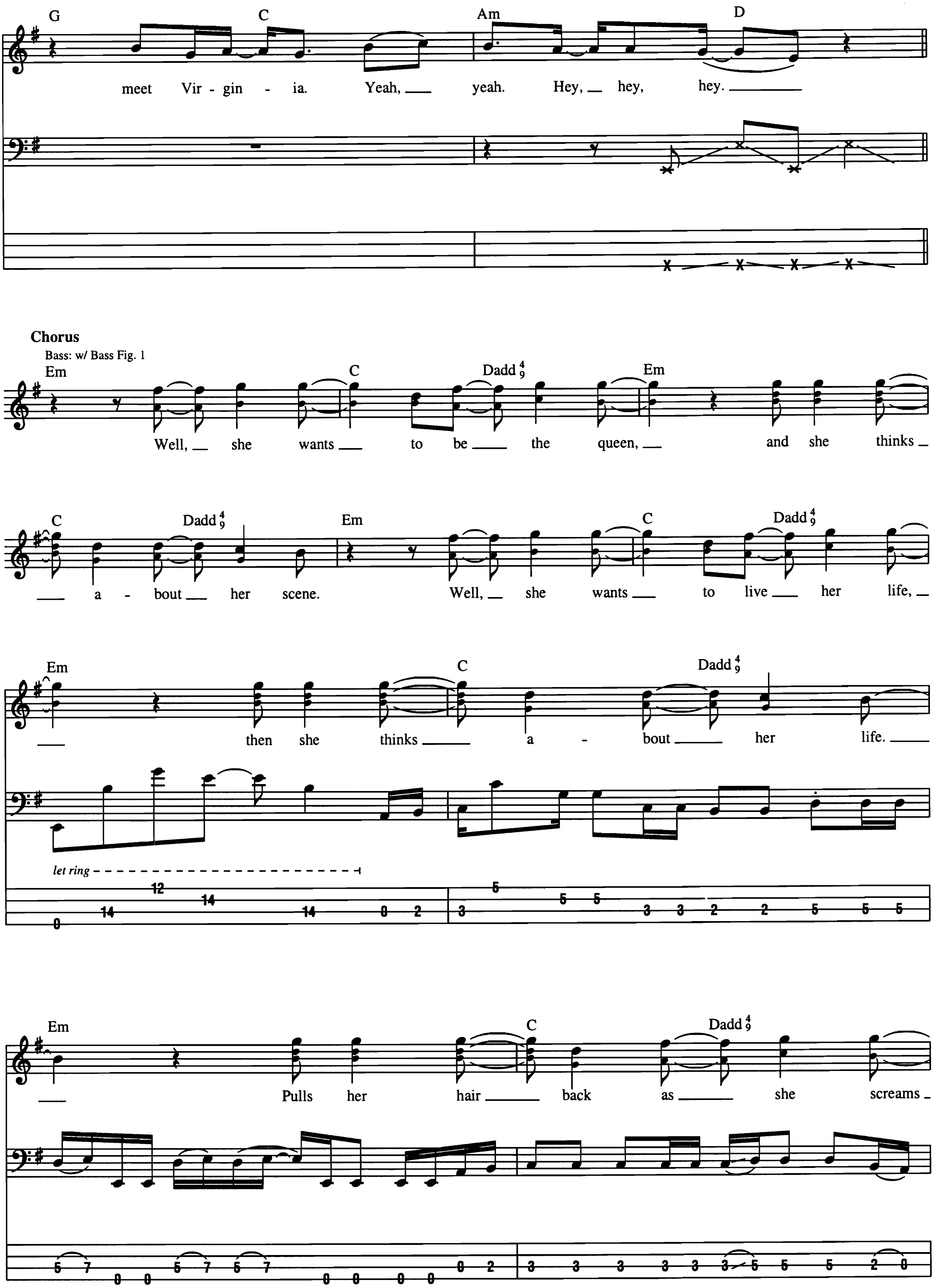

Chorus
Am D/F# Em C Dadd 4/9
Well, she wants to be the queen
Bass Fig. 1
f
Em C Dadd 4/9 Em
and she thinks a - bout her scene. Pulls her hair
C Dadd 4/9 Em C Dadd 4/9
back as she screams, "I don't real - ly wan - na be the queen."
End Bass Fig. 1
let ring
let ring
let ring
Verse
G C Am D
3. Dad - dy wres - tles al - li - ga - tors. Ma - ma works on car - bu - re - tors.

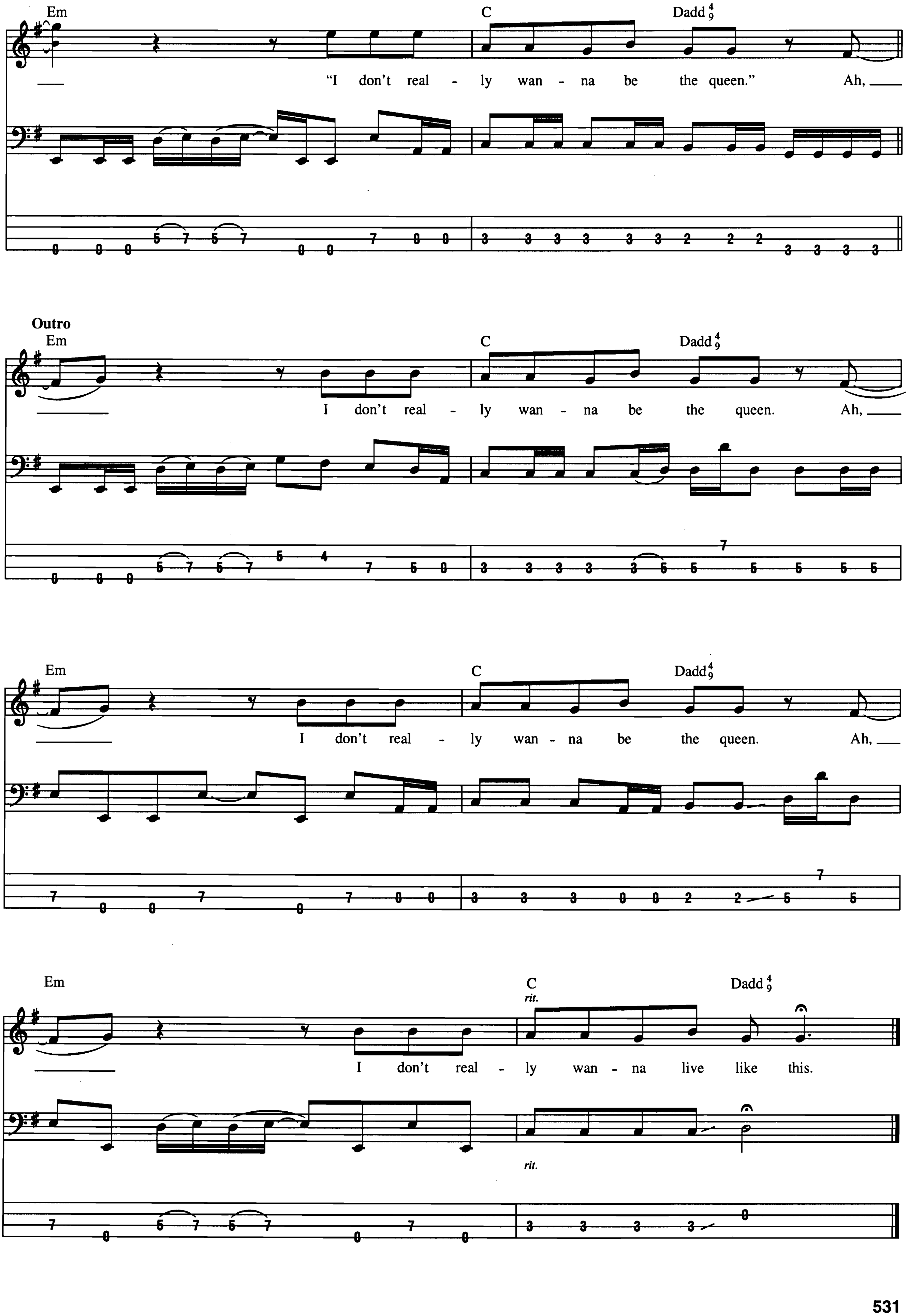

G C Am D
And broth-er is a fine me-di-a - tor for the Pres - i - dent.
G C Am D
Well, here she is a - gain on the phone; just like me, hates to be a - lone.
G C Am D/F♯
We just like to sit at home and rip on the Pres - i - dent.
let ring
G C Am D
Meet Vir - gin - ia. Al - right.


Chorus
Bass: w/ Bass Fig. 1
Em C Dadd 4 9 Em
Well, she wants to live her life, then she thinks
C Dadd 4 9 Em C Dadd 4 9
about her life. Pulls her hair back as she screams,
Em C Dadd 4 9
"I don't really wanna live this life."
Bass
let ring
Guitar Solo
Em C
Em C


Em
C
Em
C
Interlude
G
C
Am
D
G
C
Am
D
1/2
Verse
G
C
Am
D
4. She on - ly drinks cof - fee at mid - night, when the mo - ment is not


G C Am D
right. Her tim - ing is quite un - u - su - al.
let ring
Harm.
G C Am D
You see, her con - fi - dence is trag - ic, but her in - tu - i - tion mag -
G C Am D
- ic, and the shape of her bod - y, un - u - su - al.
let ring
G C Am D
Well, meet Vir - gin - ia. I can't wait to

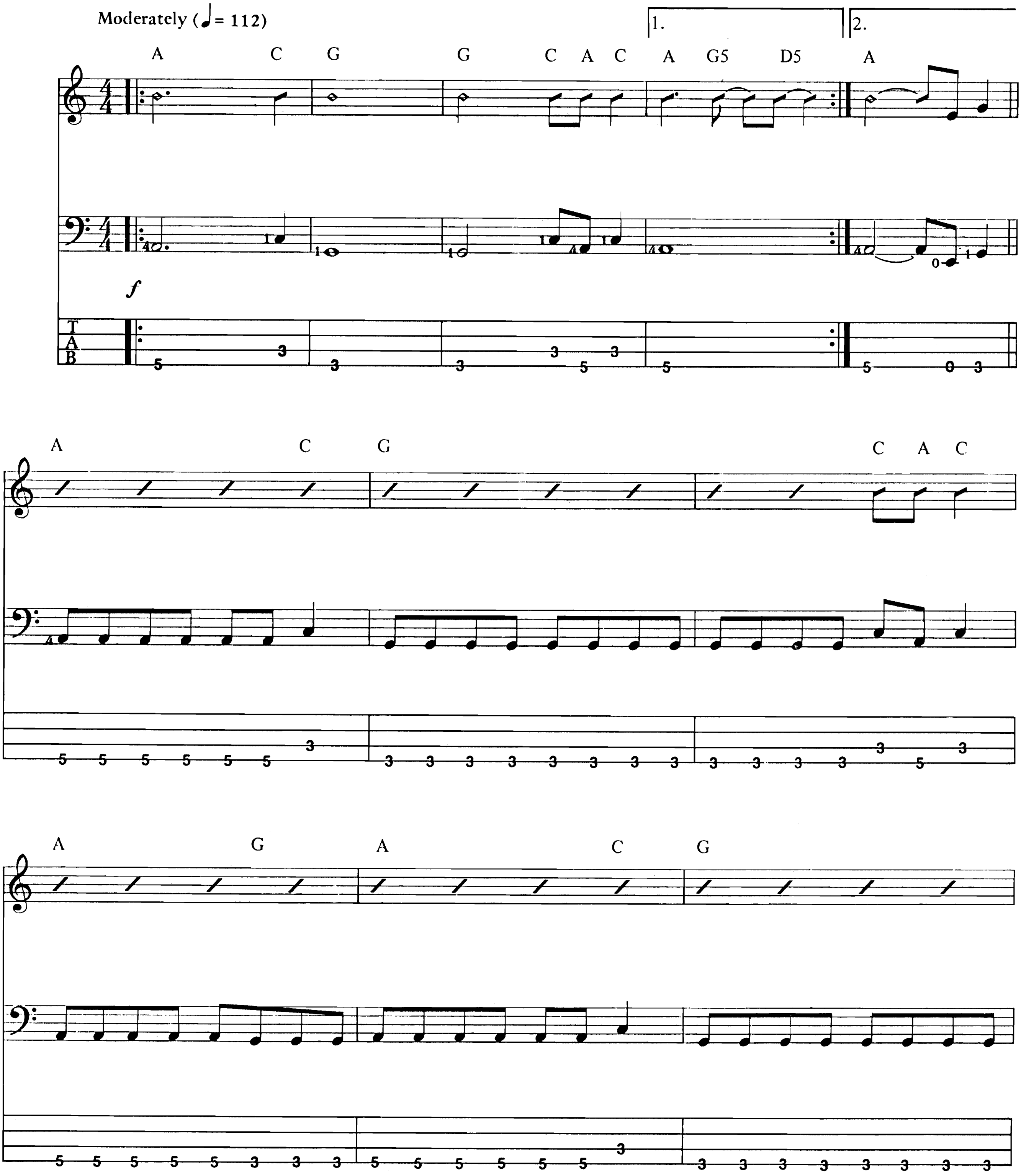

G C Am D
meet Vir - gin - ia. Yeah, yeah. Hey, hey, hey.
Chorus
Bass: w/ Bass Fig. 1
Em C Dadd 4 9 Em
Well, she wants to be the queen, and she thinks
C Dadd 4 9 Em C Dadd 4 9
about her scene. Well, she wants to live her life,
Em C Dadd 4 9
then she thinks about her life.
let ring
Em C Dadd 4 9
Pulls her hair back as she screams


Em
C
Dadd 4/9
"I don't real - ly wan - na be the queen." Ah,
Outro
Em
C
Dadd 4/9
I don't real - ly wan - na be the queen. Ah,
Em
C
Dadd 4/9
I don't real - ly wan - na be the queen. Ah,
Em
C
rit.
Dadd 4/9
I don't real - ly wan - na live like this.
rit.

(Bang Your Head)

Metal Health

Words and Music by Carols Cavazo, Kevin Dubrow, Frankie Banali and Tony Cavazo



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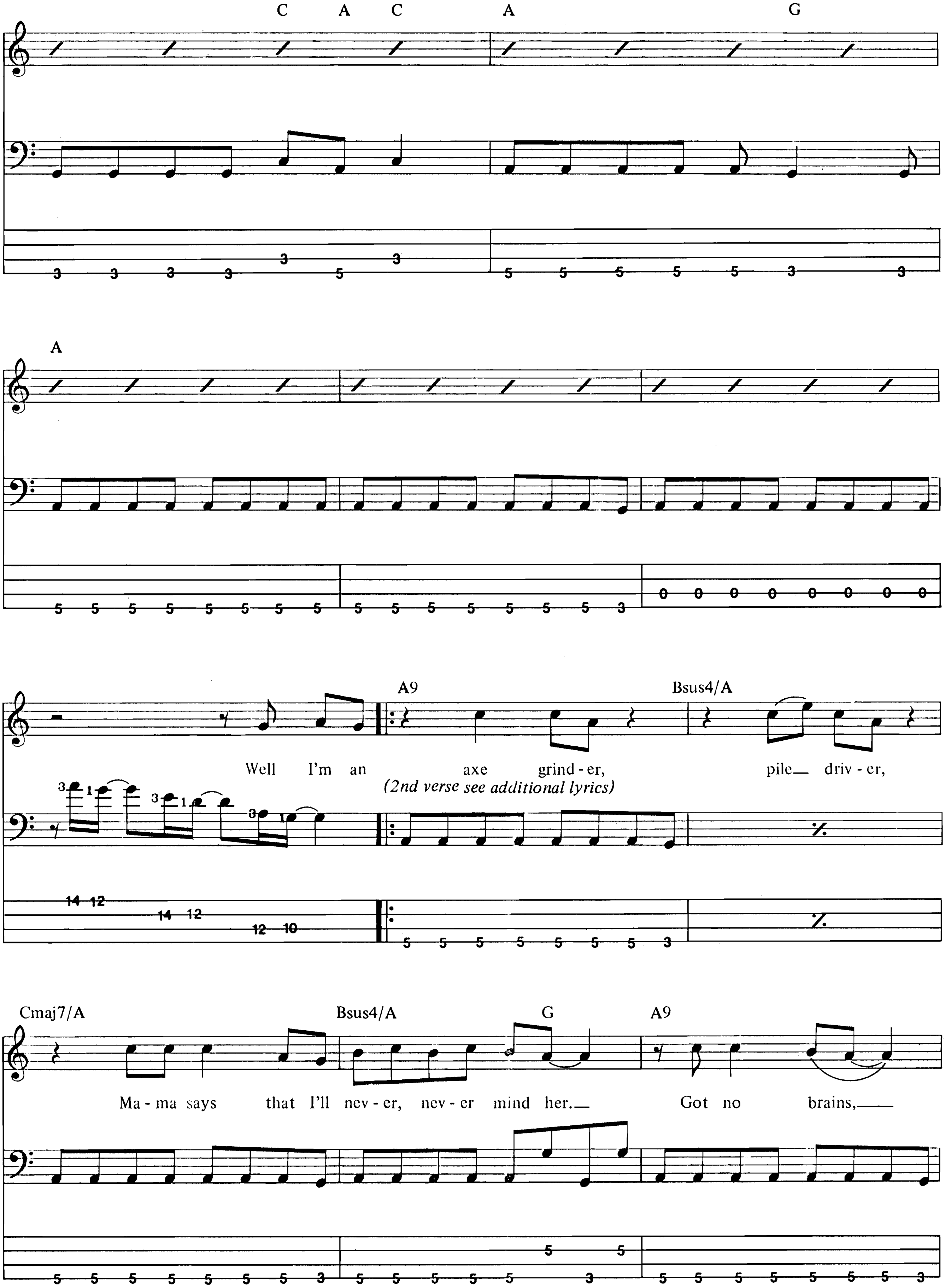
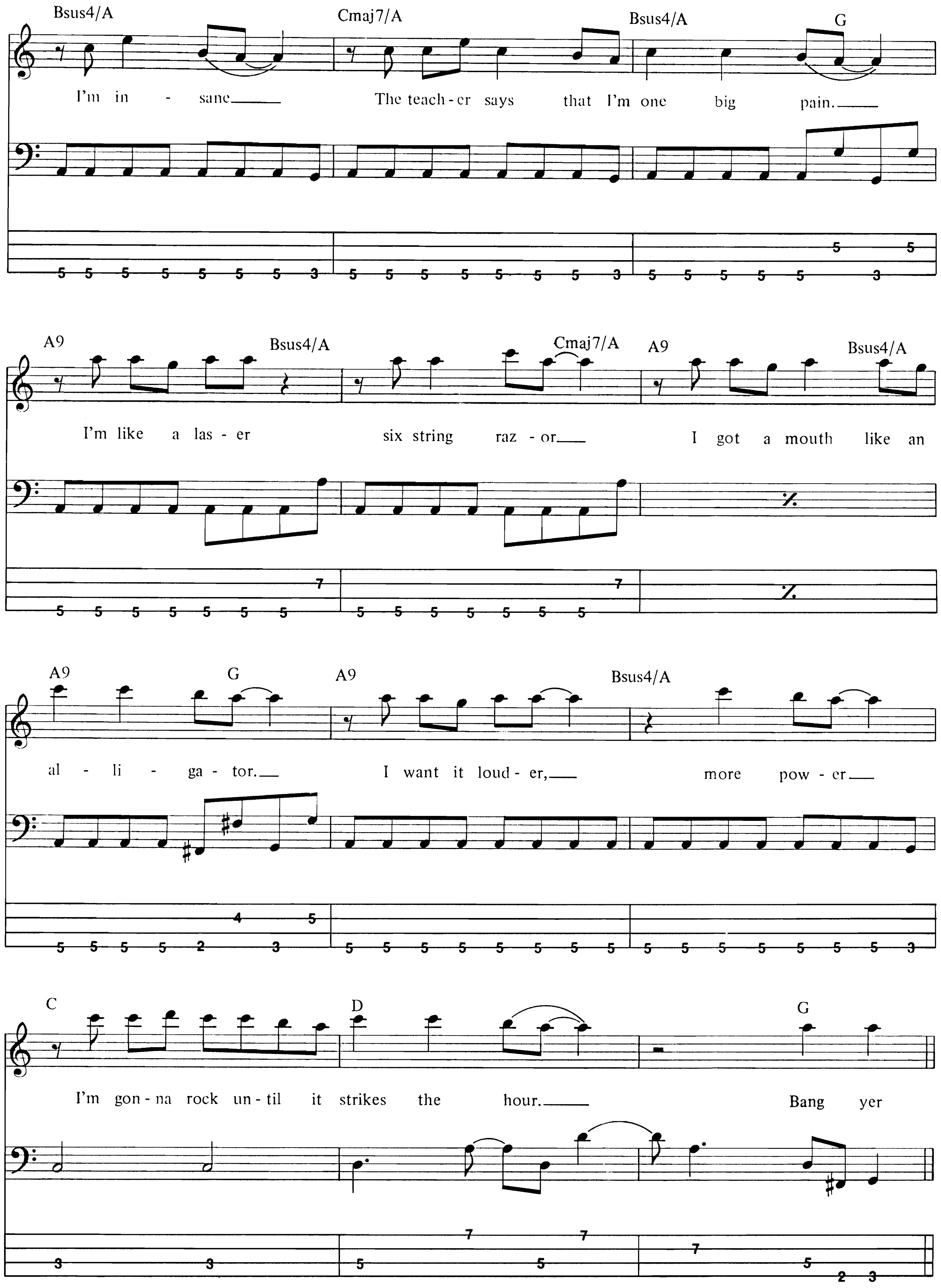
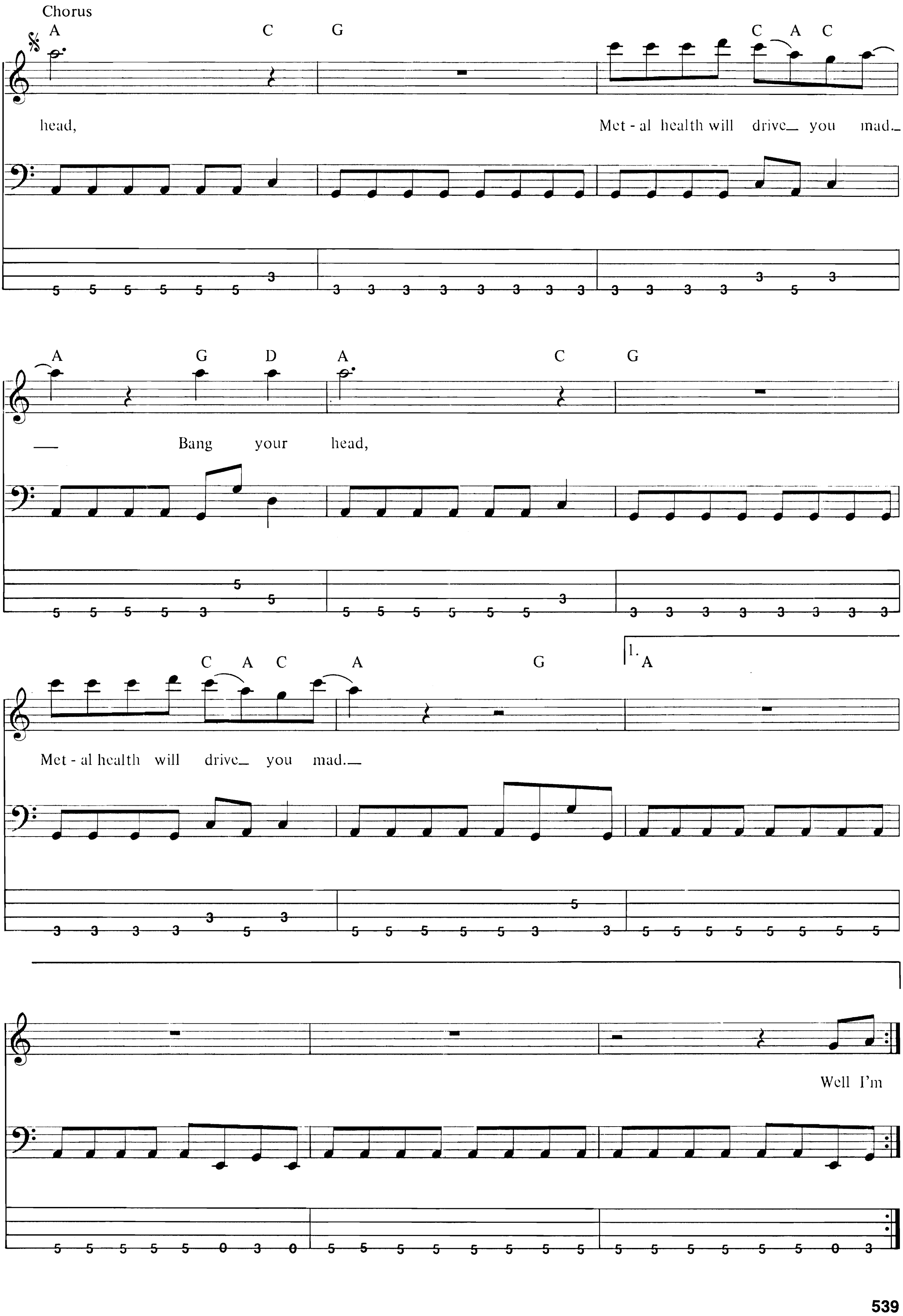
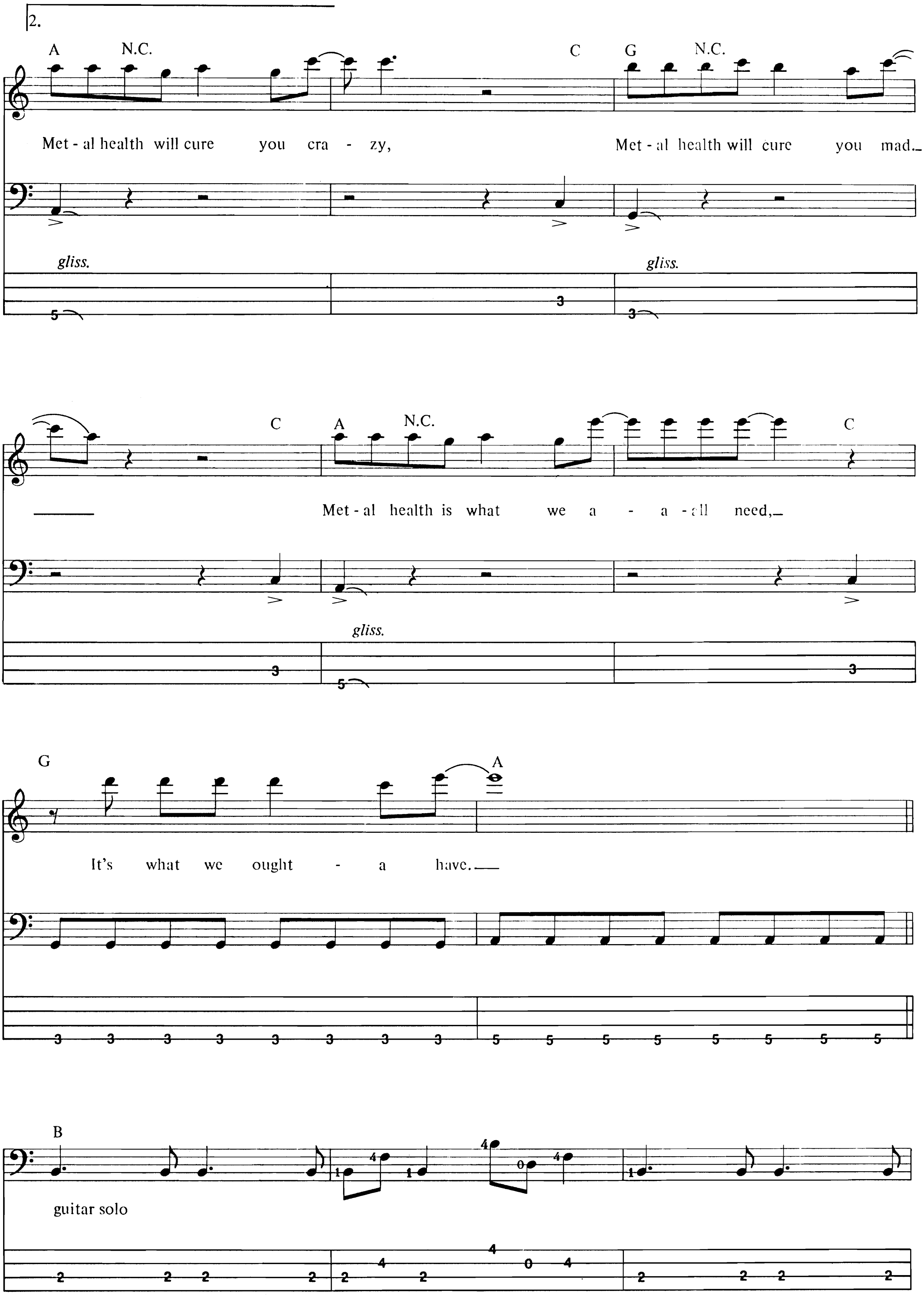
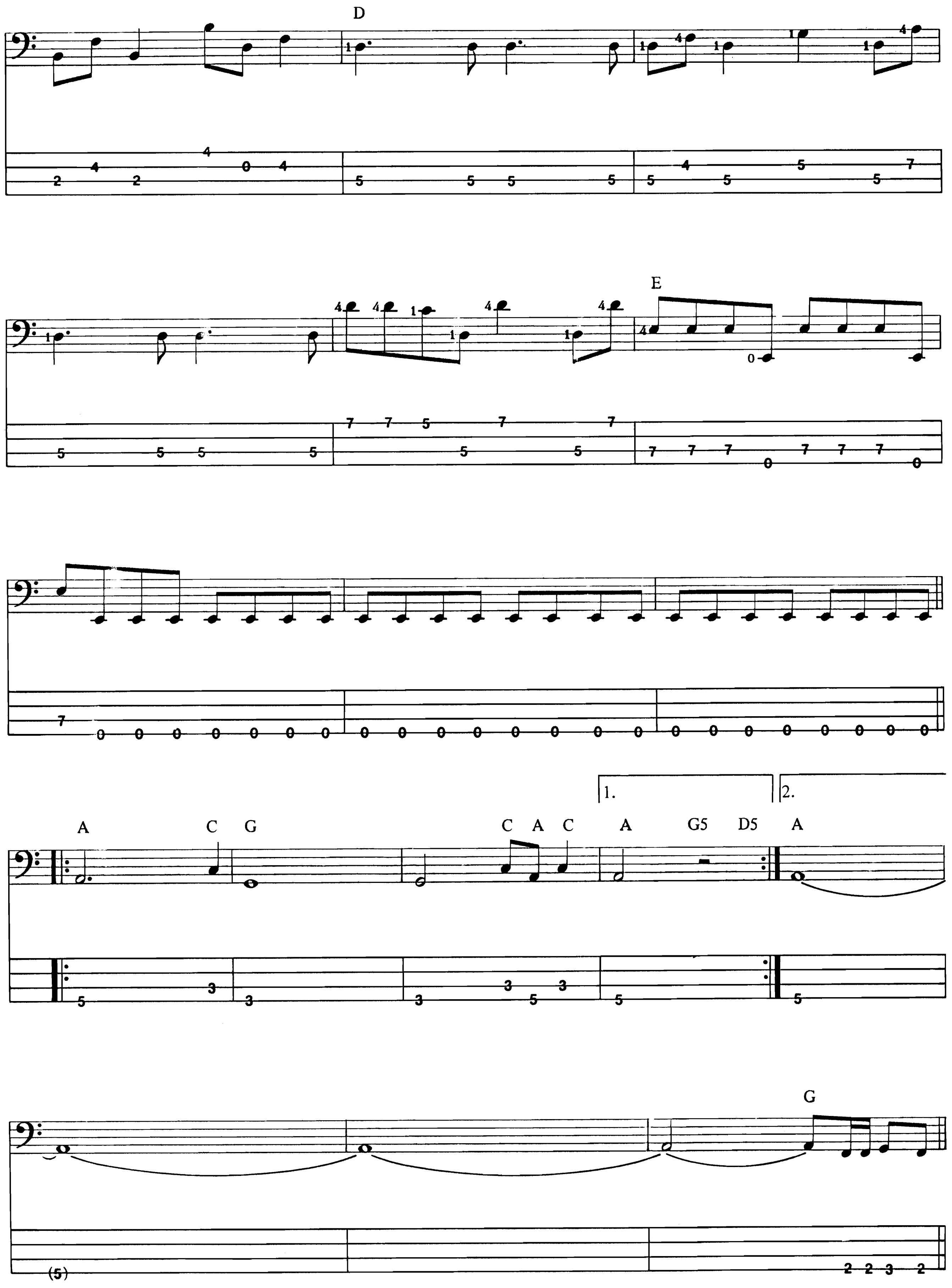
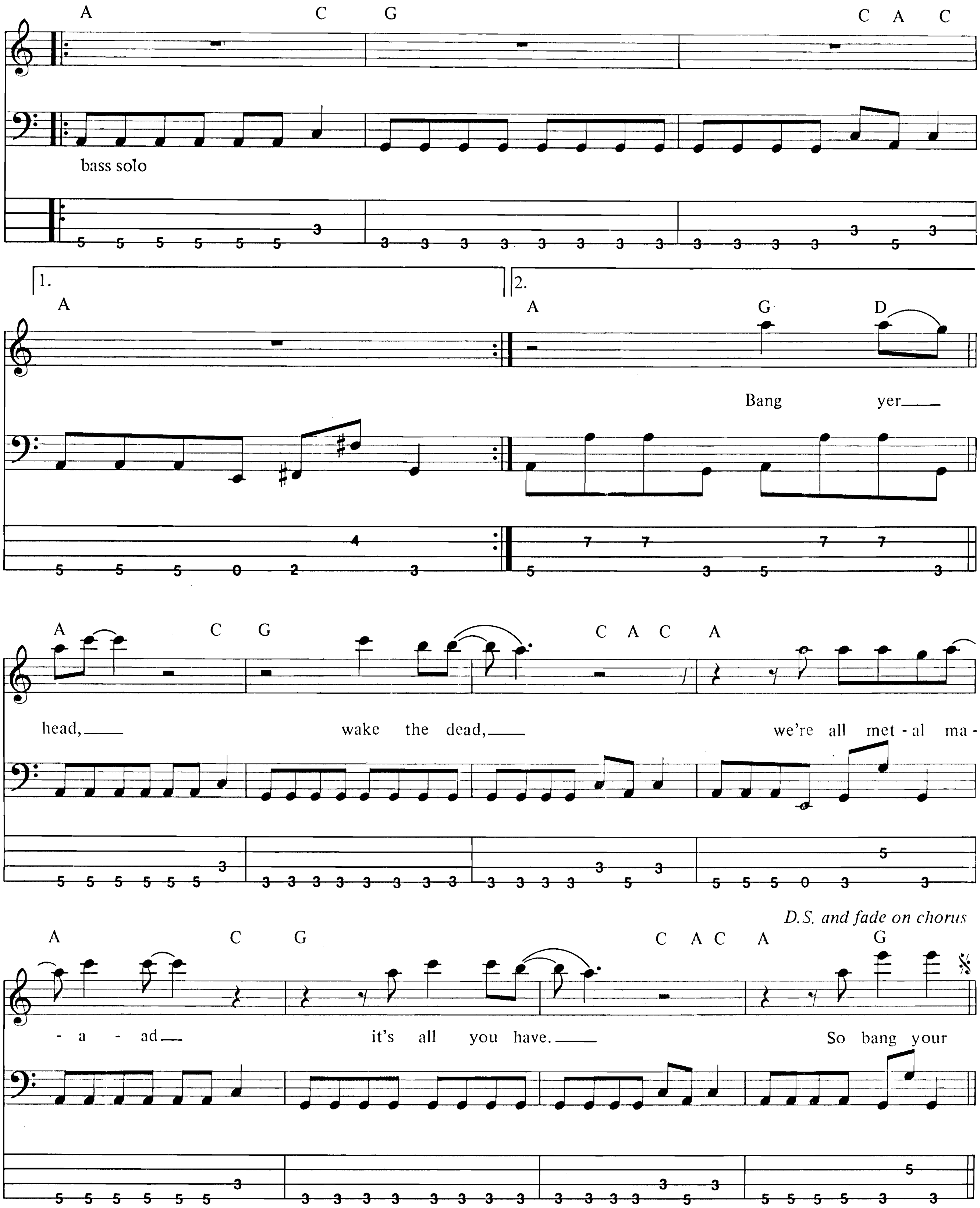

C A C A G
A
A9 Bsus4/A
Well I'm an axe grind-er, pile driv-er,
(2nd verse see additional lyrics)
Cmaj7/A Bsus4/A G A9
Ma-ma says that I'll nev-er, nev-er mind her. Got no brains,


Bsus4/A
Cmaj7/A
Bsus4/A
G
I'm in - sane
The teach - er says that I'm one big pain.
A9
Bsus4/A
Cmaj7/A
A9
Bsus4/A
I'm like a las - er six string raz - or
I got a mouth like an
A9
G
A9
Bsus4/A
al - li - ga - tor.
I want it loud - er, more pow - er
C
D
G
I'm gon - na rock un - til it strikes the hour.
Bang yer


Chorus
A C G C A C
head,
Met - al health will drive_ you mad_
A G D A C G
_ Bang your head,
C A C A G 1. A
Met - al health will drive_ you mad._
Well I'm


2.
A N.C. C G N.C.
Met - al health will cure you cra - zy, Met - al health will cure you mad.
gliss. gliss.
C A N.C. C
Met - al health is what we a - a - all need,
gliss.
G A
It's what we ought - a have.
B
guitar solo


D
E
1.
2.
A
C
G
C
A
C
A
G5
D5
A
G

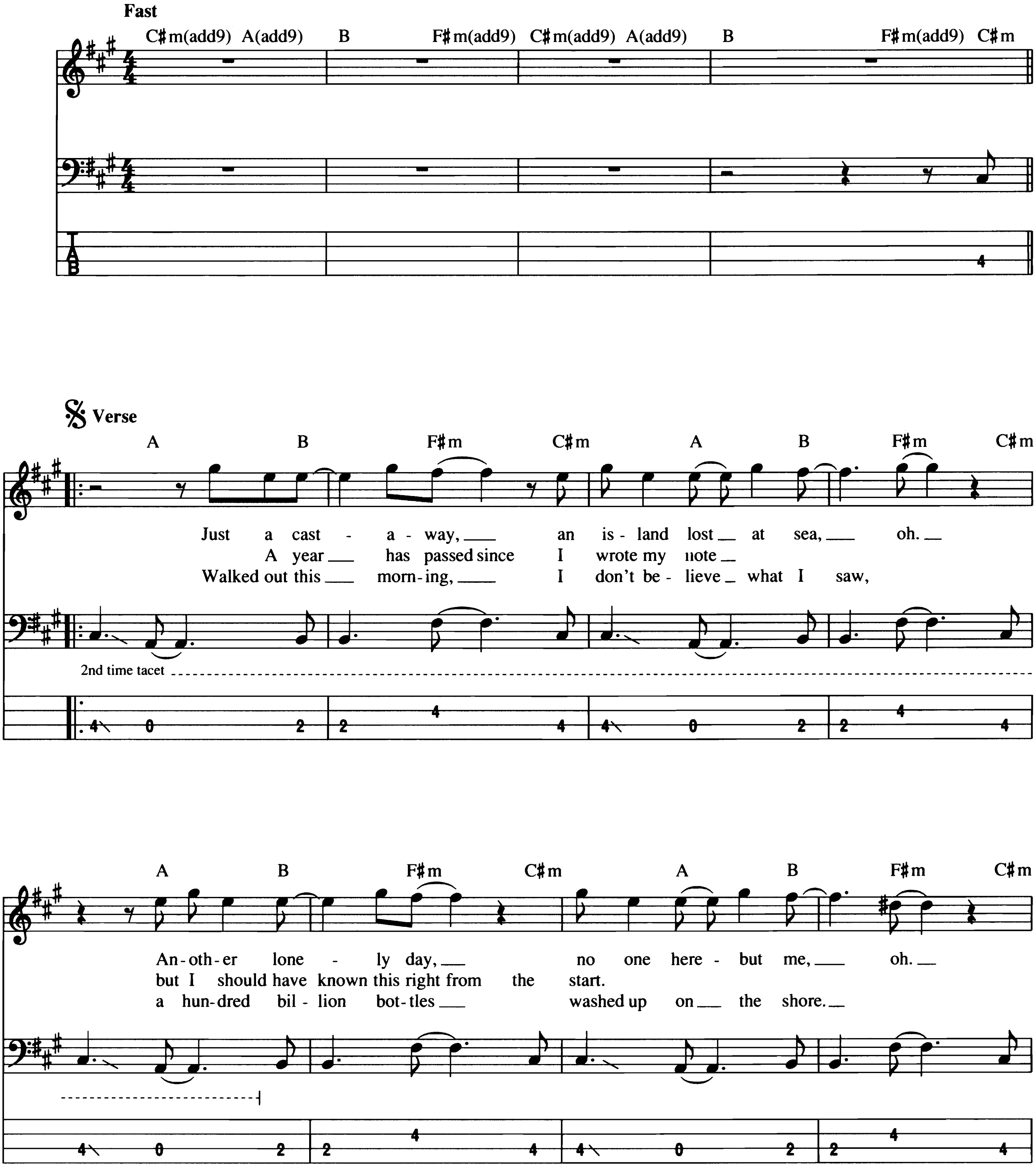


2. Well I'm frustrated, not outdated
I really wanna be overrated
I'm a finder and I'm a keeper
I'm not a loser and I ain't no weeper

I got the boys to make the noize
Won't ever let up, Hope it annoys you
Join the pack, fill the crack
Well now you're here. there's no way back

Message in a Bottle

Written and Composed by Sting



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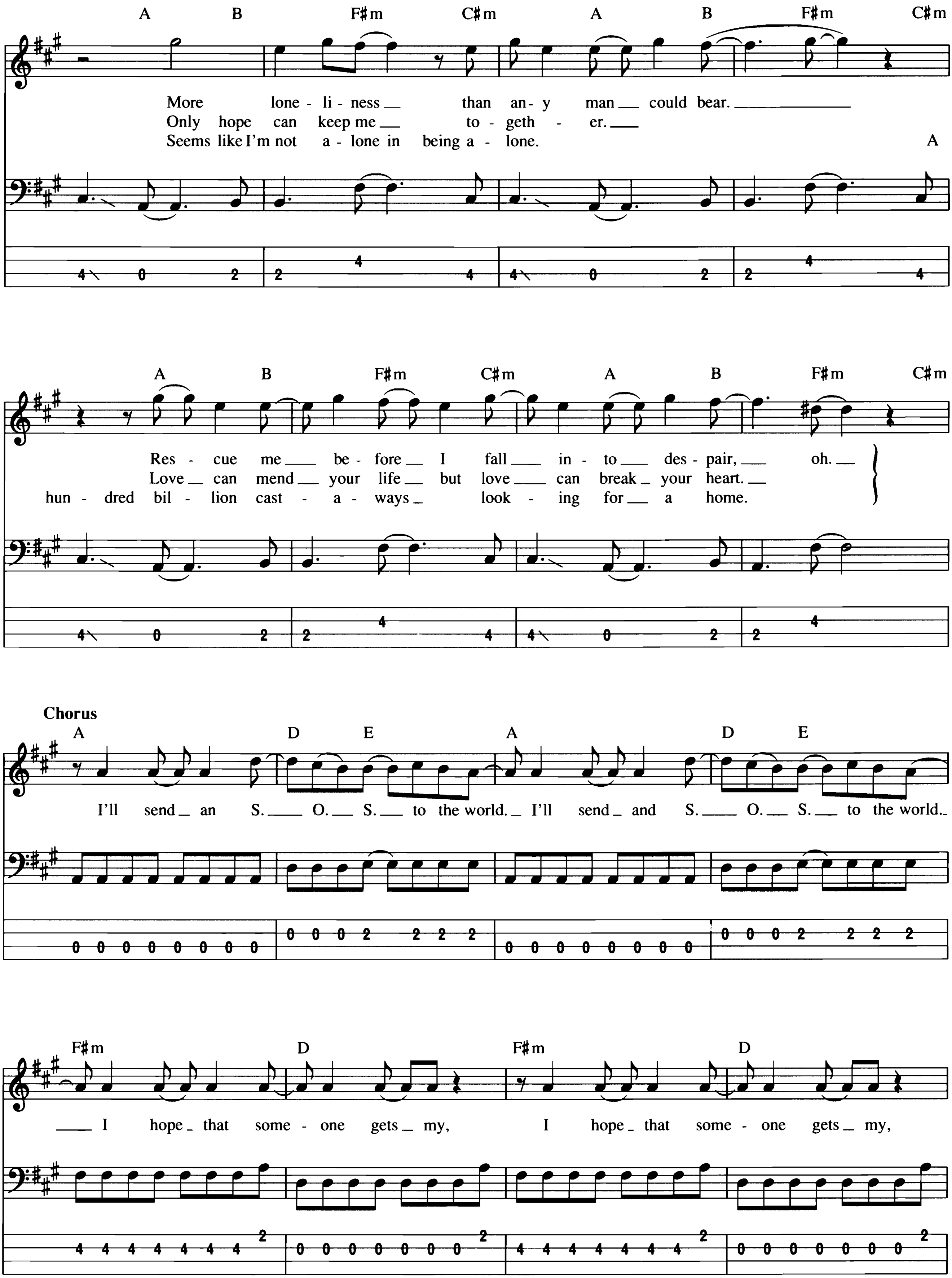
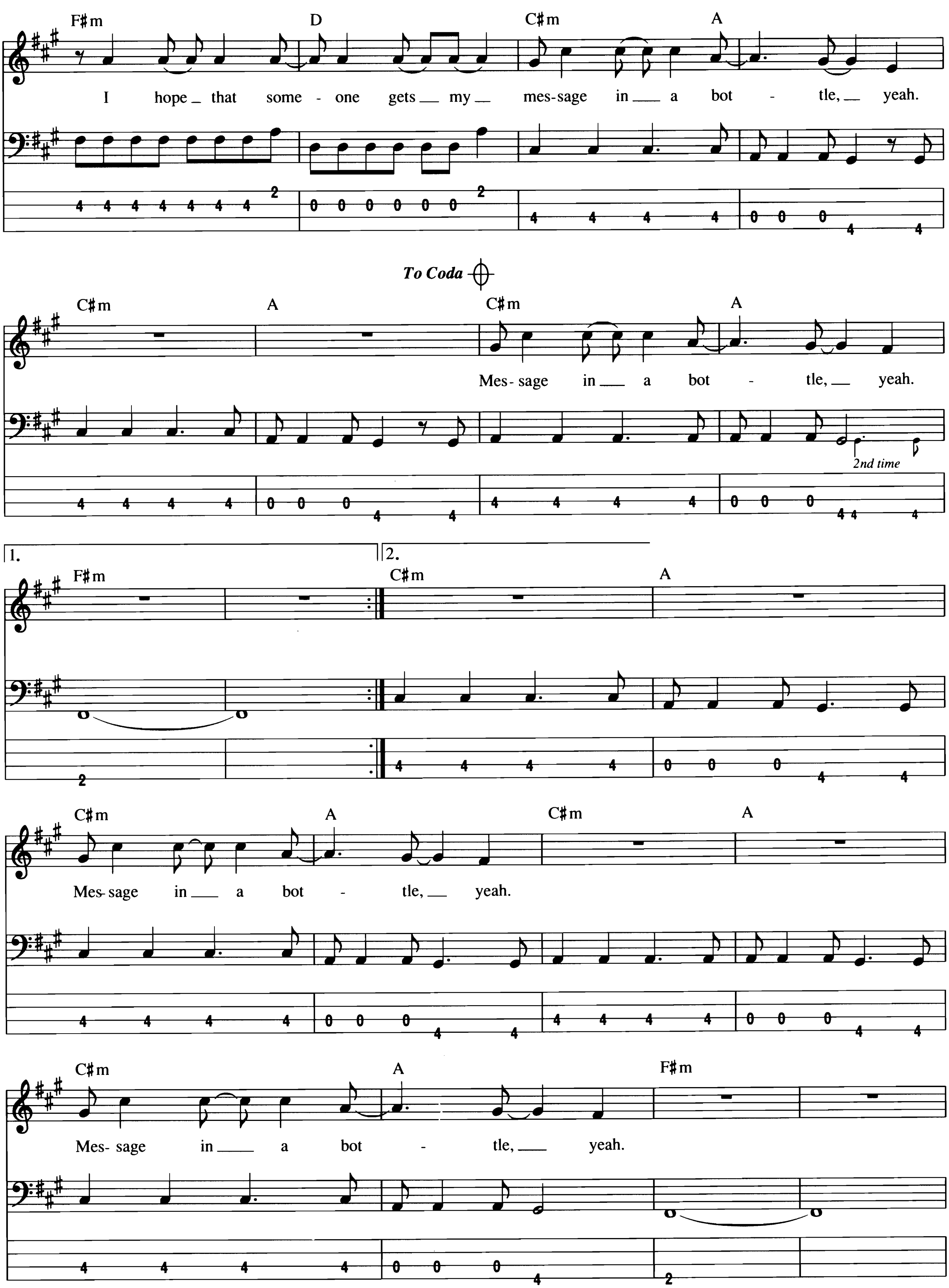
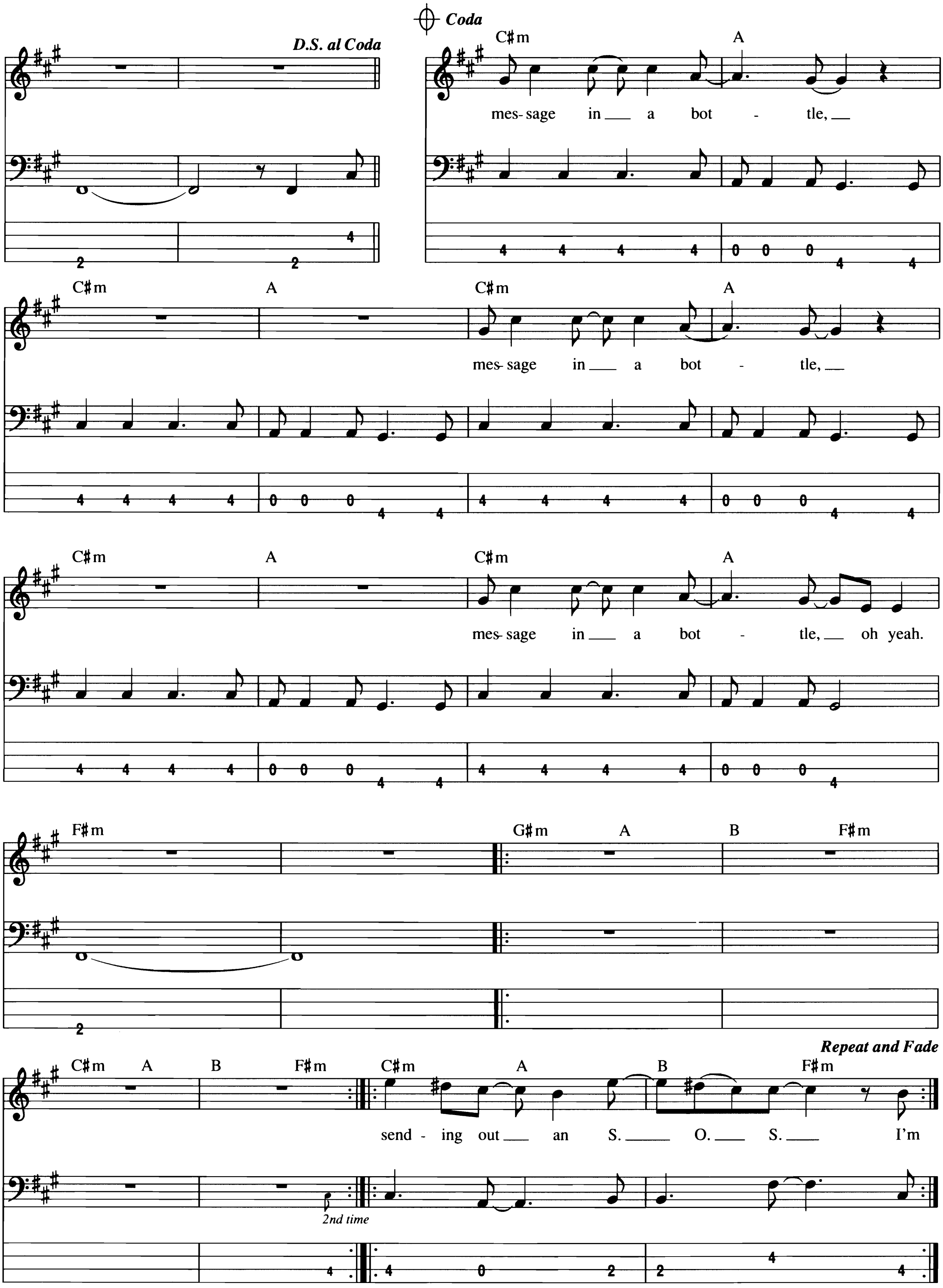
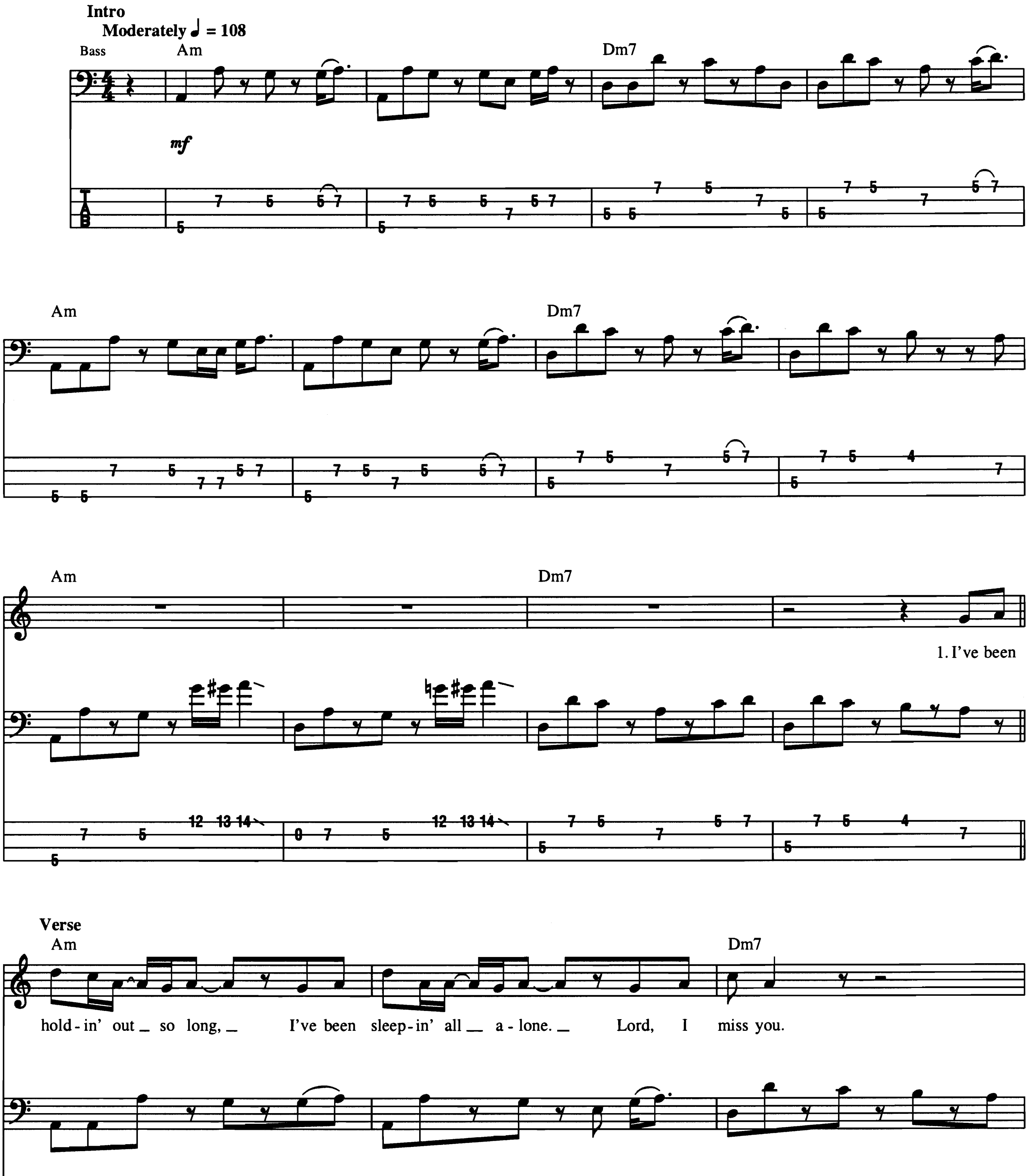

A B F#m C#m A B F#m C#m
More lone - li - ness __ than an - y man __ could bear. ________
Only hope can keep me __ to - geth - er. __
Seems like I'm not a - lone in being a - lone. A
A B F#m C#m A B F#m C#m
Res - cue me __ be - fore __ I fall __ in - to __ des - pair, __ oh. __
Love __ can mend __ your life __ but love __ can break _ your heart. __
hun - dred bil - lion cast - a - ways _ look - ing for __ a home.
Chorus
A D E A D E
I'll send _ an S. __ O. __ S. __ to the world. _ I'll send _ and S. __ O. __ S. __ to the world._
F#m D F#m D
__ I hope _ that some - one gets _ my, I hope _ that some - one gets _ my,


F#m D C#m A
I hope that some - one gets my mes-sage in a bot - tle, yeah.
To Coda
C#m A C#m A
Mes- sage in a bot - tle, yeah.
2nd time
1.
F#m
2.
C#m A
C#m A C#m A
Mes-sage in a bot - tle, yeah.
C#m A F#m
Mes- sage in a bot - tle, yeah.


D.S. al Coda
Coda
C#m
A
mes- sage in a bot - tle,
C#m
A
C#m
A
mes- sage in a bot - tle,
C#m
A
C#m
A
mes- sage in a bot - tle, oh yeah.
F#m
G#m
A
B
F#m
C#m
A
B
F#m
2nd time
C#m
A
B
F#m
Repeat and Fade
send - ing out an S. O. S. I'm

Miss You

Words and Music by Mick Jagger and Keith Richards



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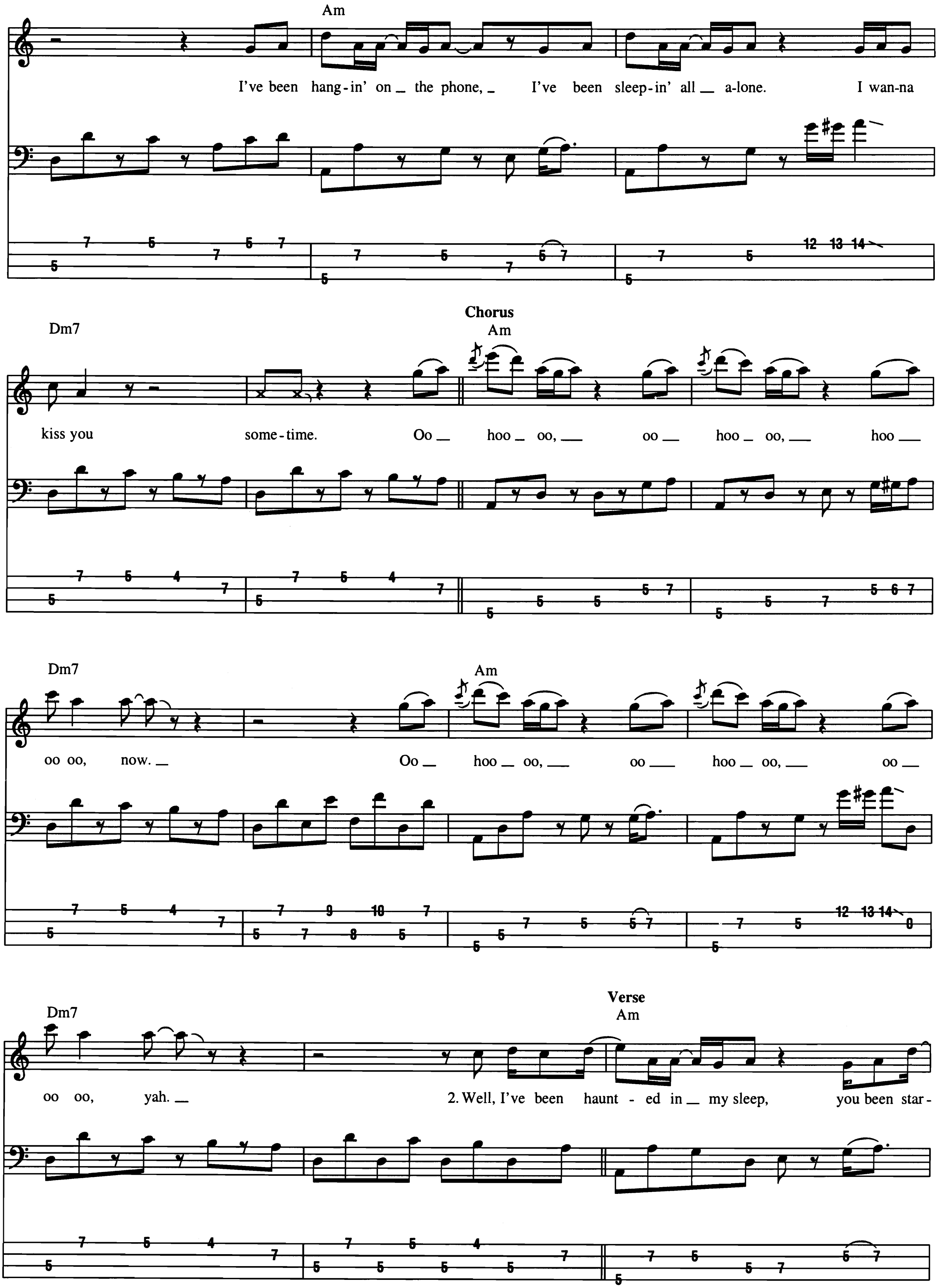
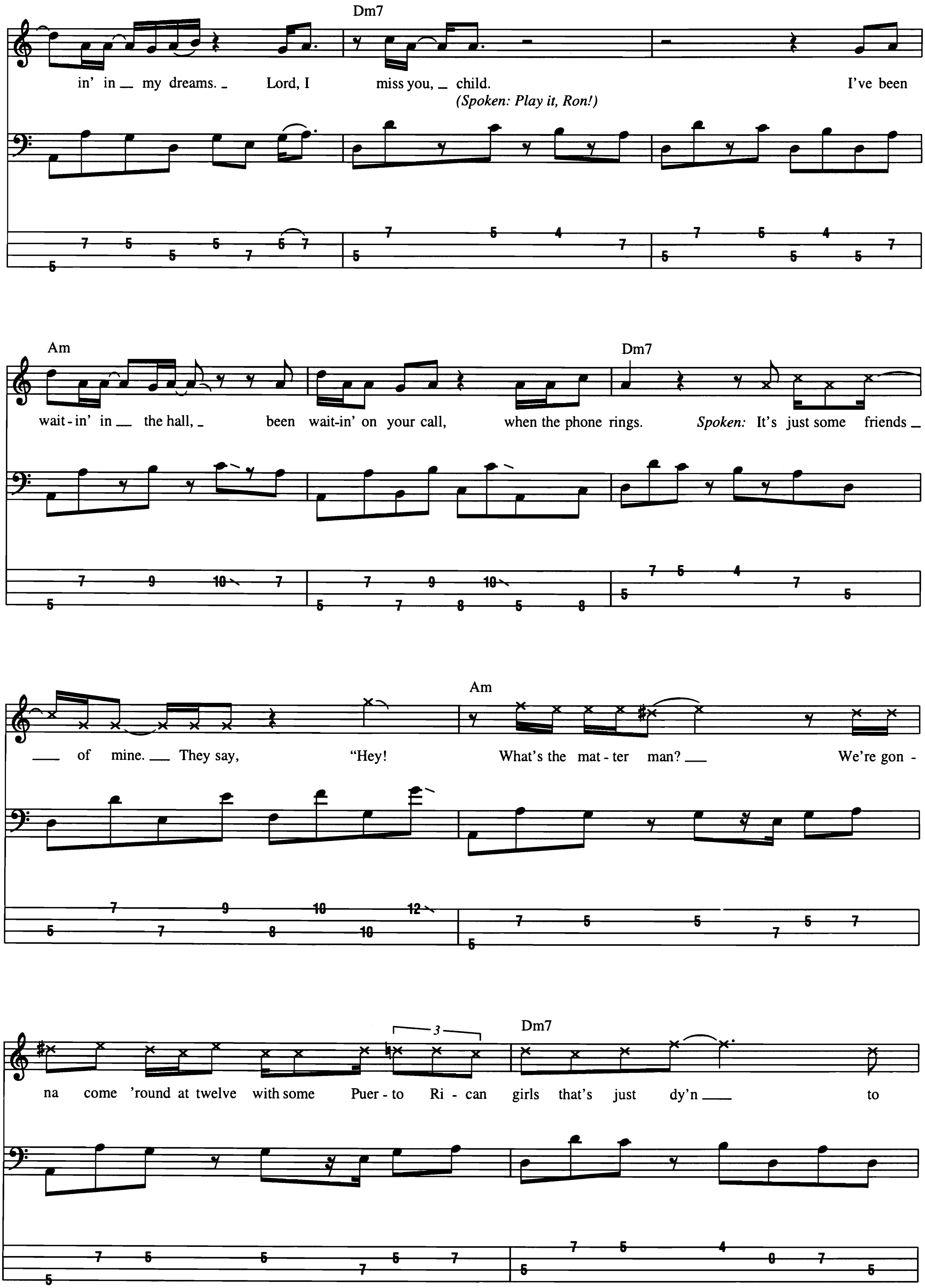
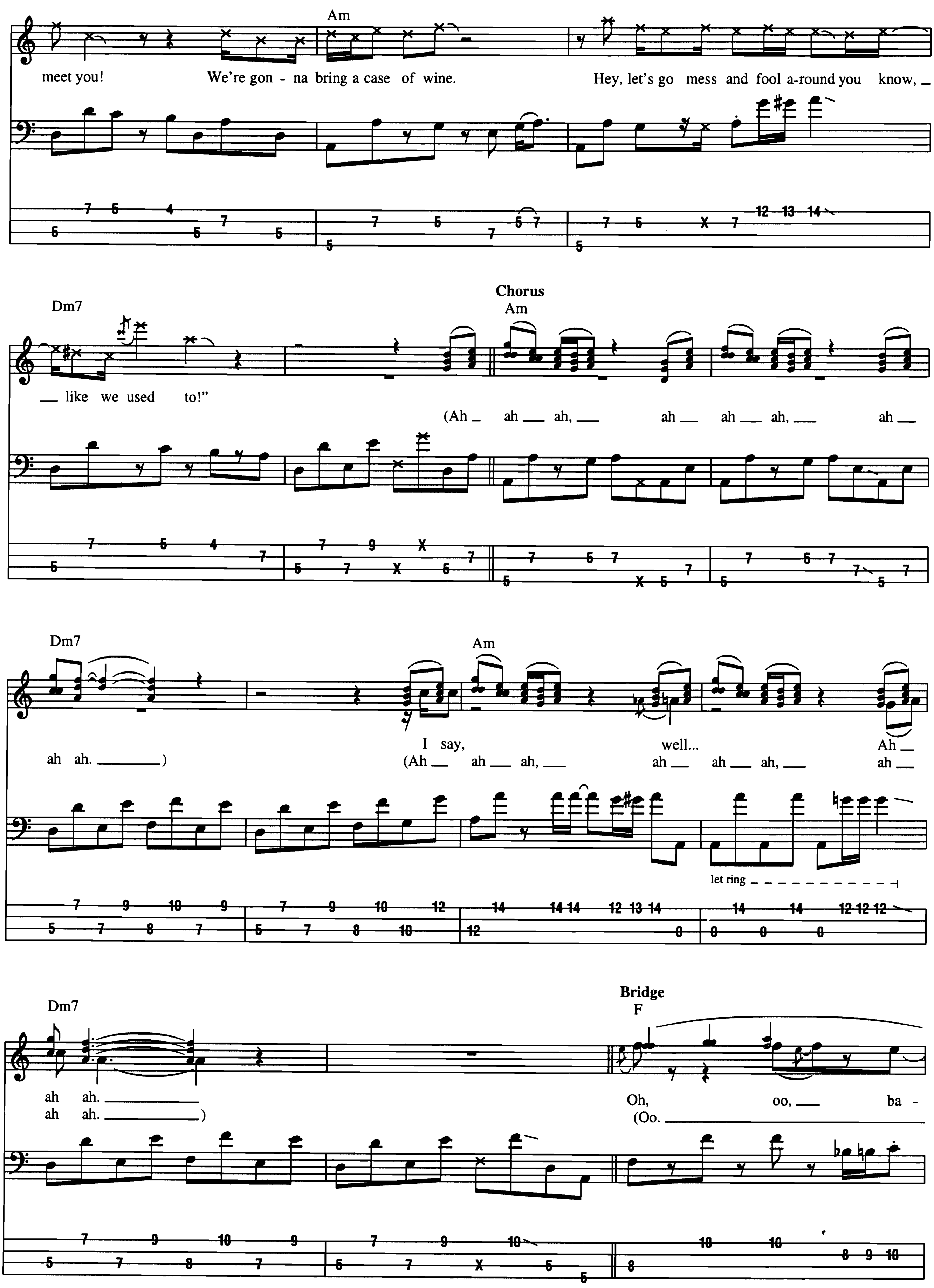
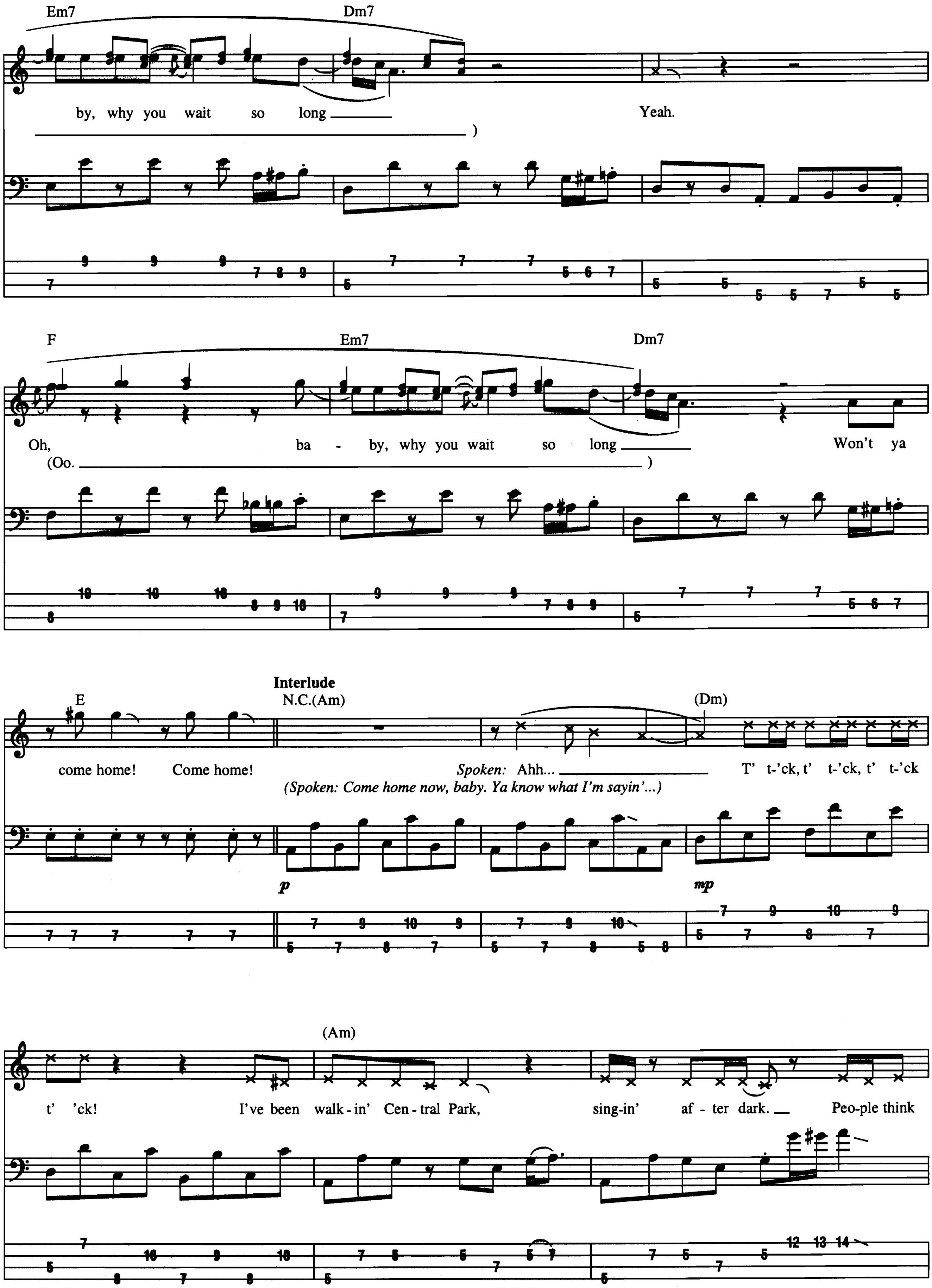
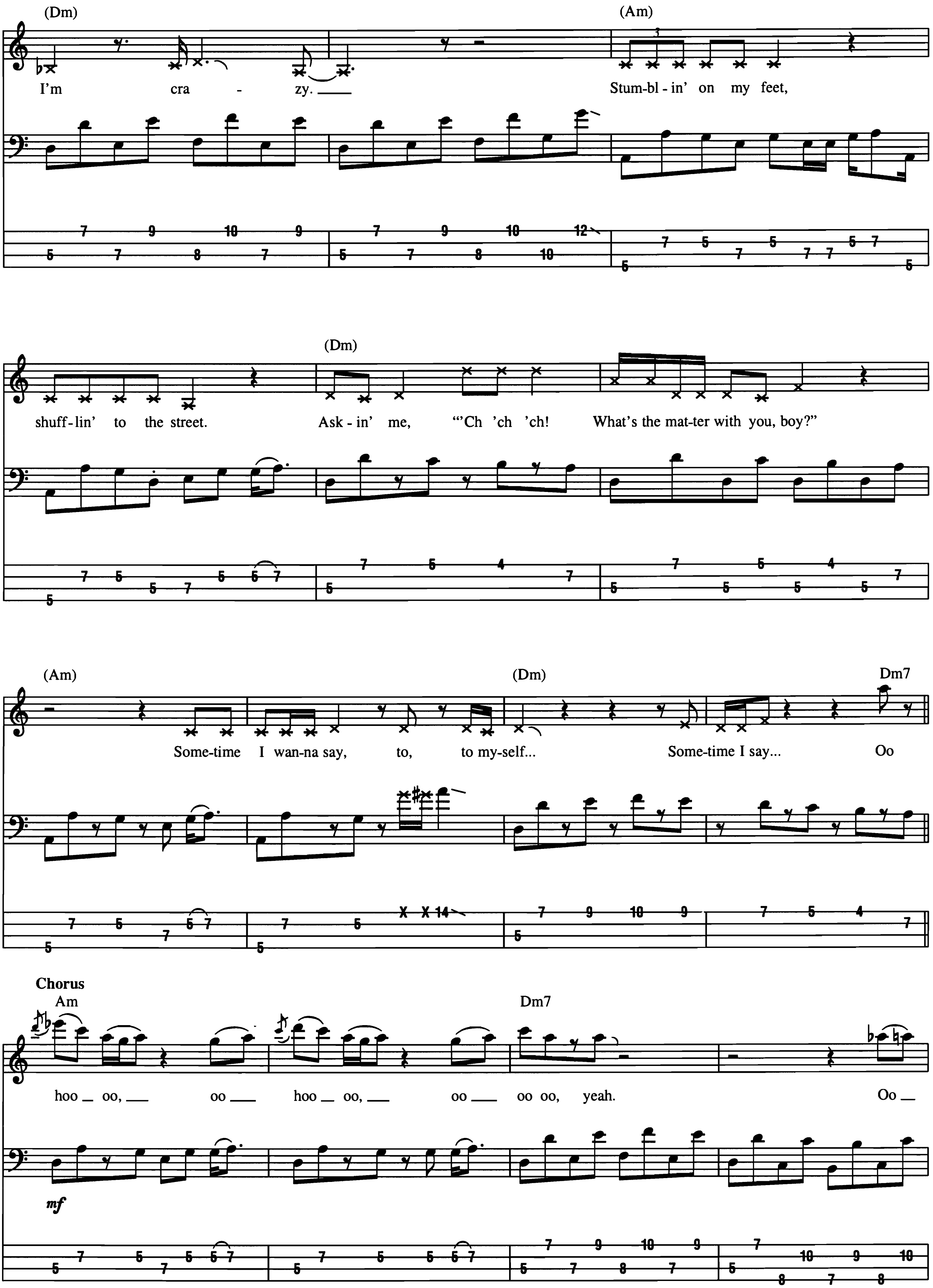
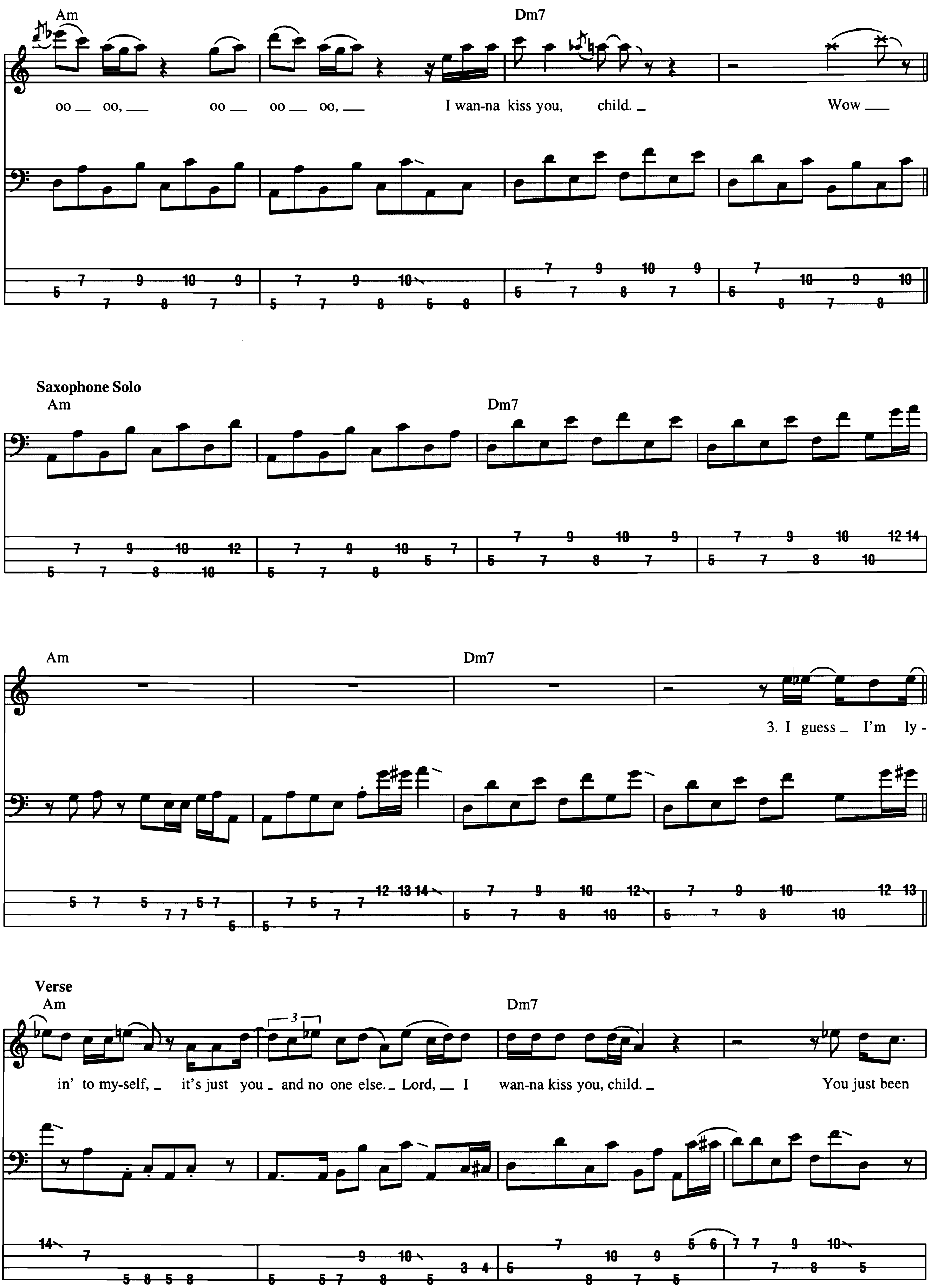

Am
I've been hang-in' on _ the phone, _ I've been sleep-in' all _ a-lone. I wan-na
Dm7
Chorus
Am
kiss you some-time. Oo _ hoo _ oo, _ oo _ hoo _ oo, _ hoo _
Dm7
Am
oo oo, now. _ Oo _ hoo _ oo, _ oo _ hoo _ oo, _ oo _
Dm7
Verse
Am
oo oo, yah. _ 2. Well, I've been haunt - ed in _ my sleep, you been star -

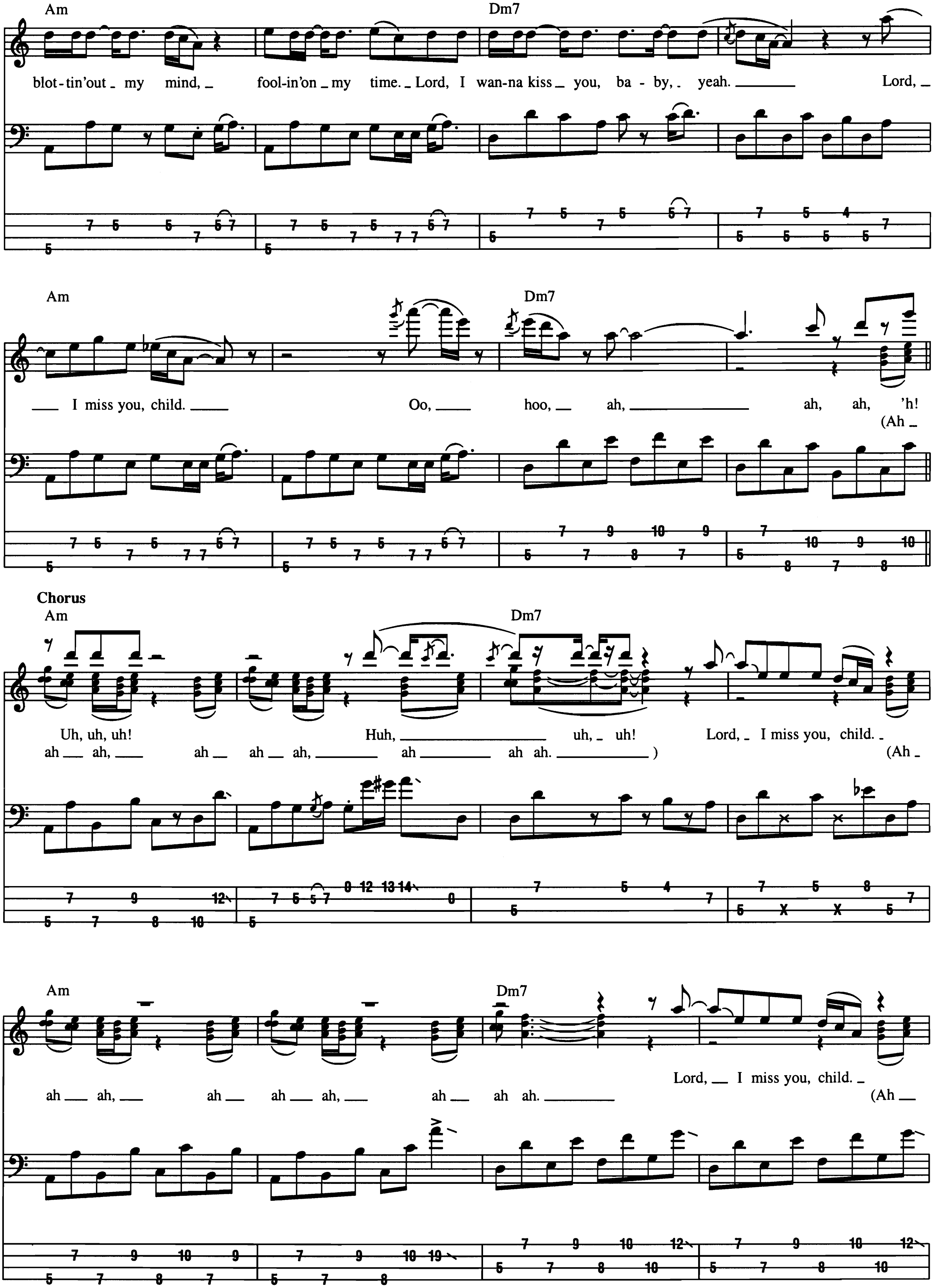

Dm7
in' in my dreams. Lord, I miss you, child. I've been
(Spoken: Play it, Ron!)
Am
Dm7
wait-in' in the hall, been wait-in' on your call, when the phone rings. Spoken: It's just some friends
Am
of mine. They say, "Hey! What's the mat-ter man? We're gon-
Dm7
na come 'round at twelve with some Puer-to Ri-can girls that's just dy'n to


Am
meet you! We're gon - na bring a case of wine. Hey, let's go mess and fool a-round you know, _
Dm7
Chorus
Am
_ like we used to!"
(Ah _ ah _ ah, _ ah _ ah _ ah, _ ah _
Dm7
Am
I say, well... Ah _
ah ah. _)
(Ah _ ah _ ah, _ ah _ ah _ ah, _ ah _
let ring
Dm7
Bridge
F
ah ah. _
ah ah. _)
Oh, oo, _ ba -
(Oo. _

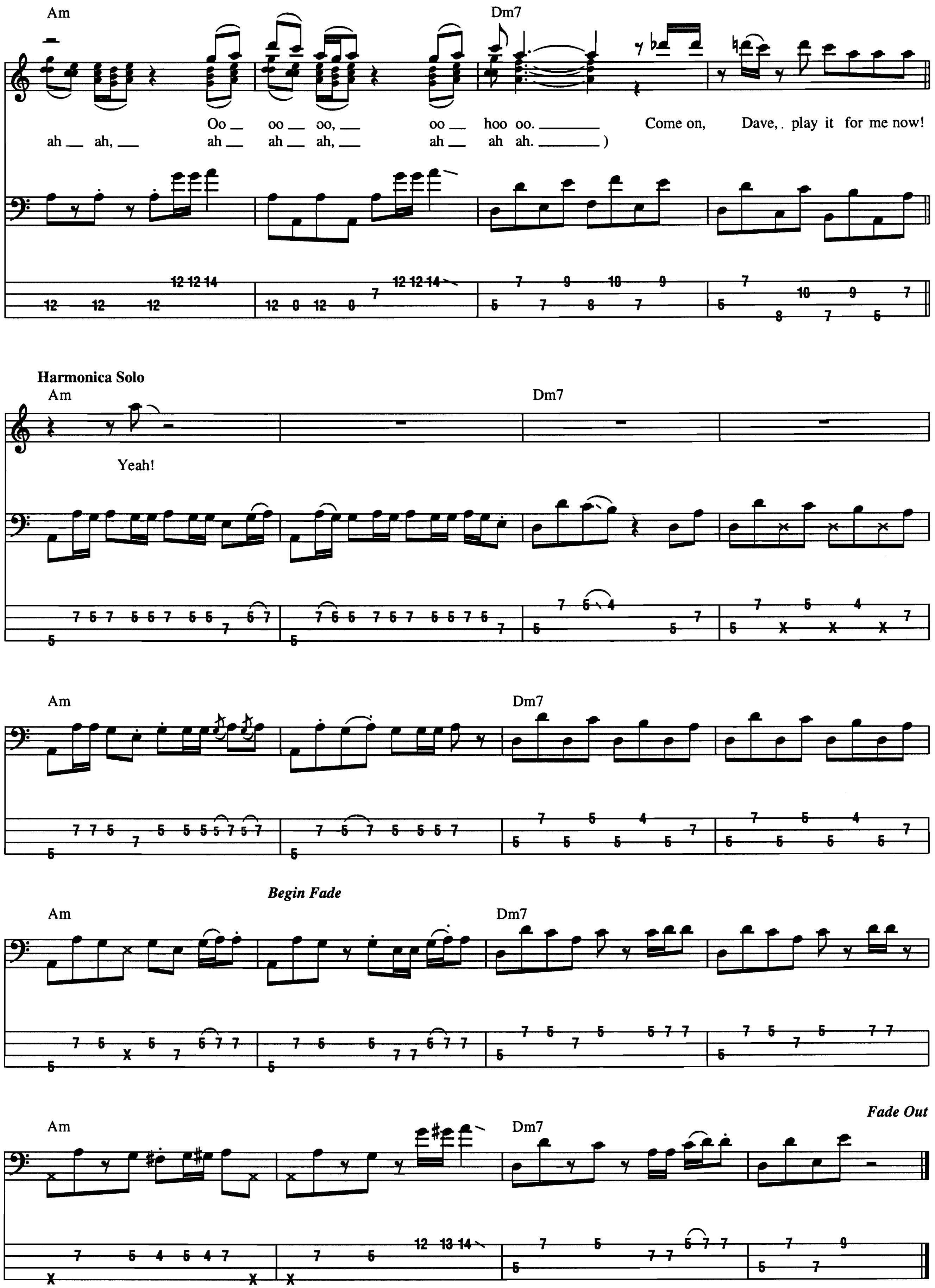

Em7
Dm7
by, why you wait so long
)
Yeah.
F
Em7
Dm7
Oh, ba - by, why you wait so long
Won't ya
(Oo.)
Interlude
E
N.C.(Am)
(Dm)
come home! Come home!
Spoken: Ahh...
T' t-'ck, t' t-'ck, t' t-'ck
(Spoken: Come home now, baby. Ya know what I'm sayin'...)
p
mp
(Am)
t' 'ck!
I've been walk-in' Cen-tral Park,
sing-in' af - ter dark.
Peo-ple think


(Dm)
(Am)
I'm cra - zy.
Stum-bl - in' on my feet,
shuff - lin' to the street.
(Dm)
Ask - in' me, "'Ch 'ch 'ch!
What's the mat-ter with you, boy?"
(Am)
(Dm)
Dm7
Some-time I wan-na say, to, to my-self...
Some-time I say...
Oo
Chorus
Am
Dm7
hoo oo, oo hoo oo, oo oo oo, yeah.
Oo
mf


Am
Dm7
oo __ oo, __ oo __ oo __ oo, __ I wan-na kiss you, child. _ Wow __
Saxophone Solo
Am
Dm7
Am
Dm7
3. I guess _ I'm ly -
Verse
Am
Dm7
in' to my-self, _ it's just you _ and no one else. _ Lord, __ I wan-na kiss you, child. _ You just been

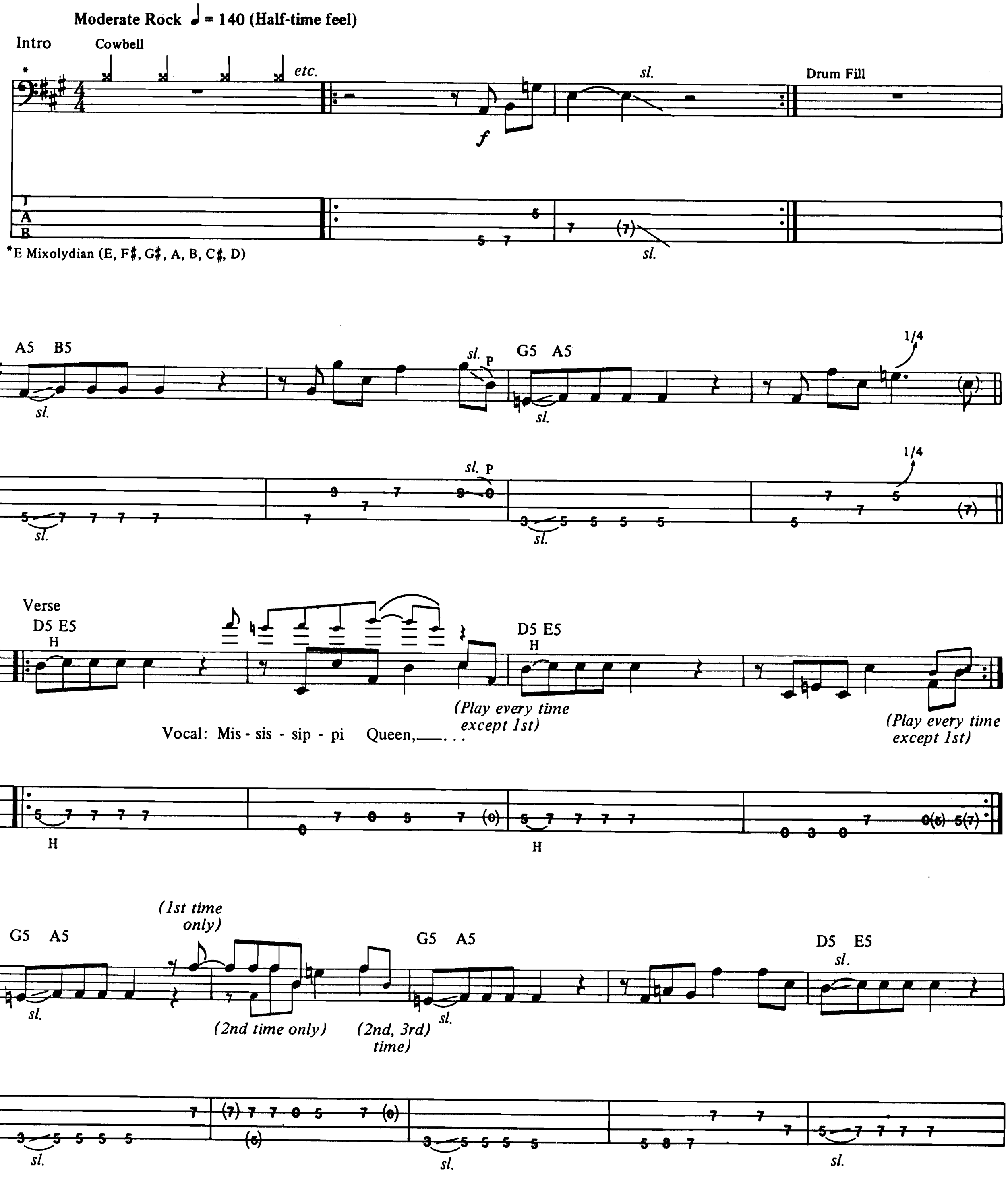


Am
Dm7
blot-tin'out _ my mind, _ fool-in'on _ my time. _ Lord, I wan-na kiss _ you, ba - by, . yeah. _______ Lord, _
Am
Dm7
___ I miss you, child. _____ Oo, ____ hoo, __ ah, ______________ ah, ah, 'h!
(Ah _
Chorus
Am
Dm7
Uh, uh, uh! Huh, ________________ uh, _ uh! Lord, _ I miss you, child. _
ah __ ah, ___ ah __ ah __ ah, _______ ah _________ ah ah. ___________)
(Ah _
Am
Dm7
Lord, __ I miss you, child. _
ah __ ah, ___ ah __ ah __ ah, _____ ah __ ah ah. _________
(Ah __


Am
Dm7
Oo __ oo __ oo, __ oo __ hoo oo. ______ Come on, Dave,. play it for me now!
ah __ ah, __ ah __ ah __ ah, __ ah __ ah ah. ______)
Harmonica Solo
Am
Dm7
Yeah!
Am
Dm7
Begin Fade
Am
Dm7
Am
Dm7
Fade Out

Mississippi Queen

Words and Music by Leslie West, Felix Pappalardi, Corky Laing and David Rea



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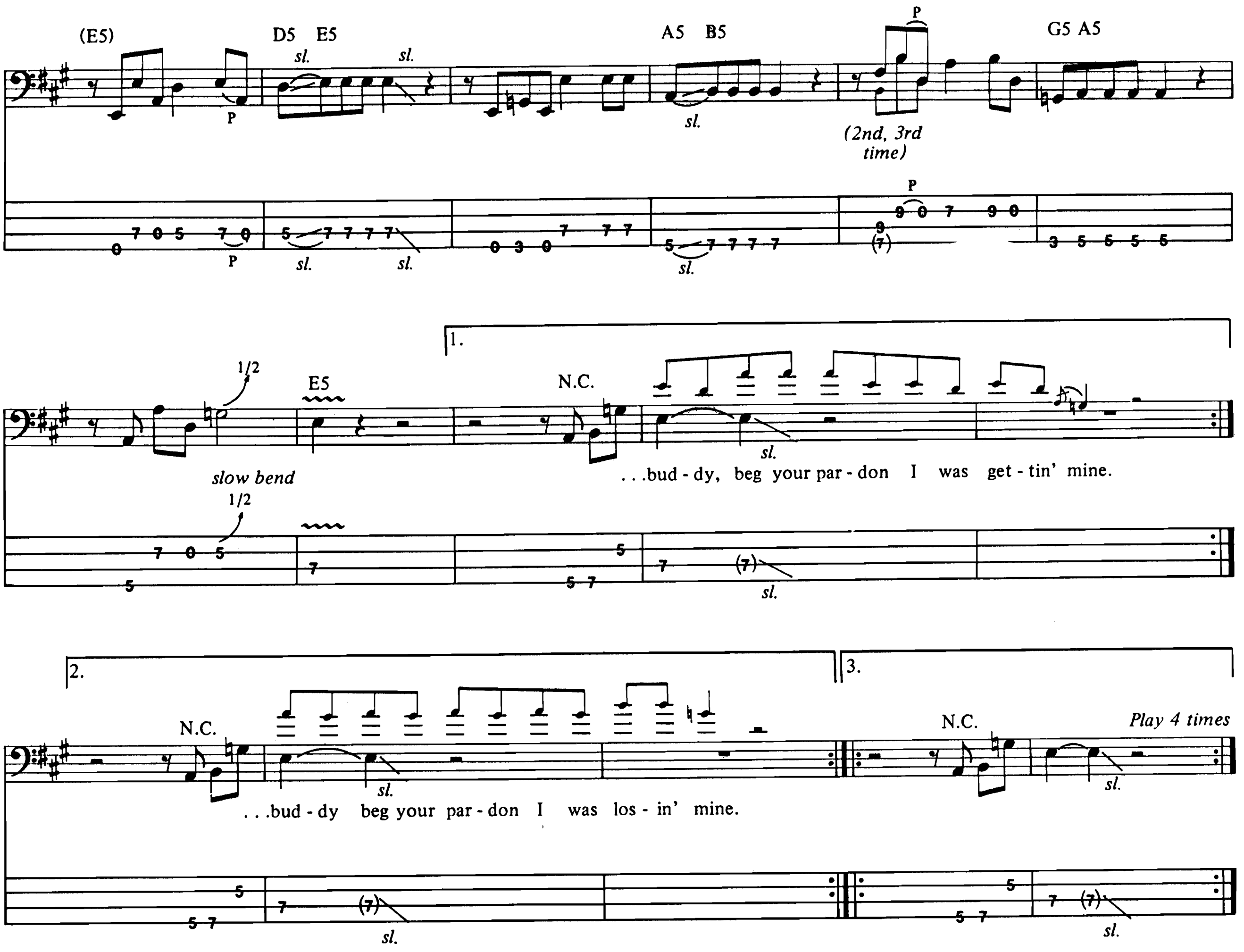
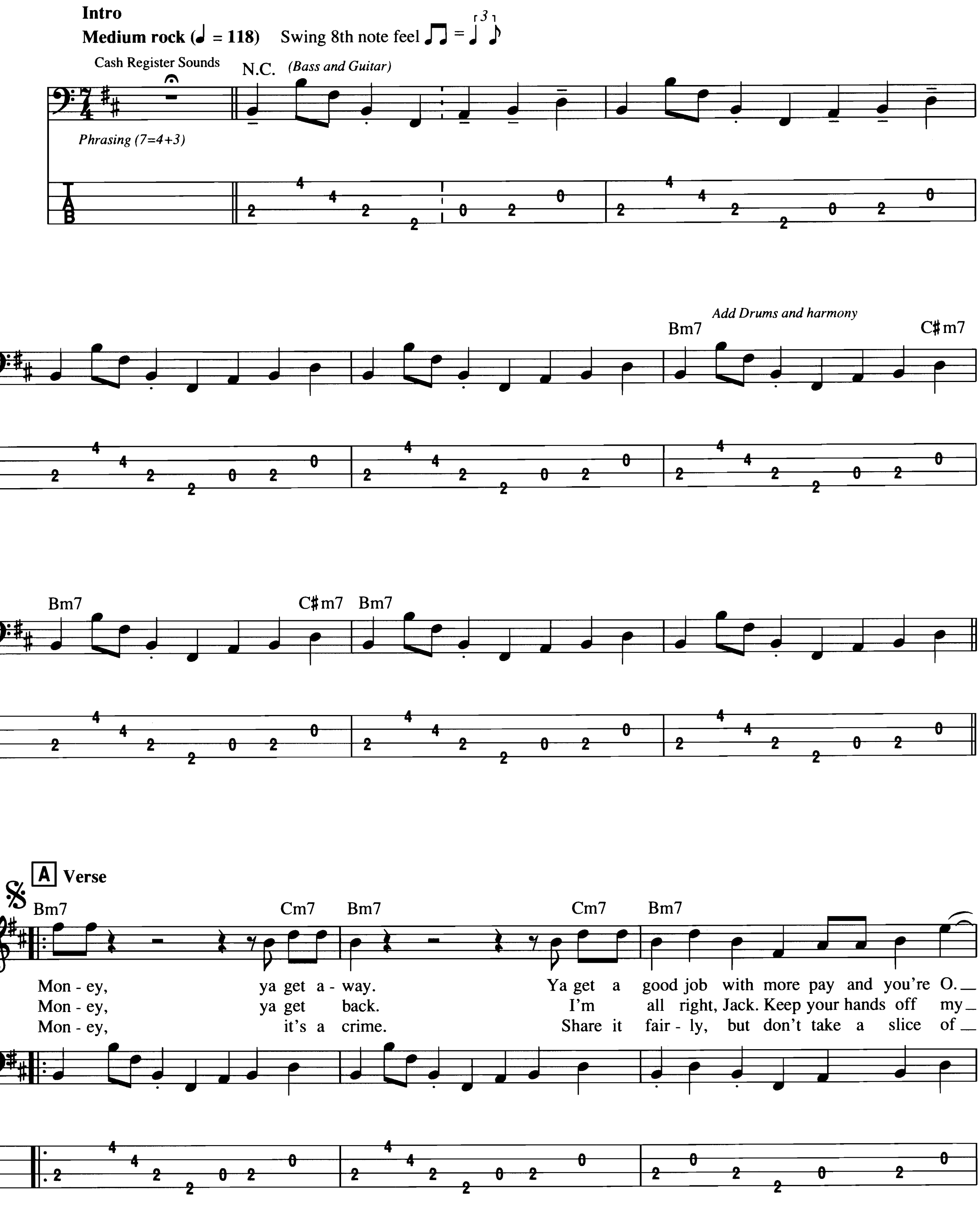

(E5)
D5 E5
A5 B5
G5 A5
sl.
P
(2nd, 3rd time)
1/2
slow bend
E5
1.
N.C.
...bud - dy, beg your par - don I was get - tin' mine.
2.
N.C.
...bud - dy beg your par - don I was los - in' mine.
3.
N.C.
Play 4 times

Money

Words and Music by Roger Waters



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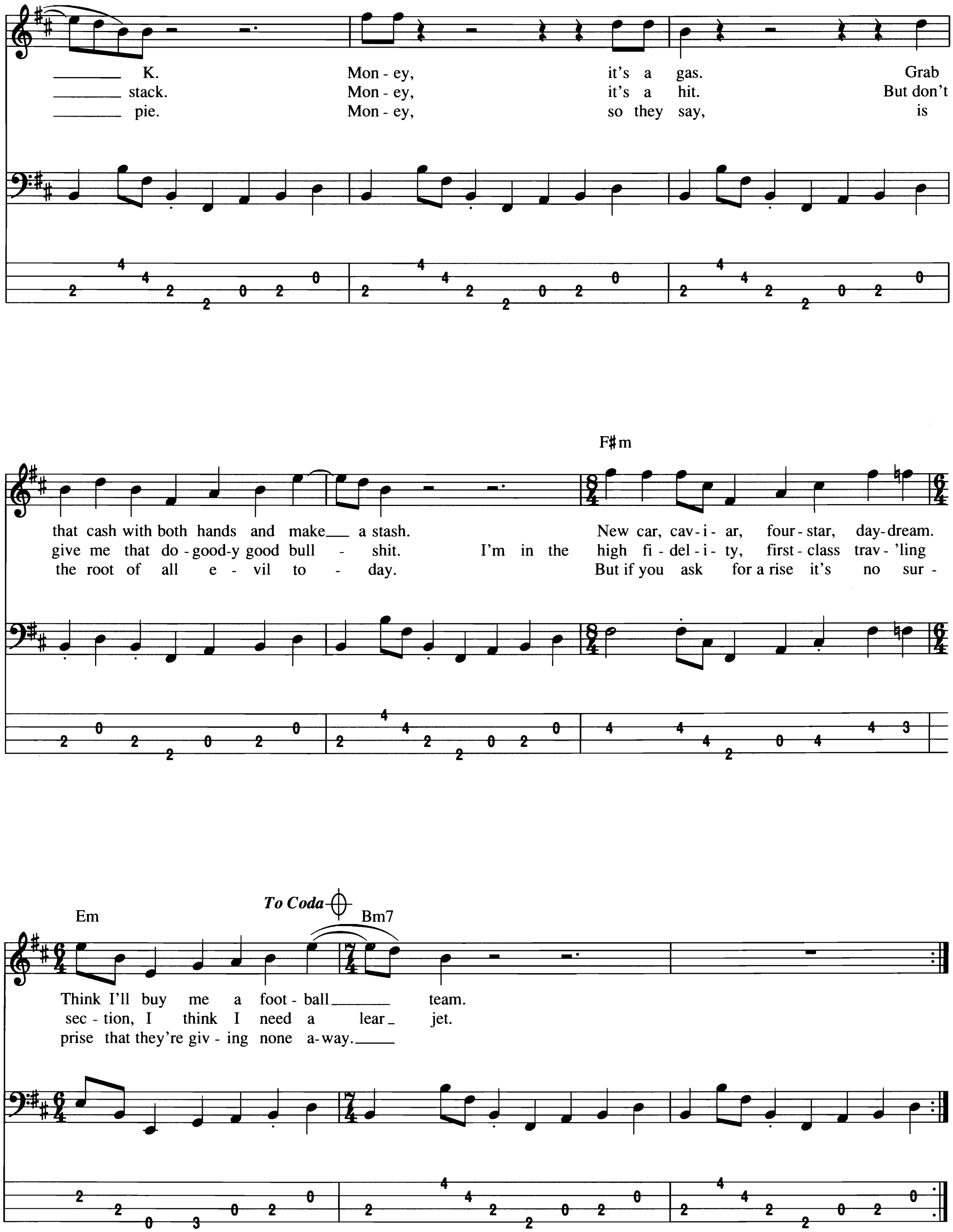
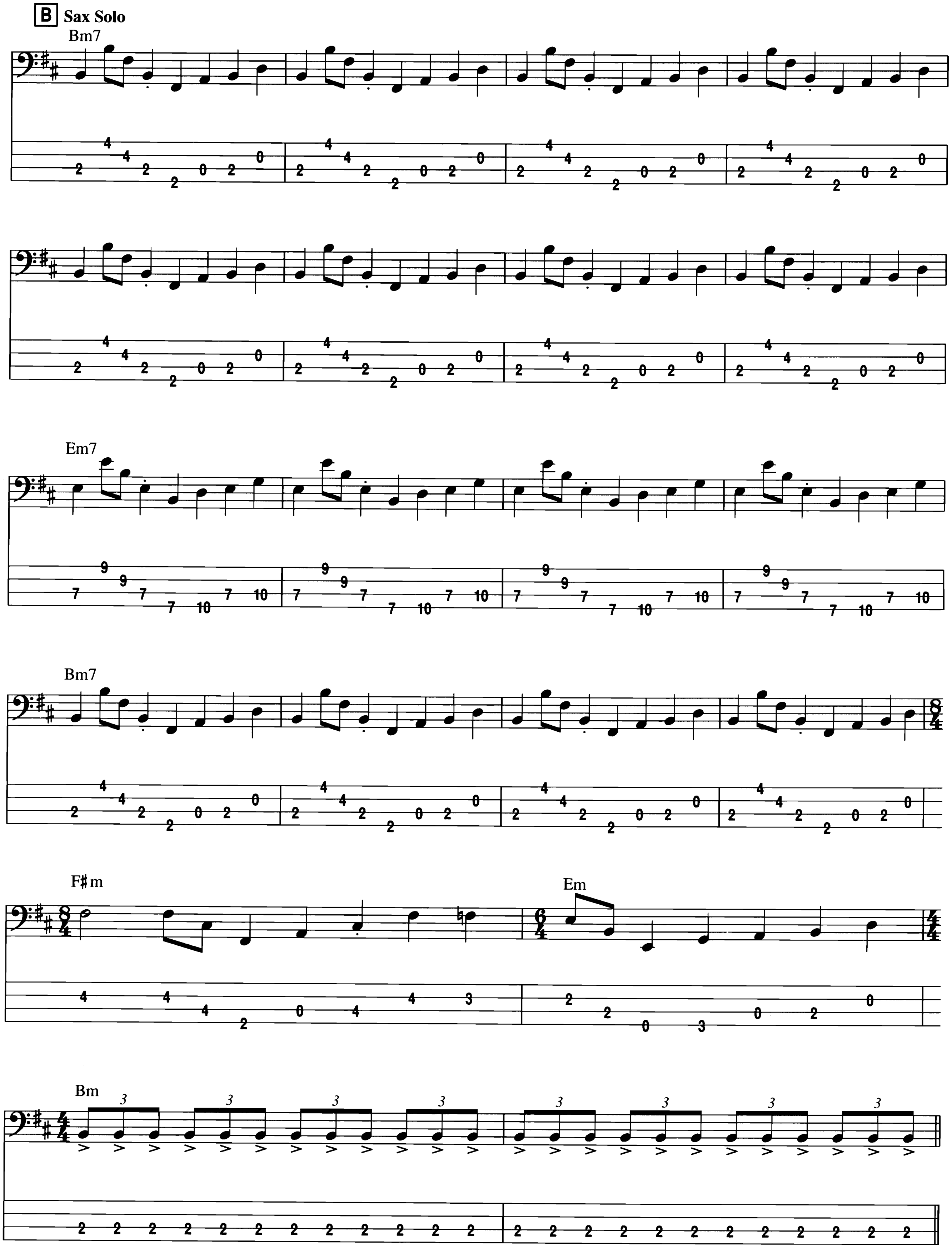
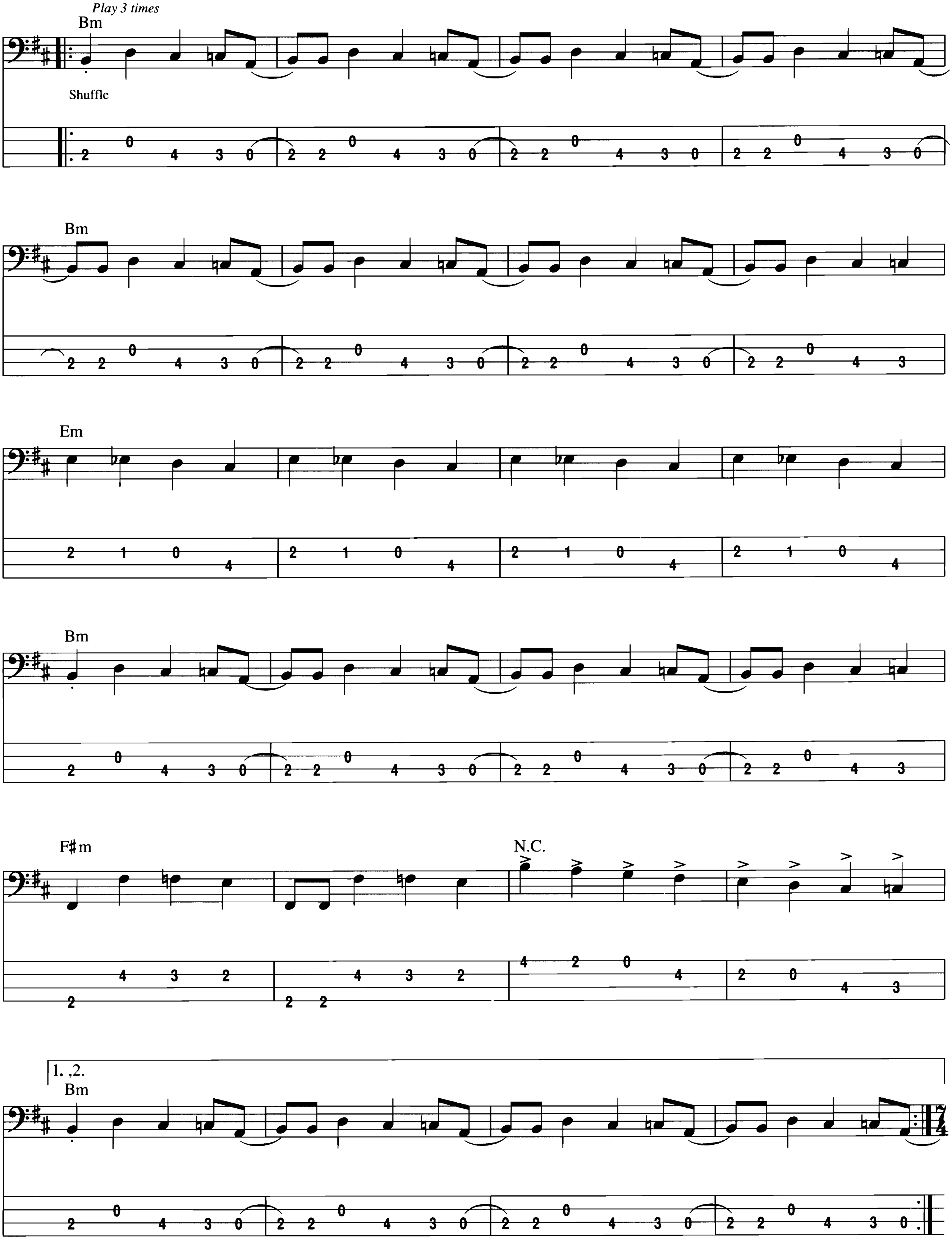
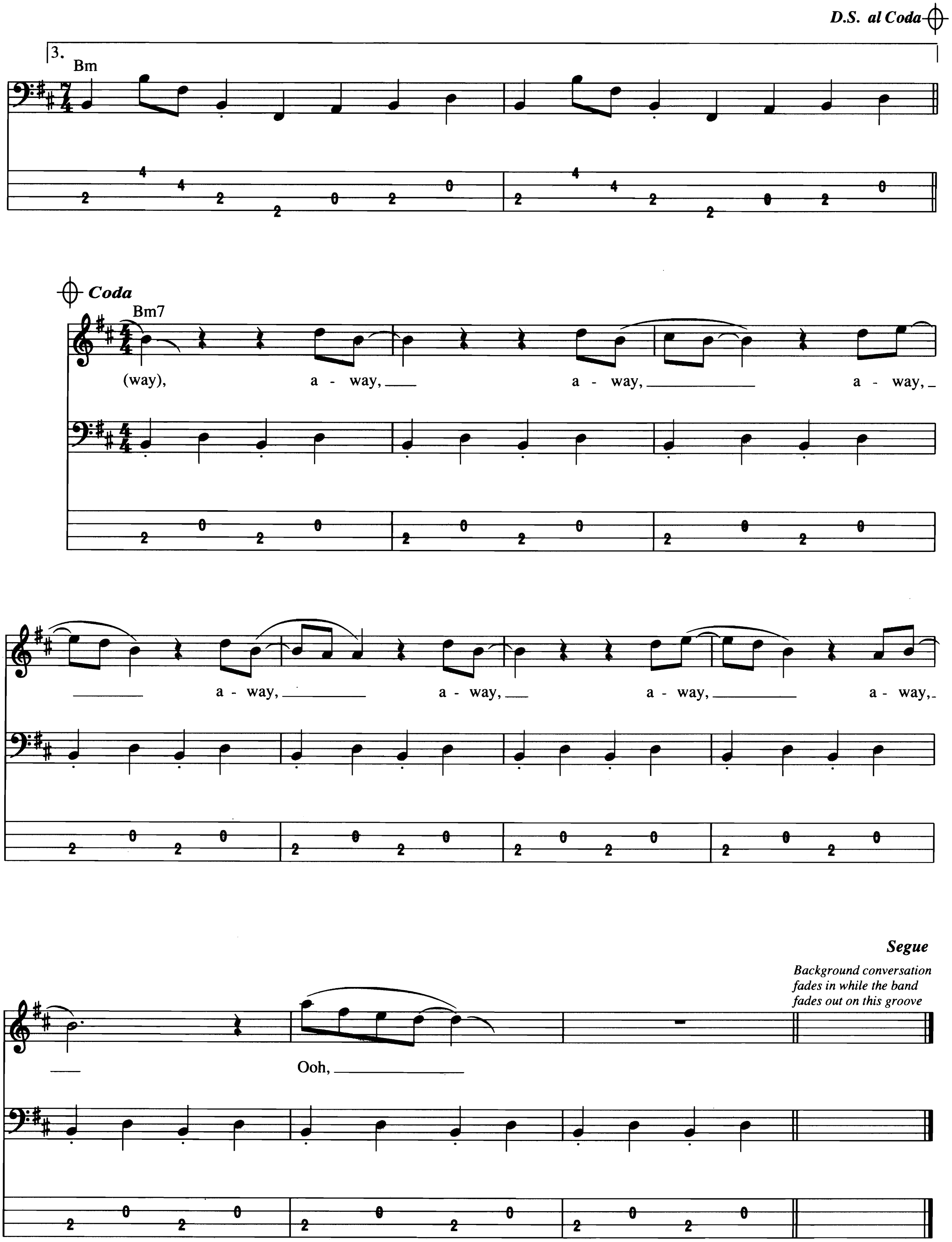

K. Mon - ey, it's a gas. Grab
stack. Mon - ey, it's a hit. But don't
pie. Mon - ey, so they say, is
F♯m
that cash with both hands and make a stash. New car, cav - i - ar, four - star, day - dream.
give me that do - good - y good bull - shit. I'm in the high fi - del - i - ty, first - class trav - 'ling
the root of all e - vil to - day. But if you ask for a rise it's no sur -
Em
To Coda
Bm7
Think I'll buy me a foot - ball team.
sec - tion, I think I need a lear - jet.
prise that they're giv - ing none a - way.


B Sax Solo
Bm7
Em7
Bm7
F♯m
Em
Bm

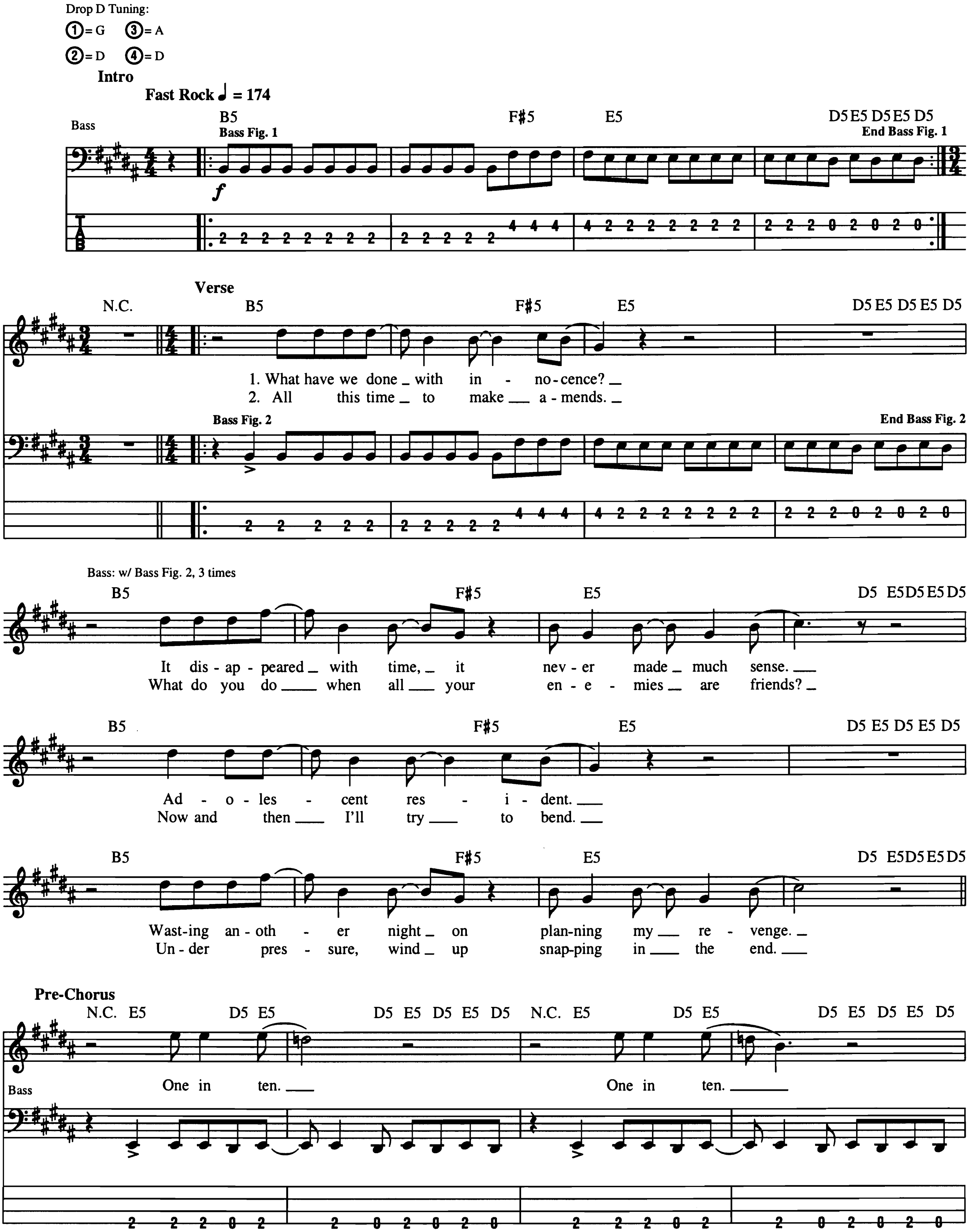
C Guitar Solo




D.S. al Coda
3.
Bm
Coda
Bm7
(way), a - way, a - way, a - way,
a - way, a - way, a - way, a - way,
Ooh,
Segue
Background conversation fades in while the band fades out on this groove

Monkey Wrench

Words and Music by David Grohl, Nate Mendel and Pat Smear



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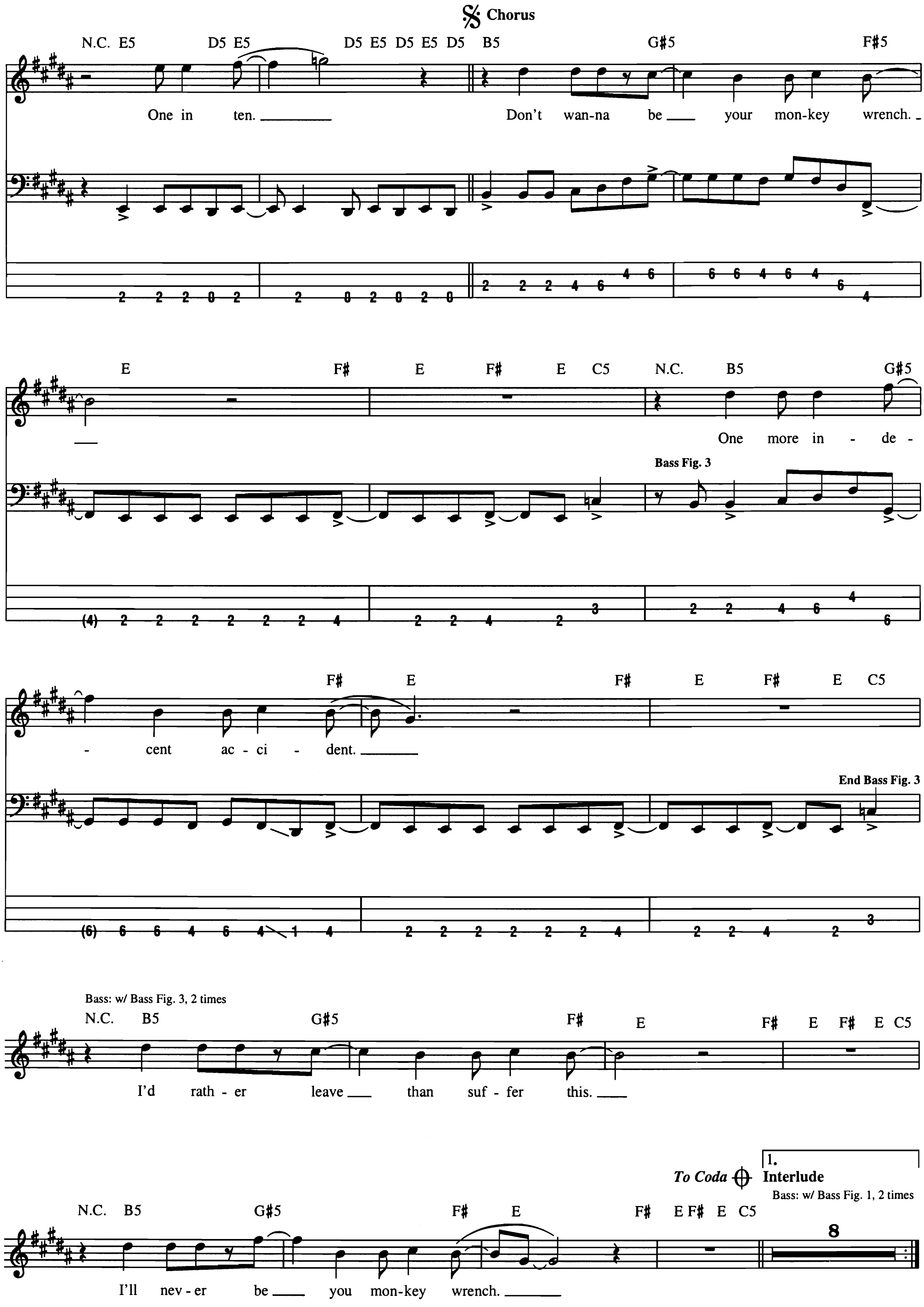
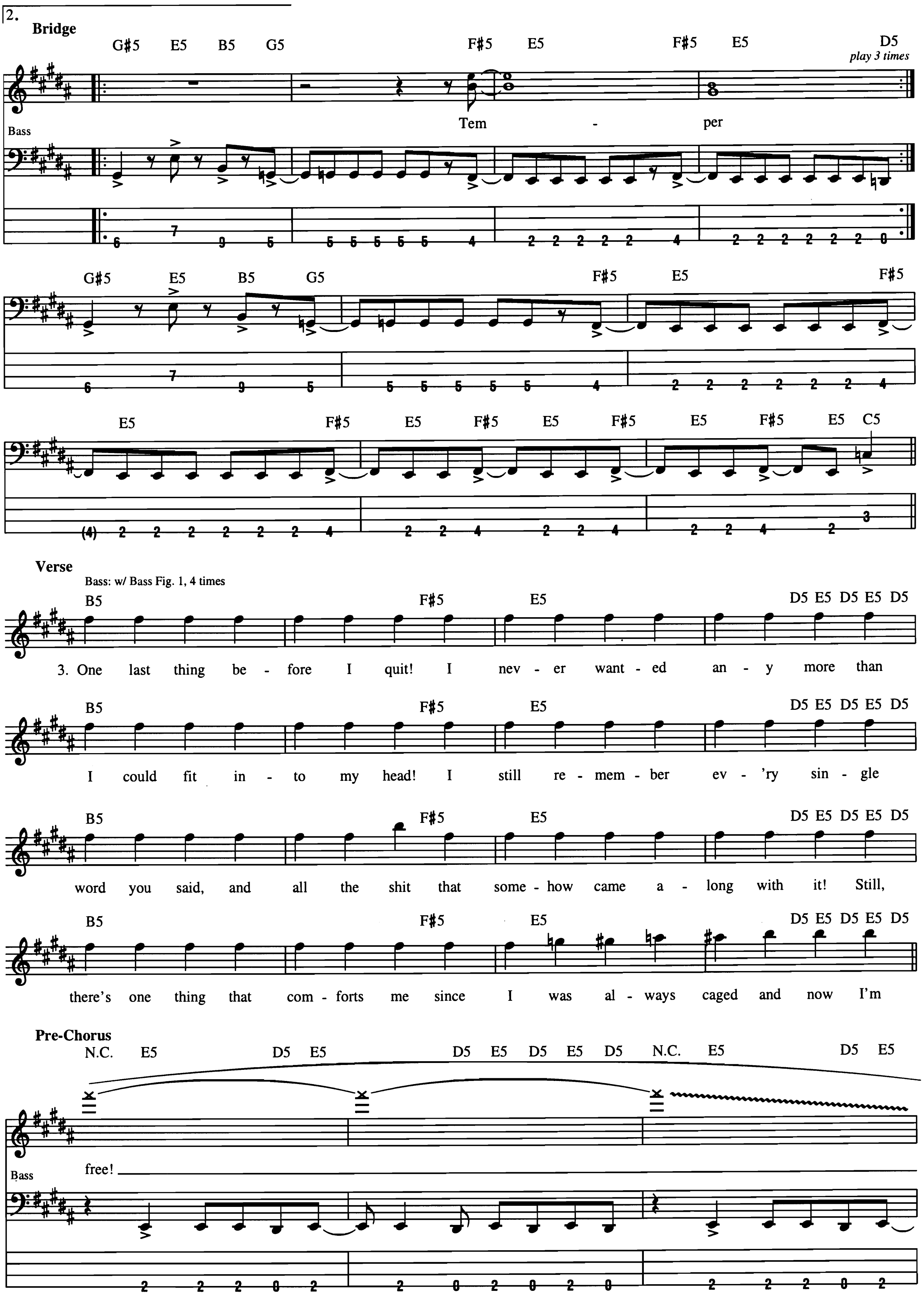
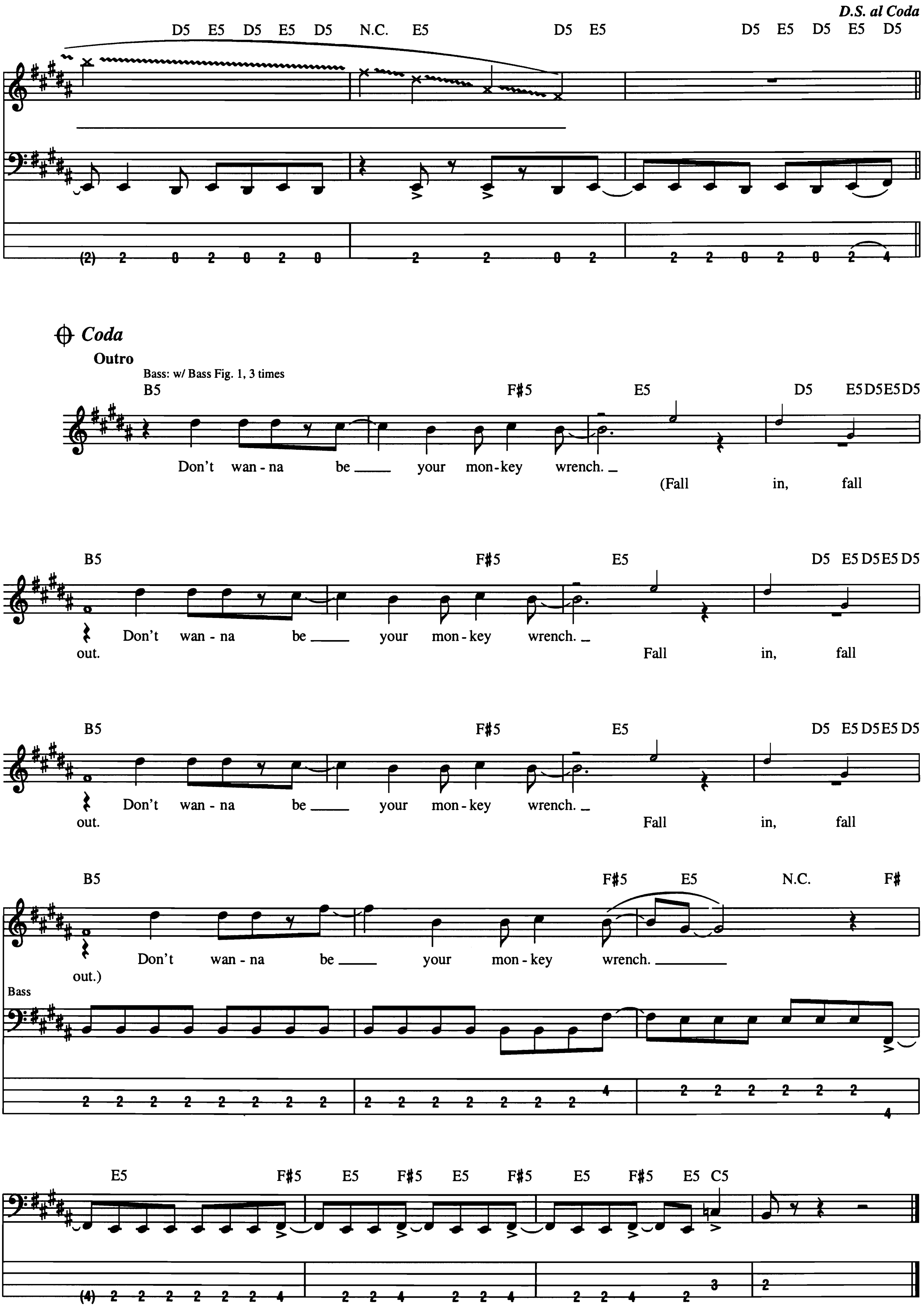
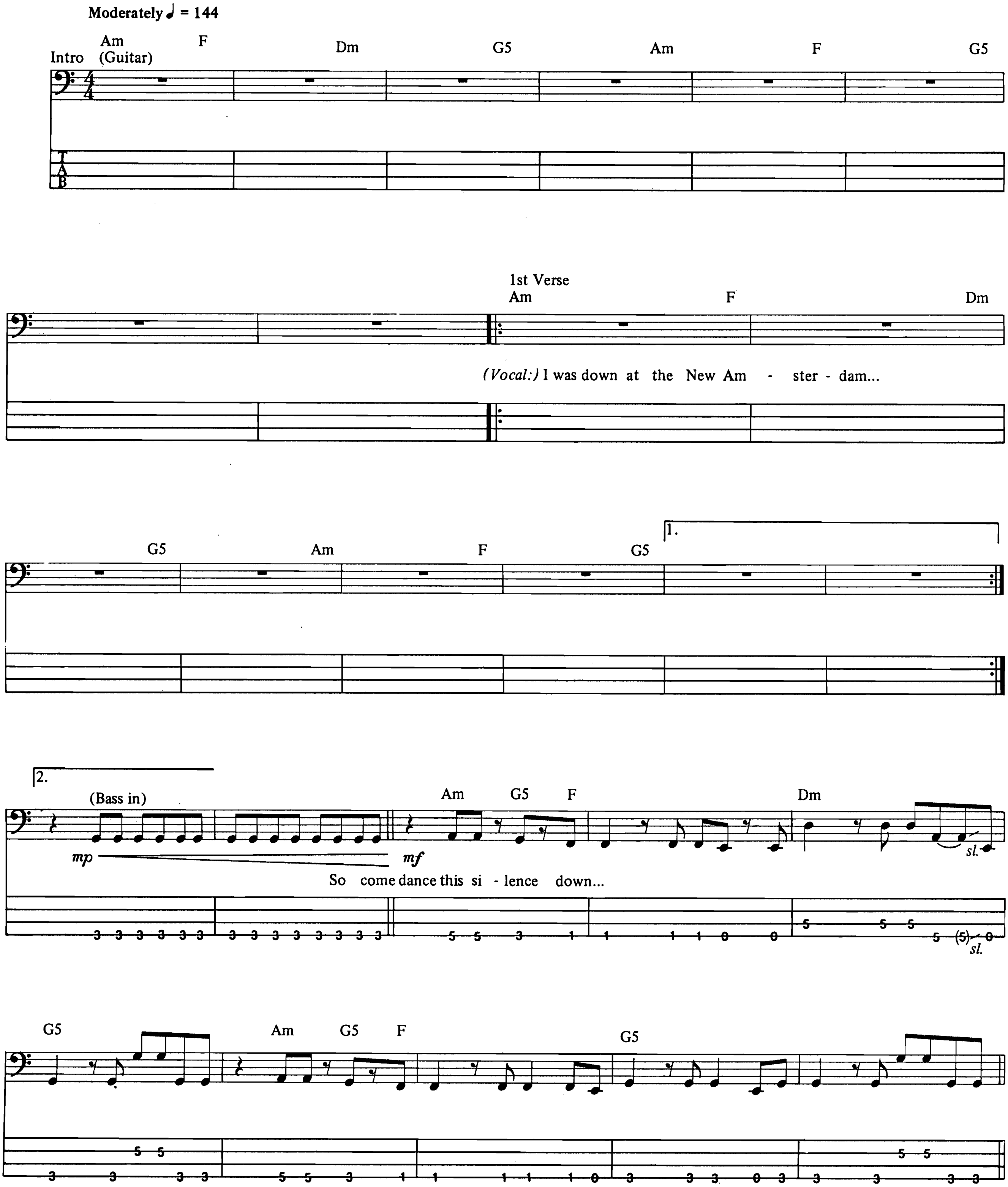

Chorus
N.C. E5 D5 E5 D5 E5 D5 E5 D5 B5 G#5 F#5
One in ten.
Don't wan-na be your mon-key wrench.
E F# E F# E C5 N.C. B5 G#5
One more in - de -
Bass Fig. 3
F# E F# E F# E C5
- cent ac - ci - dent.
End Bass Fig. 3
Bass: w/ Bass Fig. 3, 2 times
N.C. B5 G#5 F# E F# E F# E C5
I'd rath - er leave than suf - fer this.
To Coda
1.
Interlude
Bass: w/ Bass Fig. 1, 2 times
N.C. B5 G#5 F# E F# E F# E C5
8
I'll nev - er be you mon-key wrench.


2.
Bridge
G#5 E5 B5 G5 F#5 E5 F#5 E5 D5
play 3 times
Tem - per
Bass
G#5 E5 B5 G5 F#5 E5 F#5
E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5 C5
Verse
Bass: w/ Bass Fig. 1, 4 times
B5 F#5 E5 D5 E5 D5 E5 D5
3. One last thing be - fore I quit! I nev - er want - ed an - y more than
I could fit in - to my head! I still re - mem - ber ev - 'ry sin - gle
word you said, and all the shit that some - how came a - long with it! Still,
there's one thing that com - forts me since I was al - ways caged and now I'm
Pre-Chorus
N.C. E5 D5 E5 D5 E5 D5 E5 D5 N.C. E5 D5 E5
free!
Bass


D.S. al Coda
D5 E5 D5 E5 D5 N.C. E5 D5 E5 D5 E5 D5 E5 D5
Coda
Outro
Bass: w/ Bass Fig. 1, 3 times
B5 F#5 E5 D5 E5 D5 E5 D5
Don't wan - na be your mon - key wrench.
(Fall in, fall
B5 F#5 E5 D5 E5 D5 E5 D5
Don't wan - na be your mon - key wrench.
out. Fall in, fall
B5 F#5 E5 D5 E5 D5 E5 D5
Don't wan - na be your mon - key wrench.
out. Fall in, fall
B5 F#5 E5 N.C. F#
Don't wan - na be your mon - key wrench.
out.)
Bass
E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5 C5

Mr. Jones

Words by Adam Duritz
Music by Adam Duritz and David Bryson



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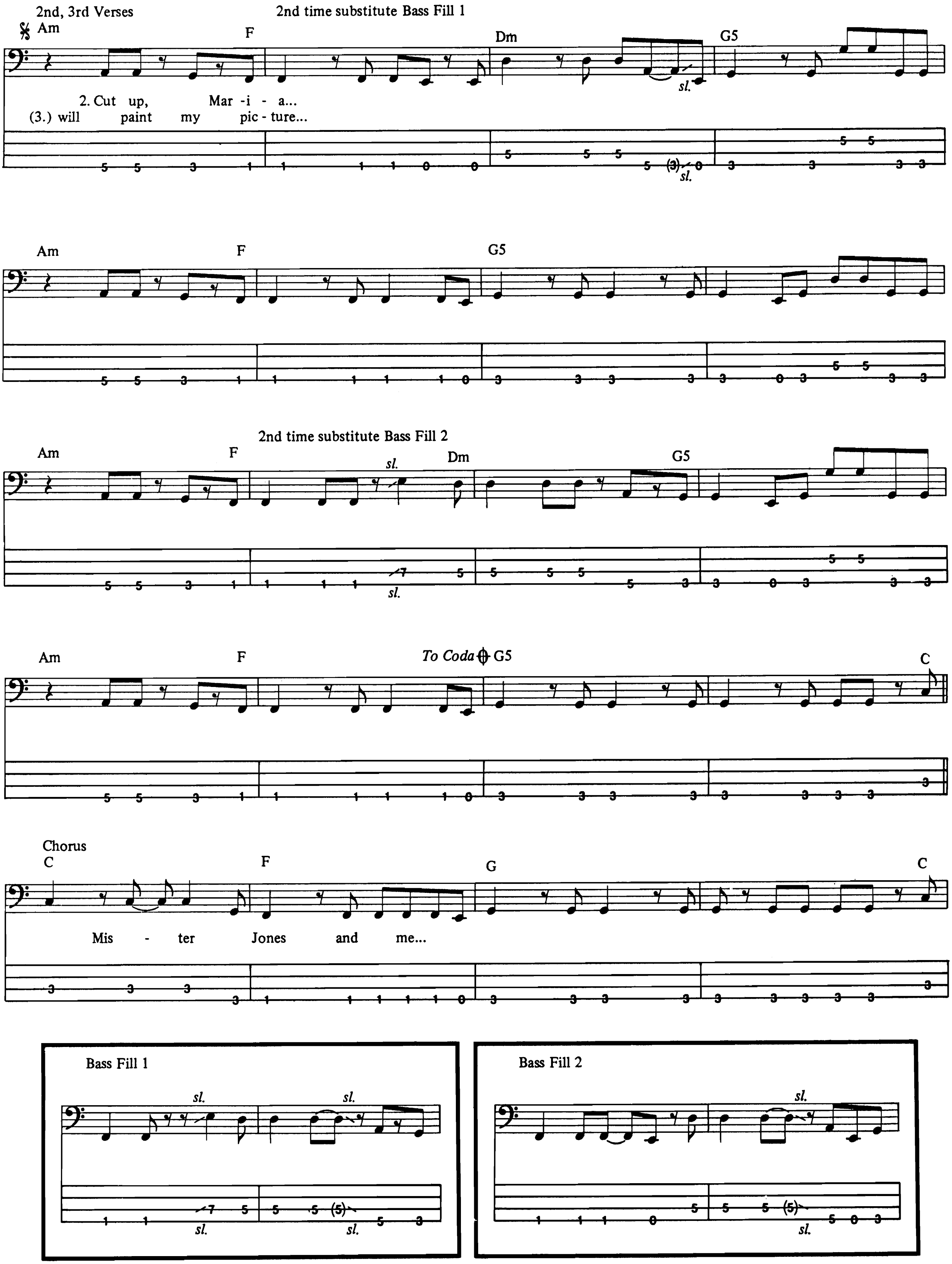
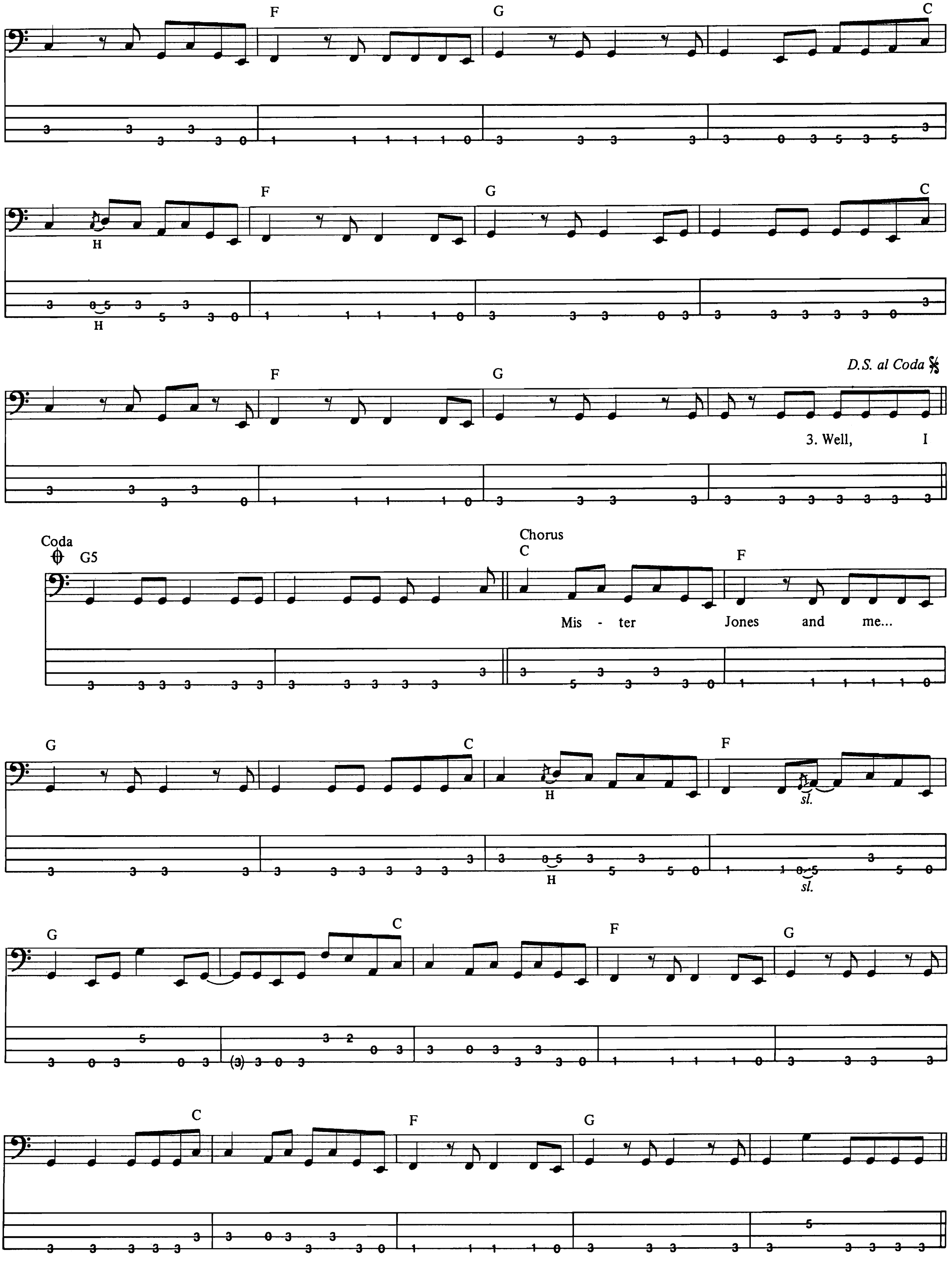
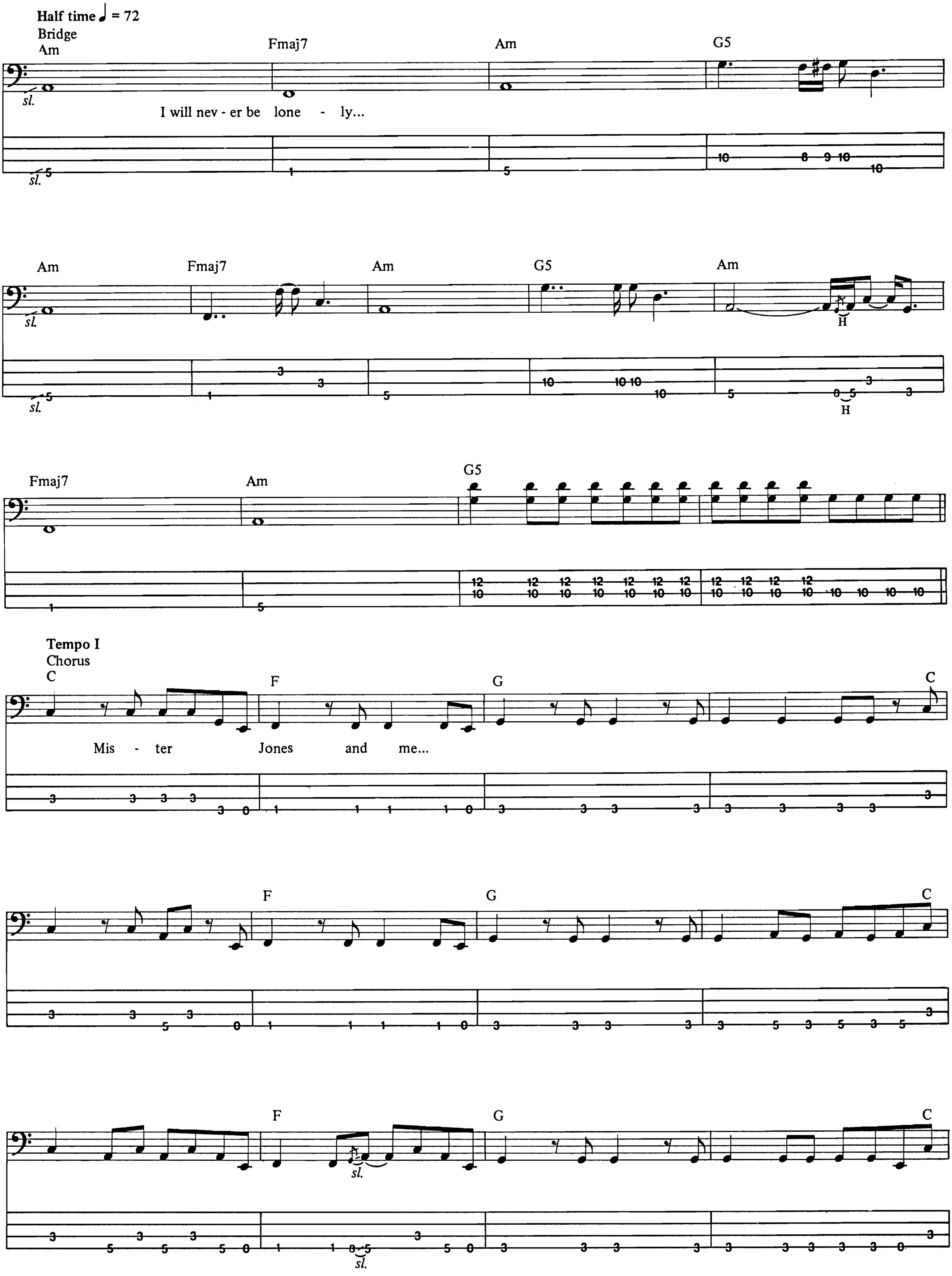
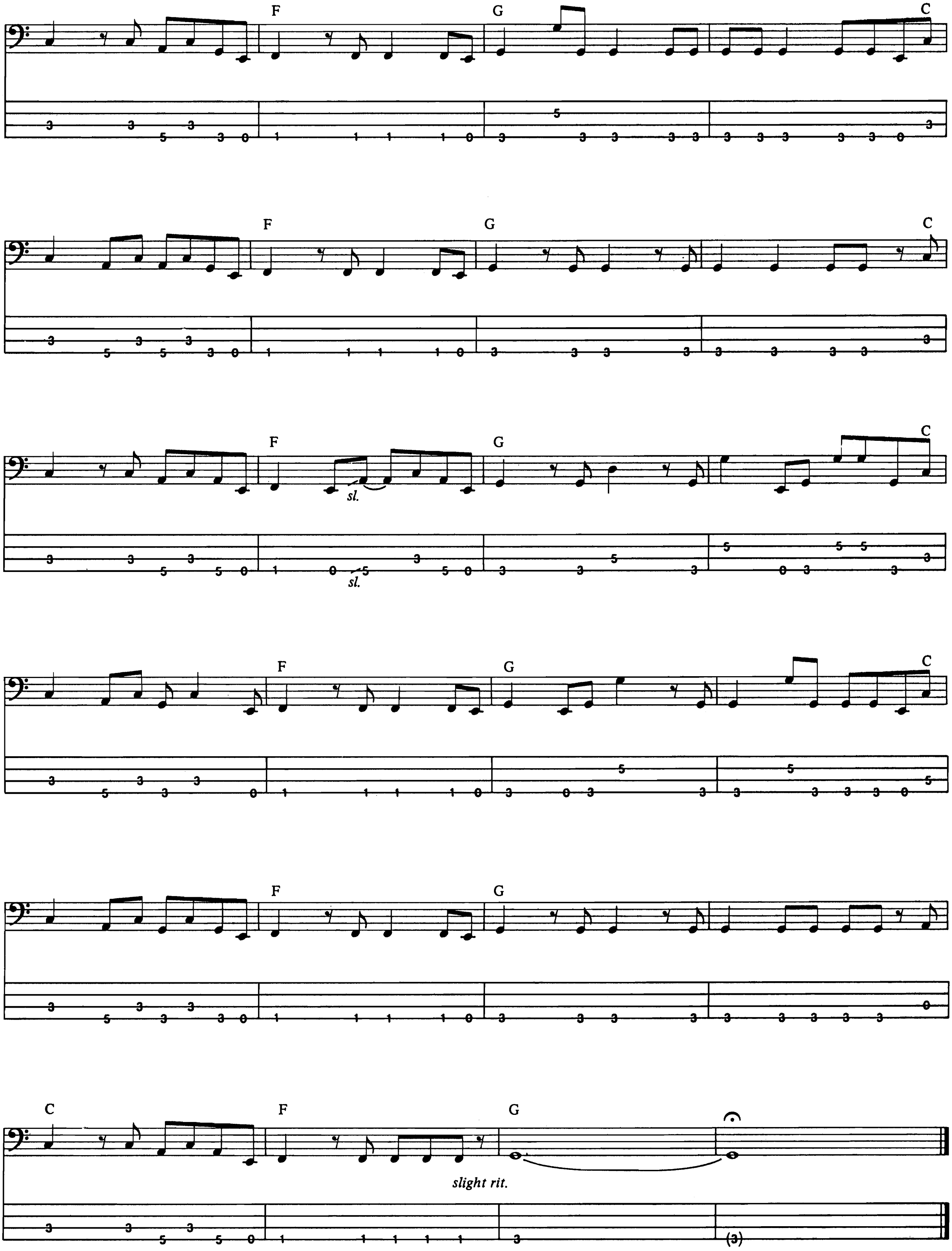

2nd, 3rd Verses
2nd time substitute Bass Fill 1
Am
F
Dm
G5
2. Cut up, Mar - i - a...
(3.) will paint my pic - ture...
sl.
2nd time substitute Bass Fill 2
To Coda
C
Chorus
G
Mis - ter Jones and me...
Bass Fill 1
Bass Fill 2

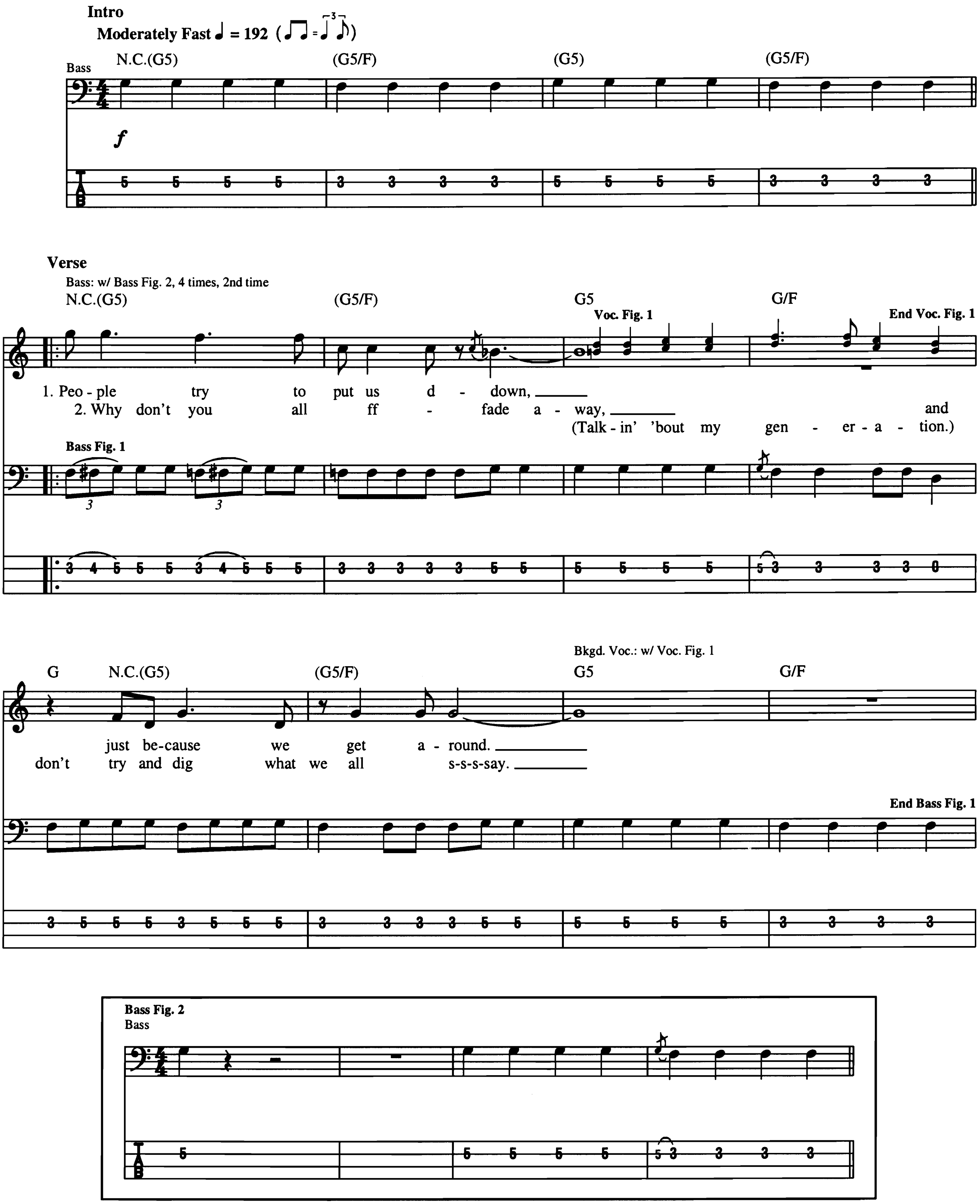

F G C
H
F G C
D.S. al Coda
F G
3. Well, I
Coda
G5
Chorus
C F
Mis - ter Jones and me...
G C F
H
sl.
G C F G
C F G


Half time ♩ = 72
Bridge
Am
Fmaj7
Am
G5
sl.
I will nev - er be lone - ly...
Am
Fmaj7
Am
G5
Am
H
Fmaj7
Am
G5
Tempo I
Chorus
C
F
G
C
Mis - ter Jones and me...
F
G
C
F
G
C


F
G
C
F
G
C
F
G
C
sl.
sl.
F
G
C
F
G
C
F
G
slight rit.

My Generation

Words and Music by Peter Townshend



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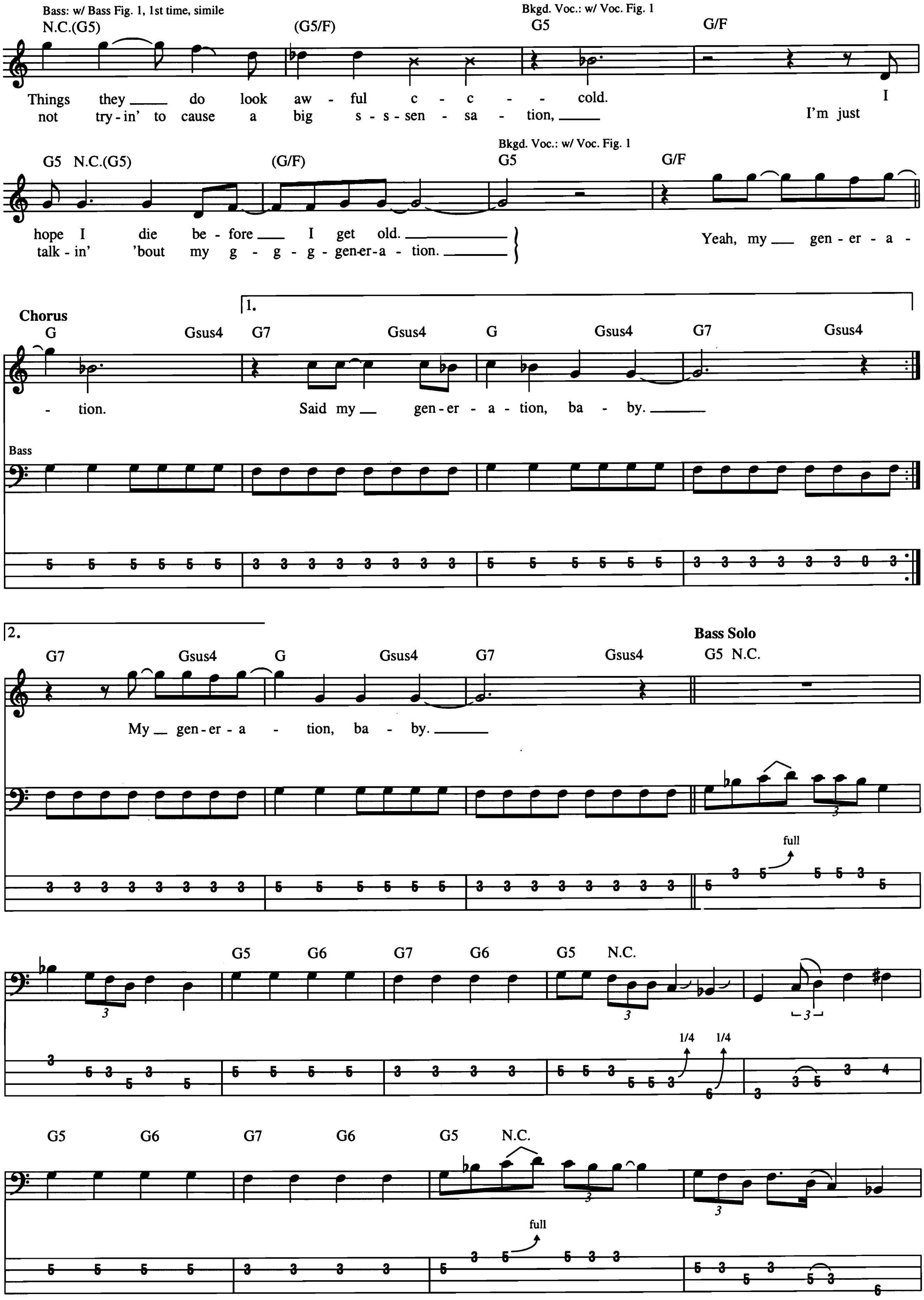
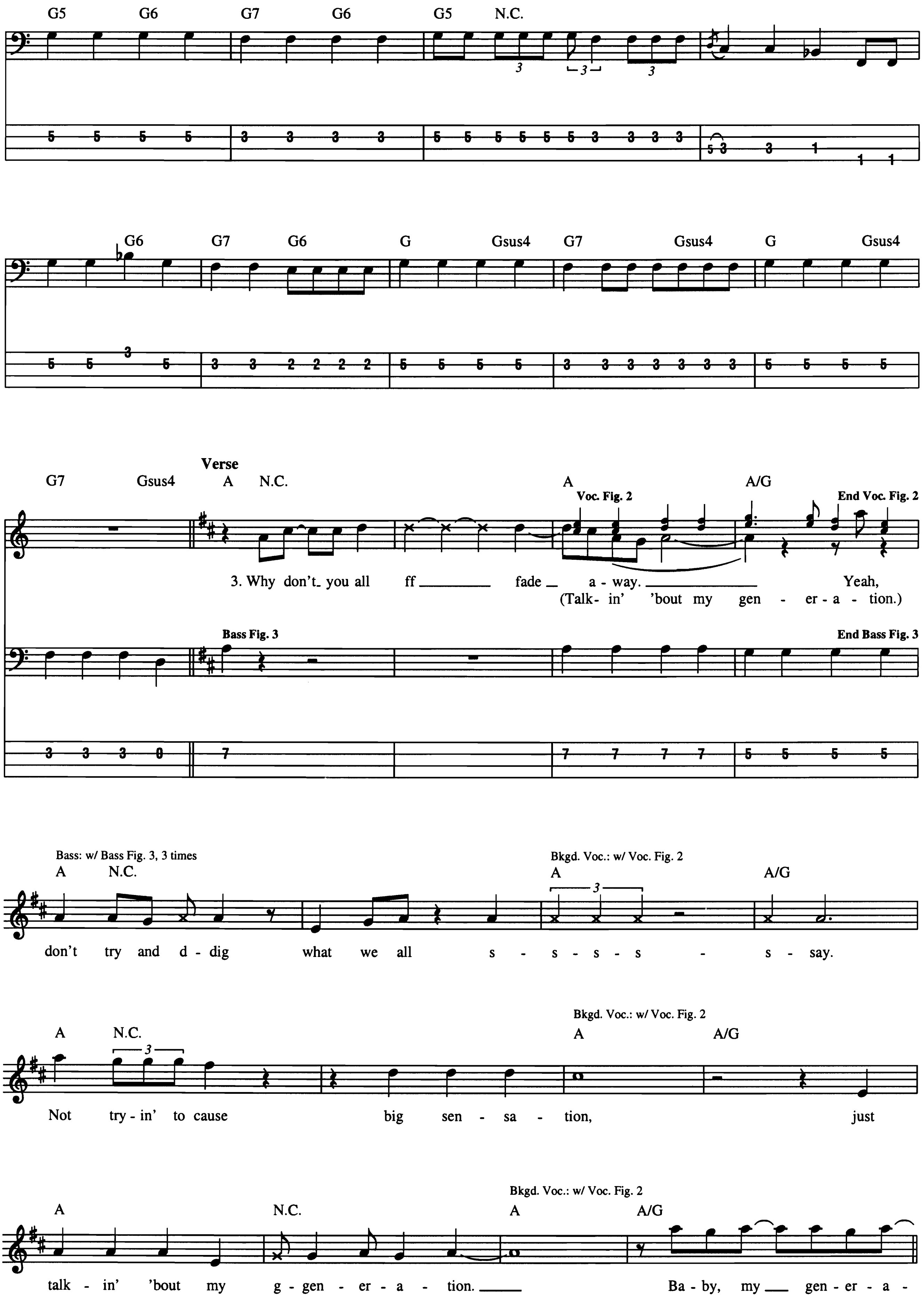
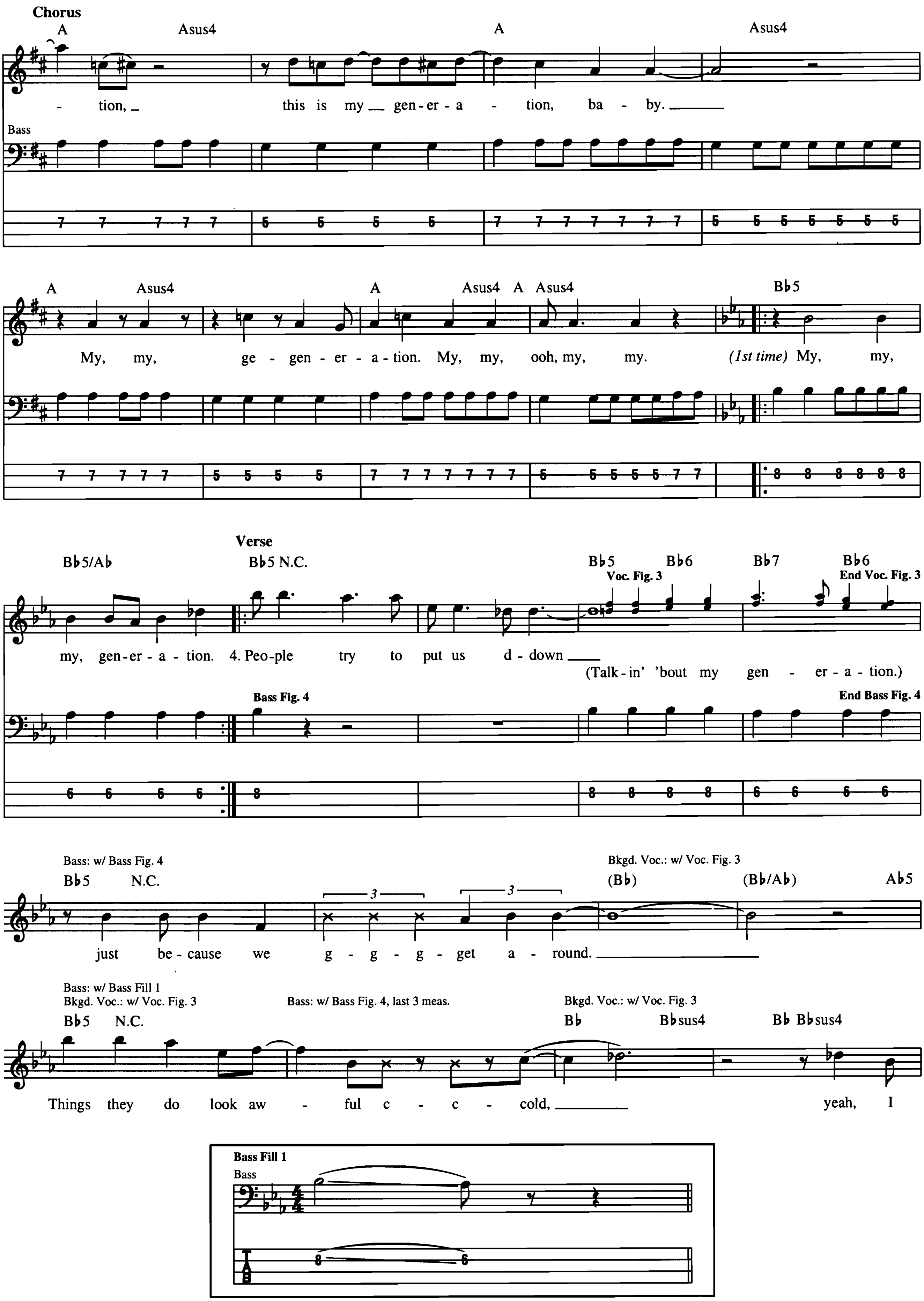
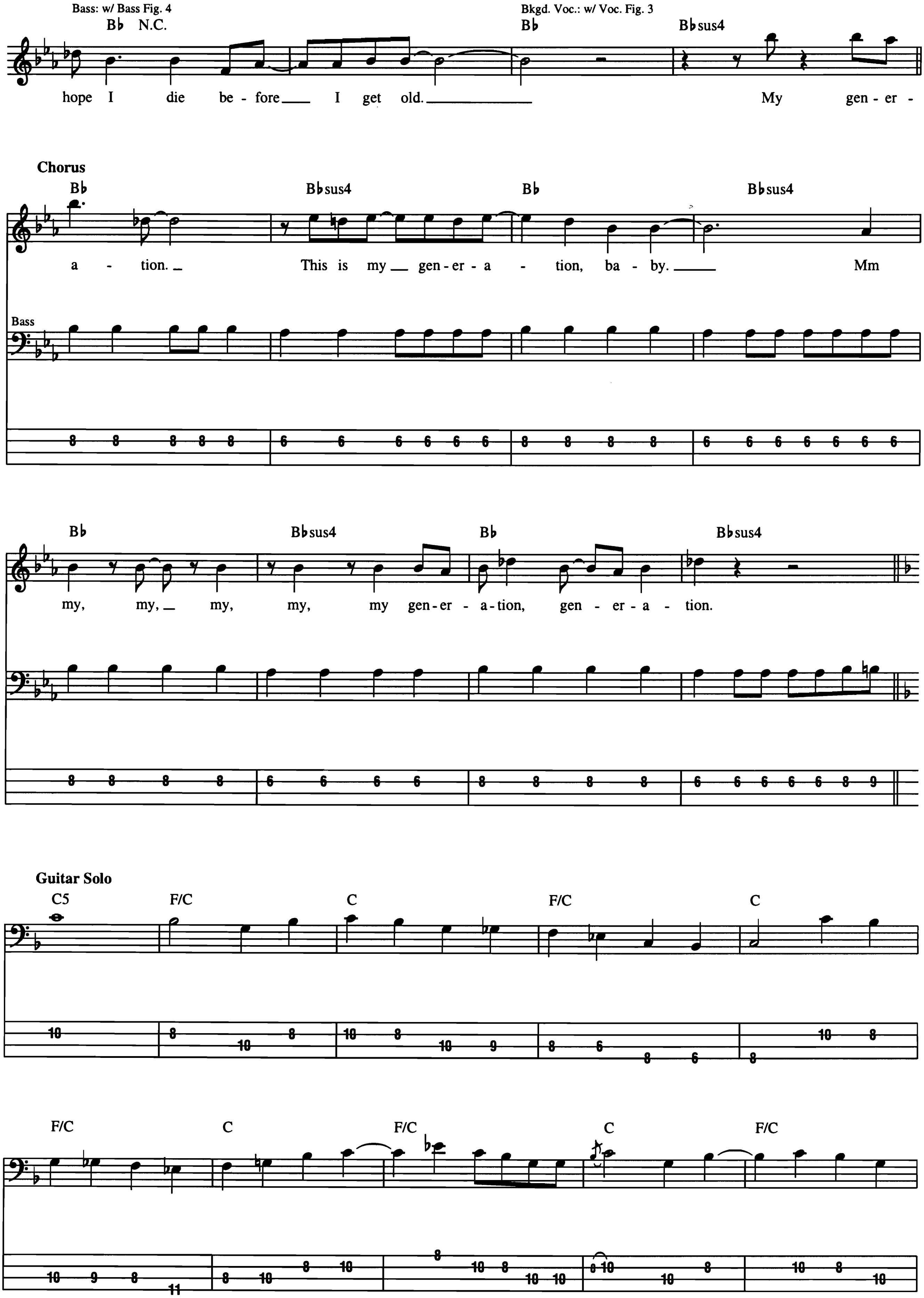
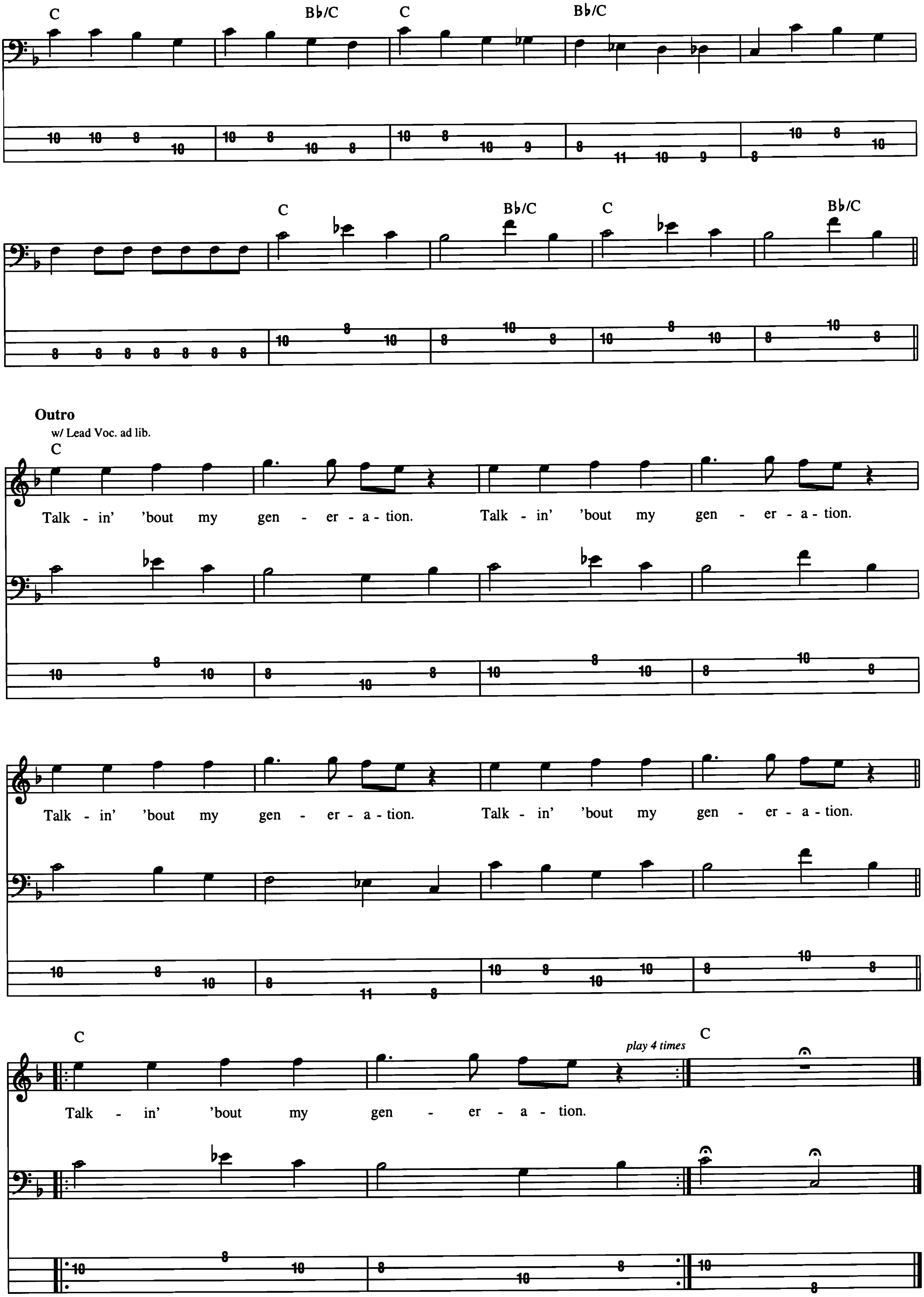

Bass: w/ Bass Fig. 1, 1st time, simile
N.C.(G5)
(G5/F)
Bkgd. Voc.: w/ Voc. Fig. 1
G5
G/F
Things they do look aw - ful c - c - - cold.
not try - in' to cause a big s - s - sen - sa - tion,
I
I'm just
G5 N.C.(G5)
(G/F)
hope I die be - fore I get old.
talk - in' 'bout my g - g - g - gen-er-a - tion.
Yeah, my gen - er - a -
Chorus
G
Gsus4
G7
1.
- tion.
Said my gen-er - a - tion, ba - by.
Bass
2.
Bass Solo
G5 N.C.
My gen-er - a - tion, ba - by.
full
G6
1/4
N.C.


G5 G6 G7 G6 G5 N.C.
G6 G7 G6 G Gsus4 G7 Gsus4 G Gsus4
G7 Gsus4
Verse
A N.C. A A/G
Voc. Fig. 2
End Voc. Fig. 2
3. Why don't you all ff fade a - way. Yeah,
(Talk- in' 'bout my gen - er - a - tion.)
Bass Fig. 3
End Bass Fig. 3
Bass: w/ Bass Fig. 3, 3 times
Bkgd. Voc.: w/ Voc. Fig. 2
A N.C. A A/G
don't try and d - dig what we all s - s - s - s - s - say.
Bkgd. Voc.: w/ Voc. Fig. 2
A N.C. A A/G
Not try - in' to cause big sen - sa - tion, just
Bkgd. Voc.: w/ Voc. Fig. 2
A N.C. A A/G
talk - in' 'bout my g - gen - er - a - tion. Ba - by, my gen - er - a -

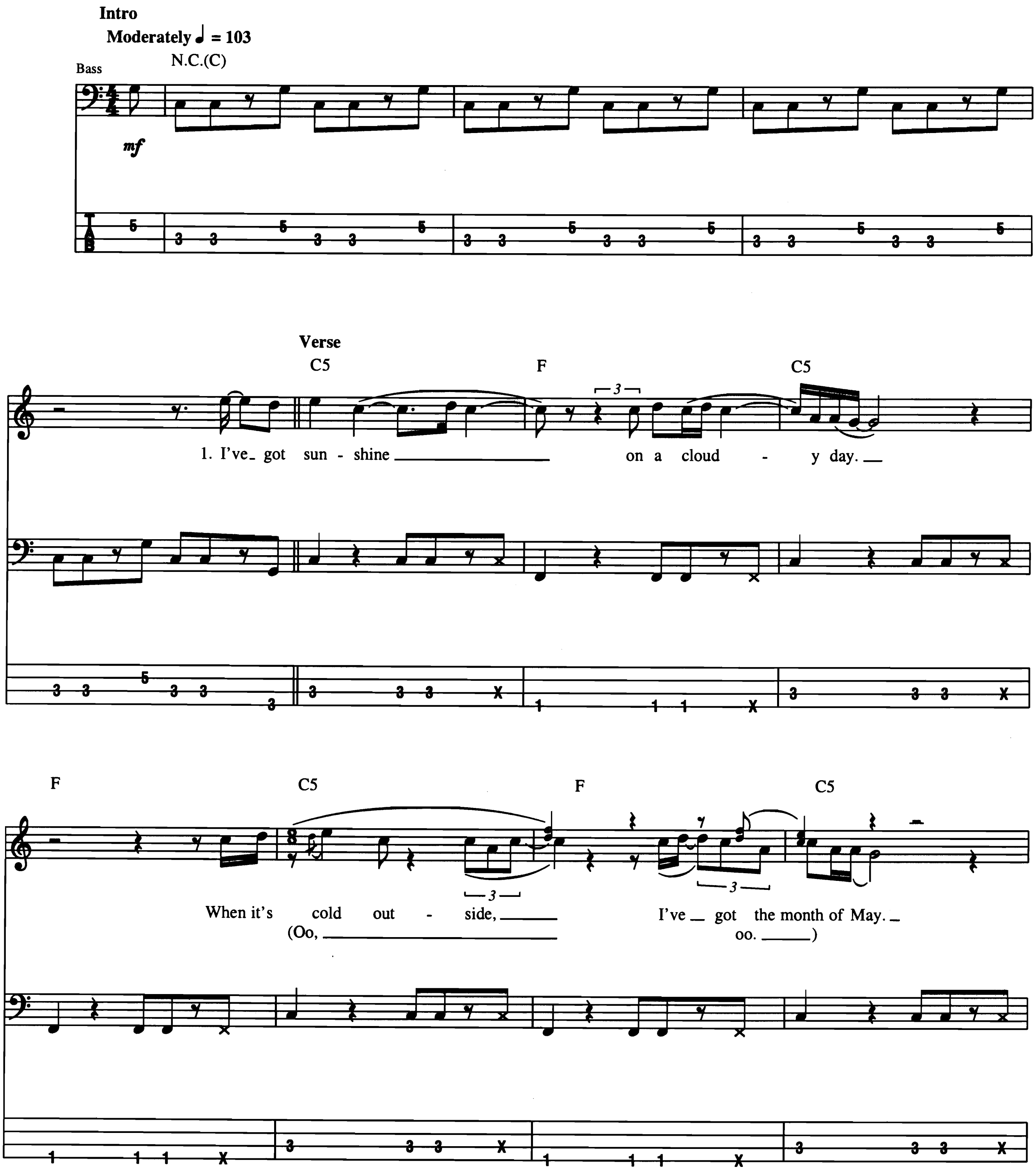

Chorus
A Asus4 A Asus4
- tion, this is my gen-er-a - tion, ba - by.
Bass
A Asus4 A Asus4 A Asus4 B♭5
My, my, ge - gen - er - a - tion. My, my, ooh, my, my. (1st time) My, my,
B♭5/A♭
Verse
B♭5 N.C.
B♭5 B♭6 B♭7 B♭6
Voc. Fig. 3
End Voc. Fig. 3
my, gen-er-a - tion. 4. Peo-ple try to put us d - down
(Talk-in' 'bout my gen - er - a - tion.)
Bass Fig. 4
End Bass Fig. 4
Bass: w/ Bass Fig. 4
Bkgd. Voc.: w/ Voc. Fig. 3
B♭5 N.C. (B♭) (B♭/A♭) A♭5
just be-cause we g - g - g - get a - round.
Bass: w/ Bass Fill 1
Bkgd. Voc.: w/ Voc. Fig. 3
Bass: w/ Bass Fig. 4, last 3 meas.
Bkgd. Voc.: w/ Voc. Fig. 3
B♭5 N.C. B♭ B♭sus4 B♭ B♭sus4
Things they do look aw - ful c - c - cold, yeah, I
Bass Fill 1
Bass


Bass: w/ Bass Fig. 4
Bkgd. Voc.: w/ Voc. Fig. 3
B♭ N.C.
B♭
B♭sus4
hope I die be - fore I get old. My gen - er -
Chorus
B♭
B♭sus4
a - tion. This is my gen - er - a - tion, ba - by. Mm
Bass
my, my, my, my, my gen - er - a - tion, gen - er - a - tion.
Guitar Solo
C5
F/C
C


C
B♭/C
C
B♭/C
C
B♭/C
C
B♭/C
Outro
w/ Lead Voc. ad lib.
C
Talk - in' 'bout my gen - er - a - tion. Talk - in' 'bout my gen - er - a - tion.
Talk - in' 'bout my gen - er - a - tion. Talk - in' 'bout my gen - er - a - tion.
C
play 4 times
C
Talk - in' 'bout my gen - er - a - tion.

My Girl

Words and Music by William "Smokey" Robinson and Ronald White



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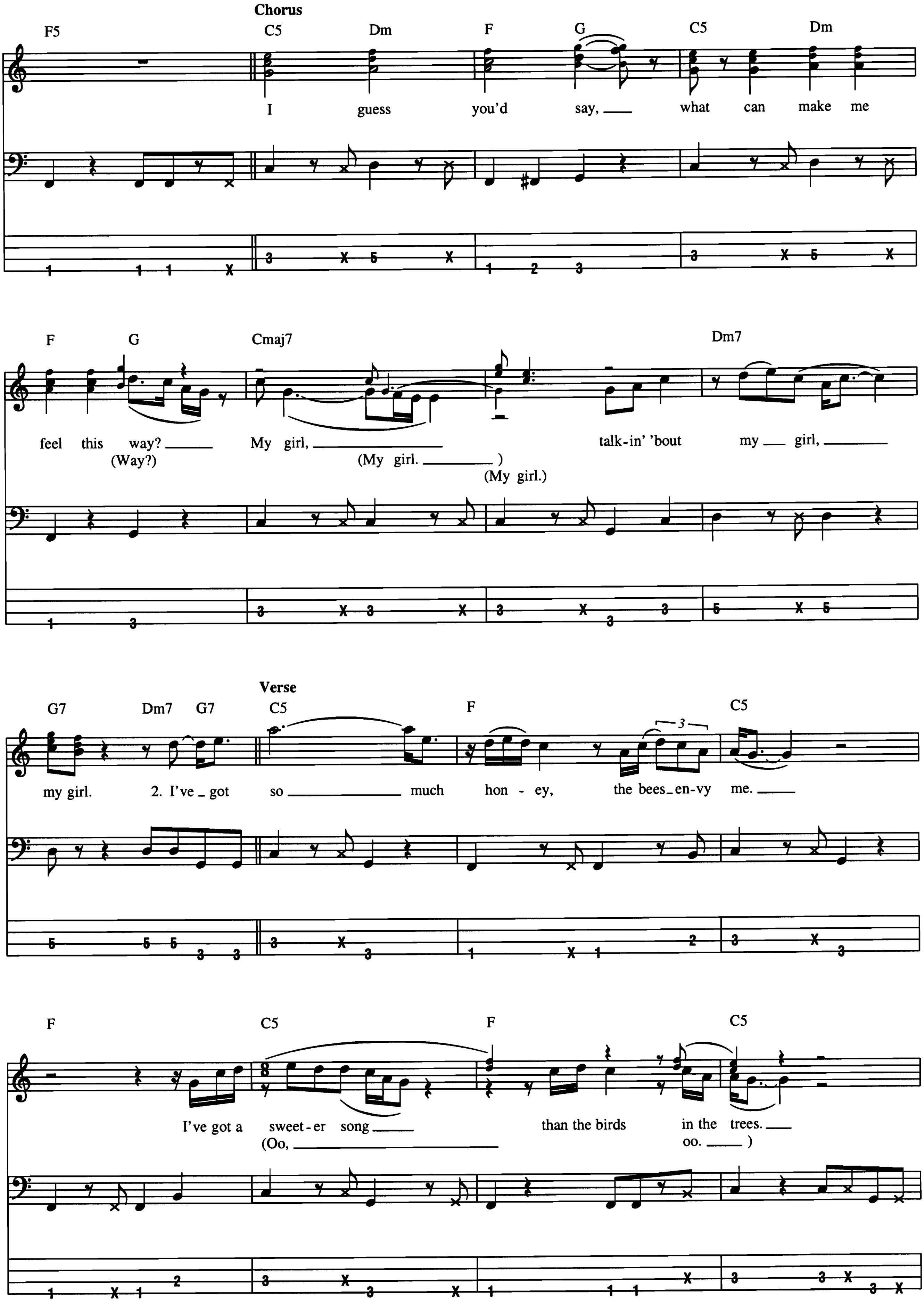
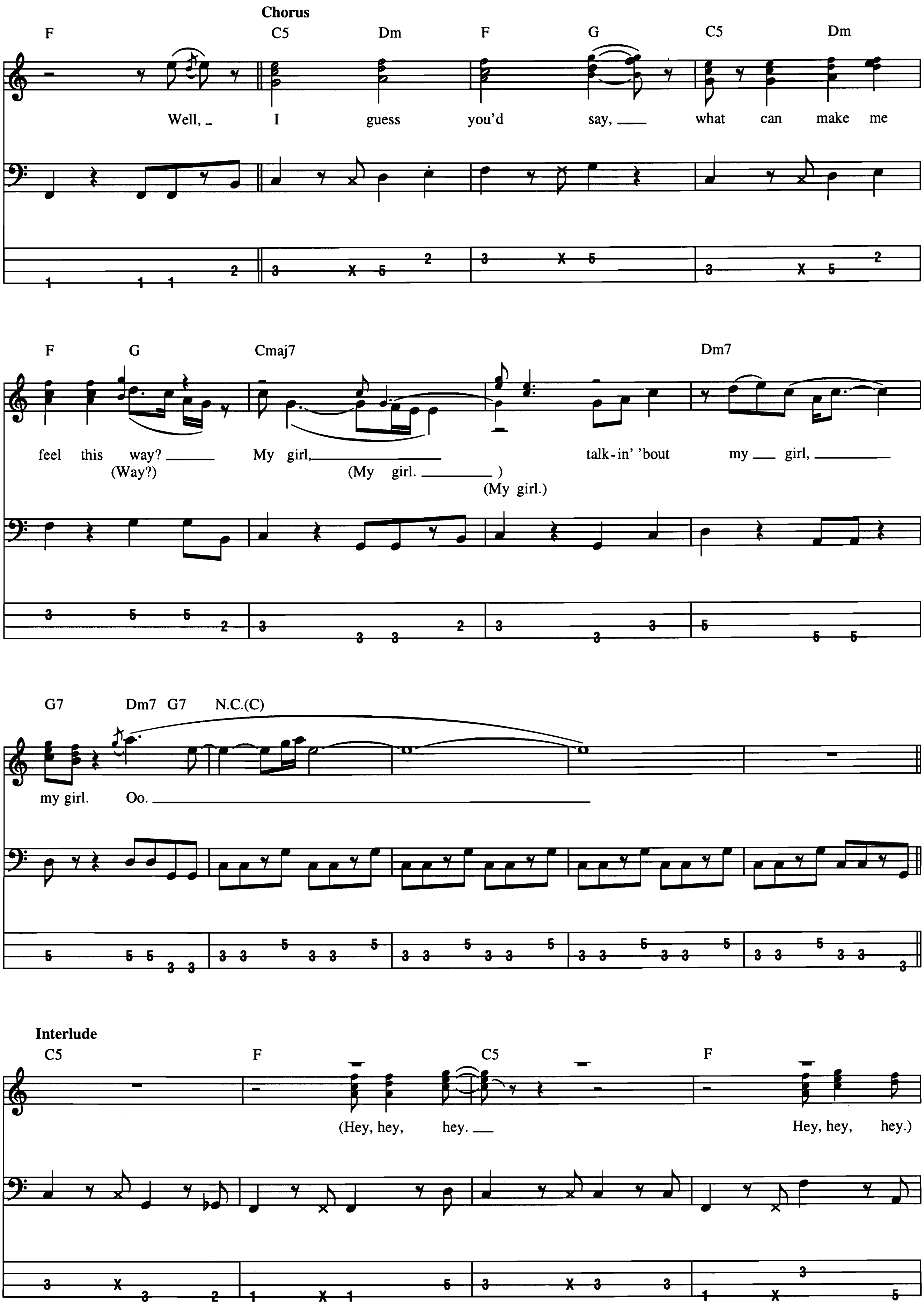
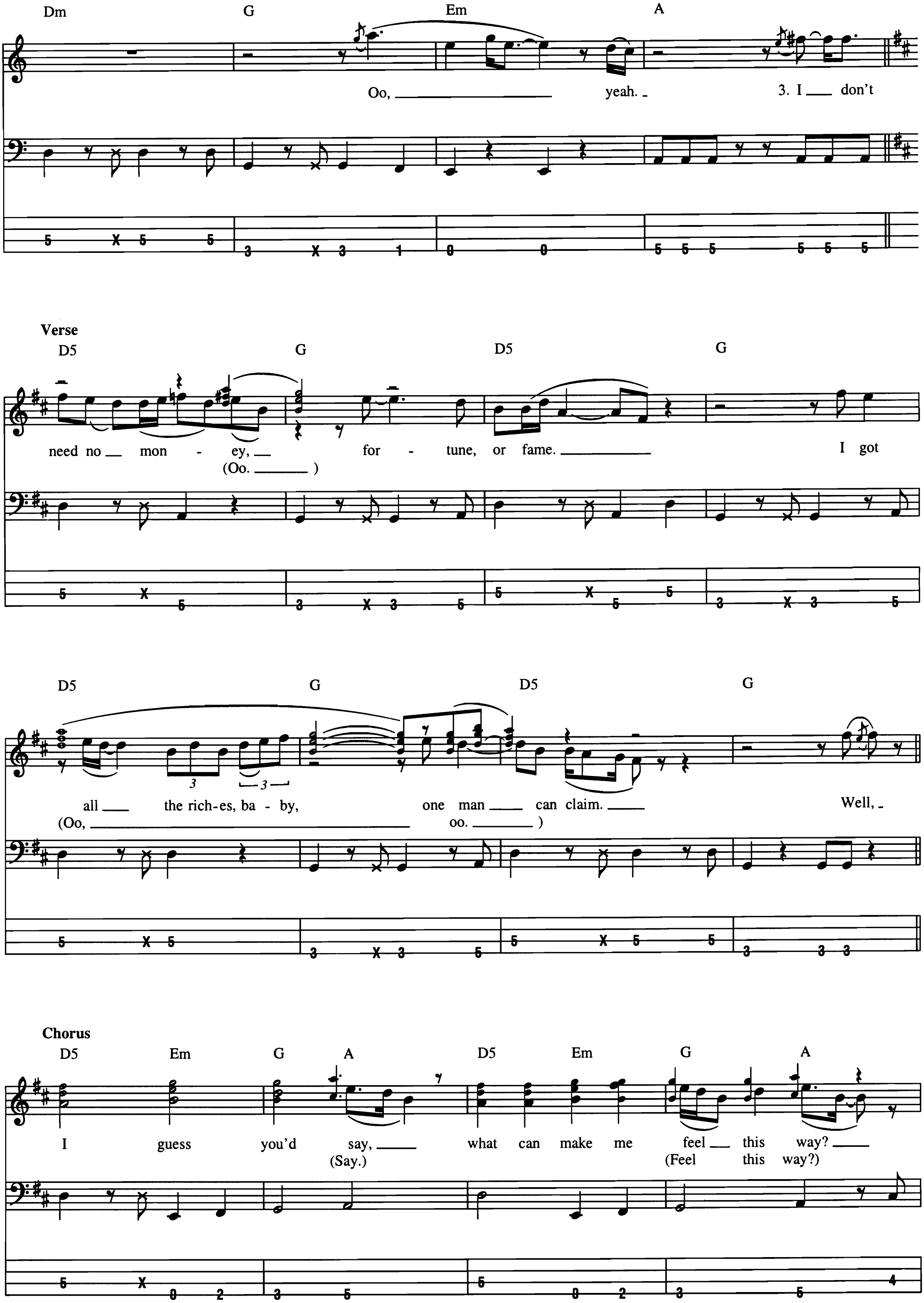
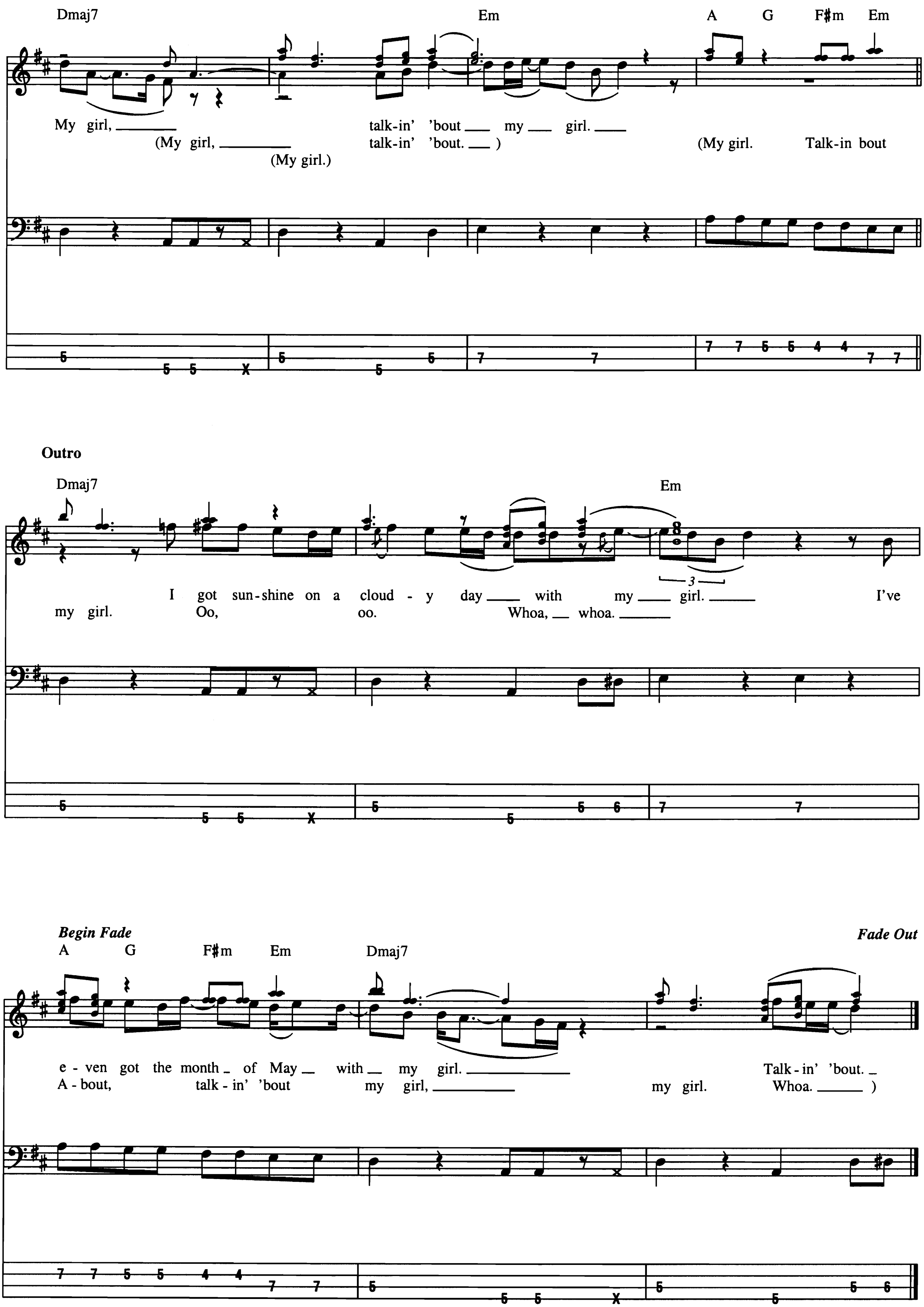

Chorus
F5 C5 Dm F G C5 Dm
I guess you'd say, what can make me
F G Cmaj7 Dm7
feel this way? My girl, talk-in' 'bout my girl,
(Way?) (My girl.)
(My girl.)
Verse
G7 Dm7 G7 C5 F C5
my girl. 2. I've got so much hon - ey, the bees en-vy me.
F C5 F C5
I've got a sweet-er song than the birds in the trees.
(Oo, oo.)

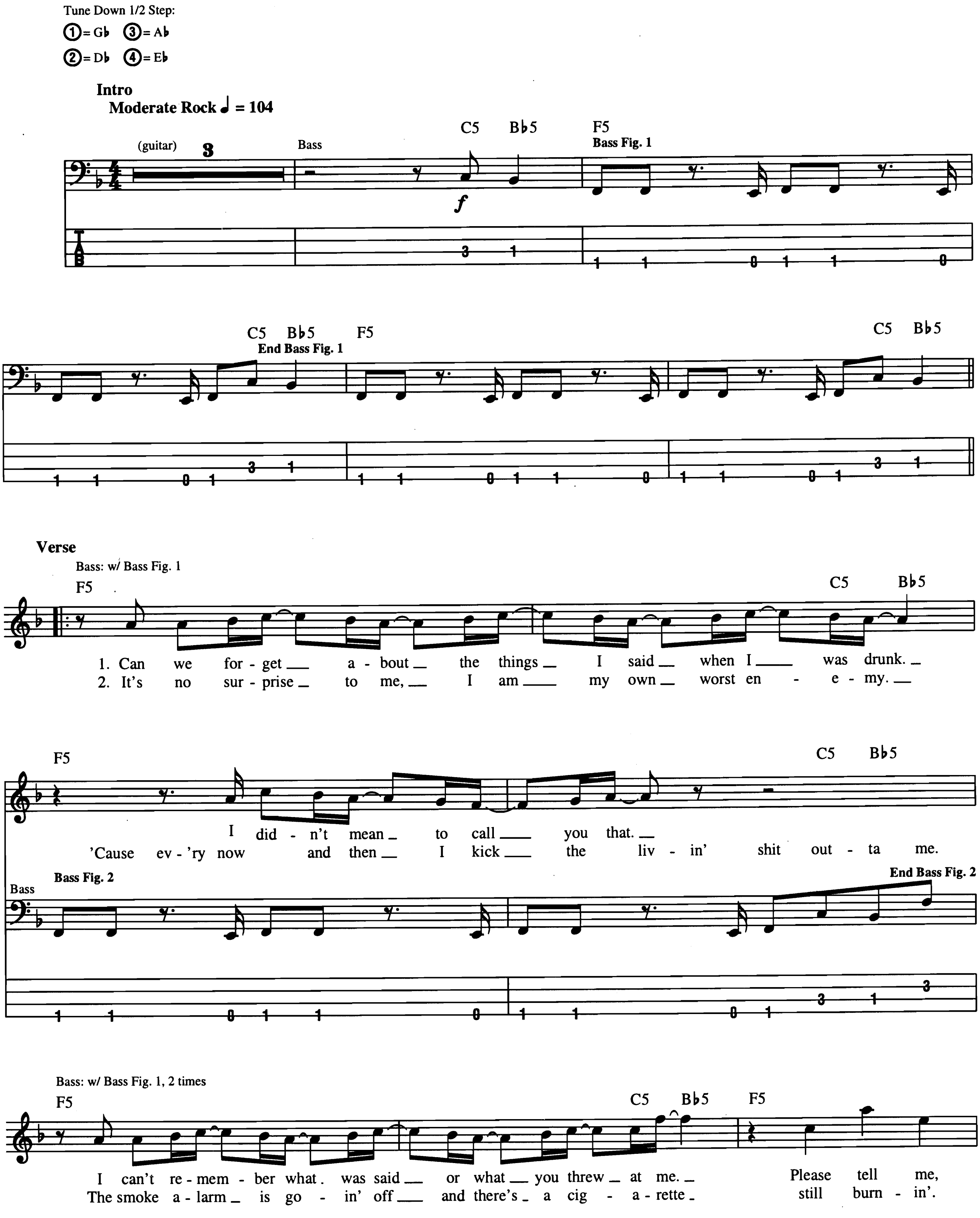

Chorus
F
C5
Dm
F
G
C5
Dm
Well, I guess you'd say, what can make me
F
G
Cmaj7
Dm7
feel this way? My girl, talk-in' 'bout my girl,
(Way?)
(My girl.)
(My girl.)
G7
Dm7 G7
N.C.(C)
my girl. Oo.
Interlude
C5
F
C5
F
(Hey, hey, hey.
Hey, hey, hey.)


Dm G Em A
Oo, yeah. 3. I don't
Verse
D5 G D5 G
need no money, for - tune, or fame. I got
(Oo.)
D5 G D5 G
all the rich-es, ba - by, one man can claim. Well,
(Oo, oo.)
Chorus
D5 Em G A D5 Em G A
I guess you'd say, what can make me feel this way?
(Say.) (Feel this way?)


Dmaj7
Em
A G F♯m Em
My girl, talk-in' 'bout my girl.
(My girl, talk-in' 'bout.)
(My girl.)
(My girl. Talk-in bout
5 5 5 X
5 5 5
7 7
7 7 5 5 4 4 7 7
Outro
Dmaj7
Em
I got sun-shine on a cloud-y day with my girl. I've
my girl. Oo, oo. Whoa, whoa.
3
5 5 5 X
5 5 5 6
7 7
Begin Fade
A G F♯m Em
Dmaj7
Fade Out
e-ven got the month of May with my girl.
A-bout, talk-in' 'bout my girl,
Talk-in' 'bout.
my girl. Whoa.)
7 7 5 5 4 4 7 7
5 5 5 X
5 5 5 6

My Own Worst Enemy

Words and Music by Jeremy Popoff, Jay Popoff, Kevin Baldes and Allen Shellenberger



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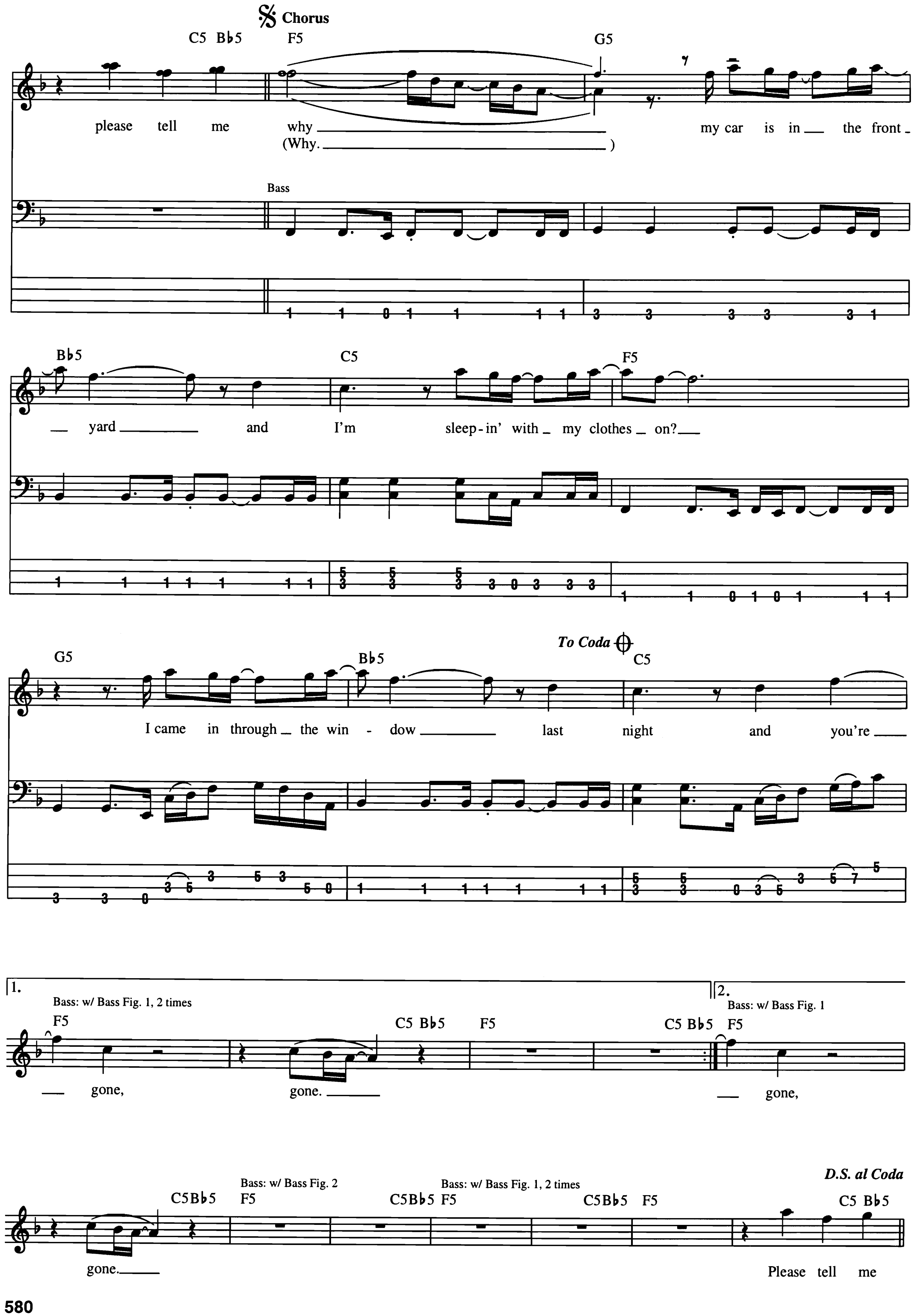
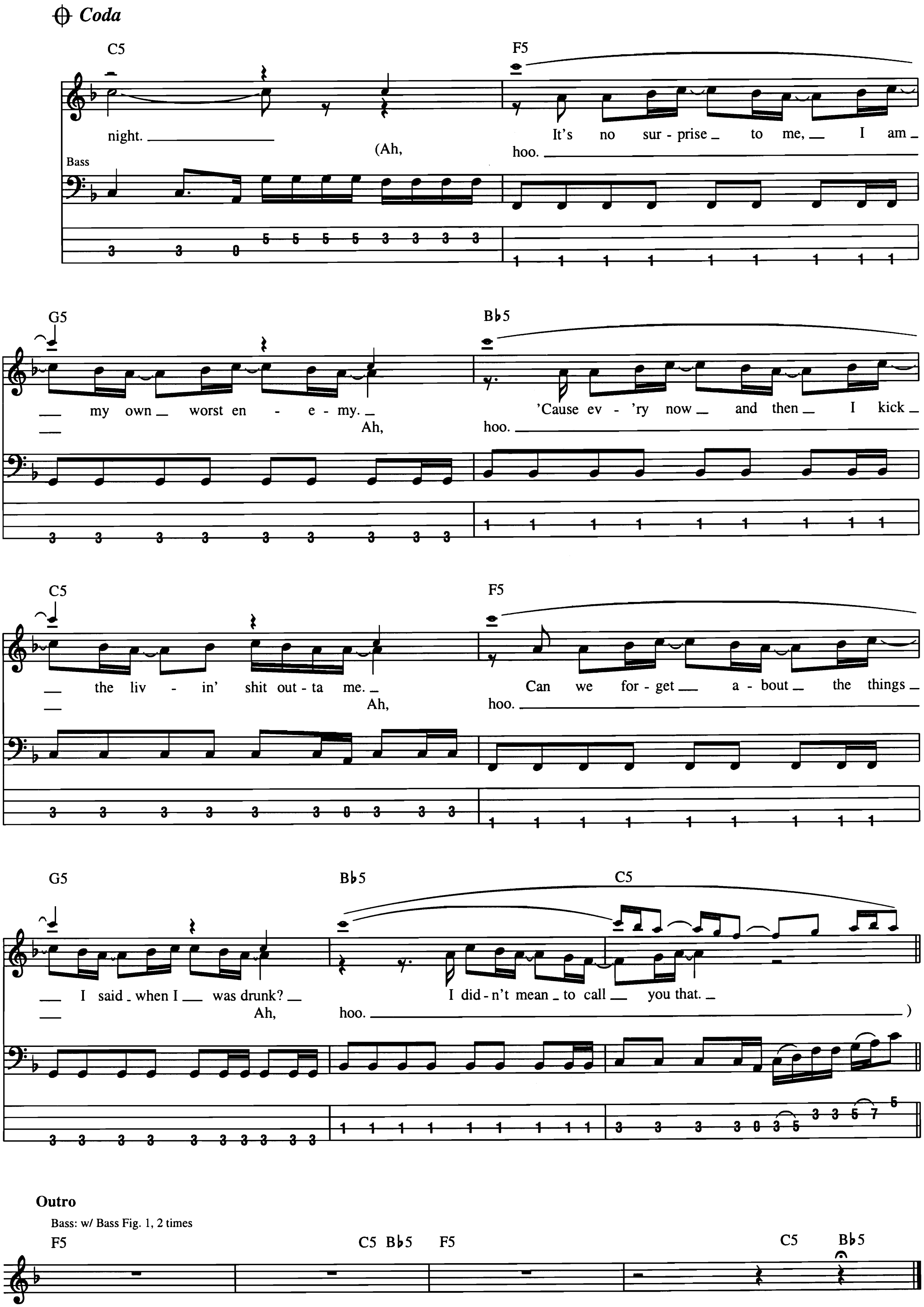
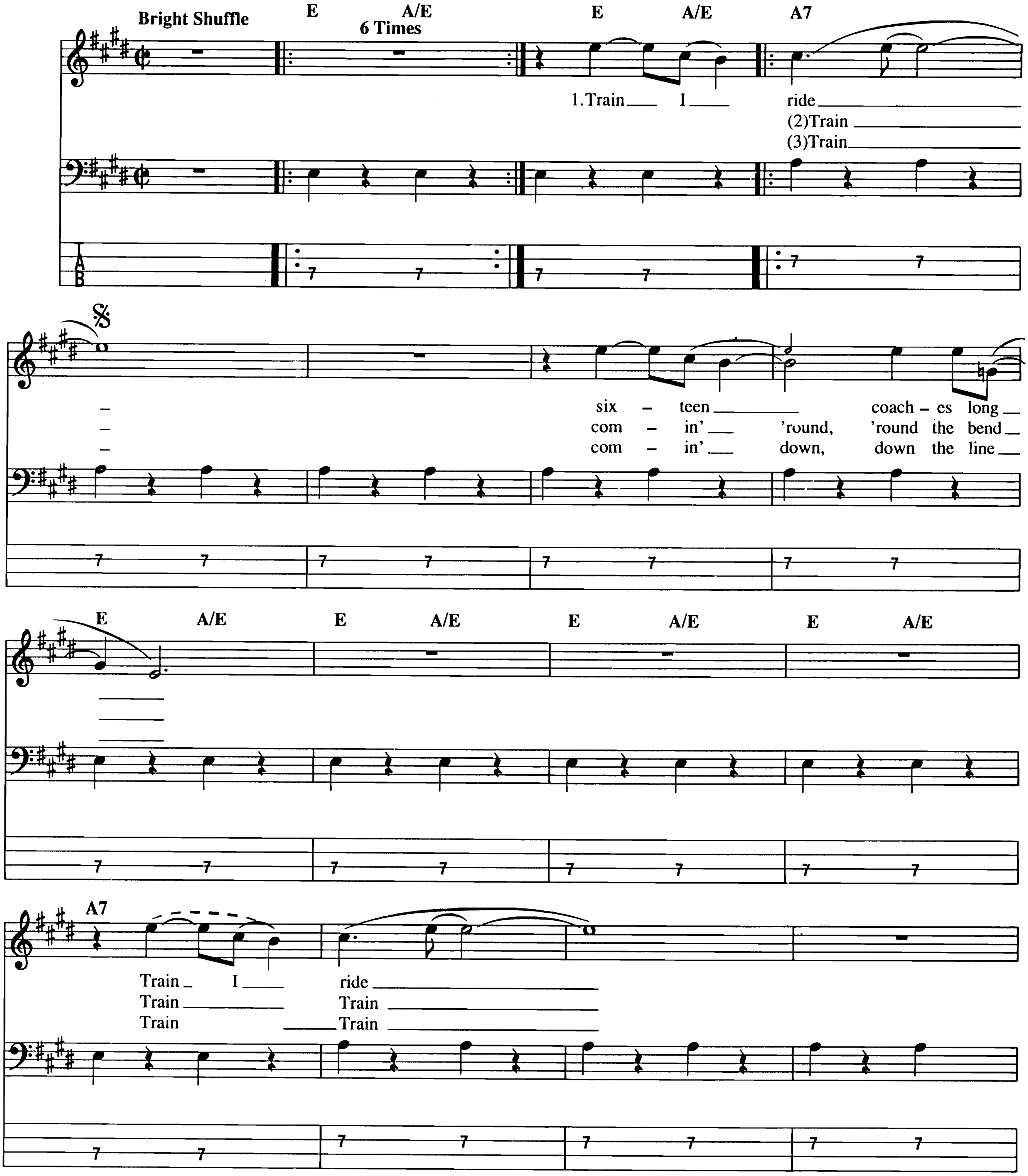


Chorus
C5 B♭5 F5 G5
please tell me why my car is in the front
(Why.)
Bass
B♭5 C5 F5
yard and I'm sleep-in' with my clothes on?
G5 B♭5 C5
To Coda
I came in through the win - dow last night and you're
1.
Bass: w/ Bass Fig. 1, 2 times
F5 C5 B♭5 F5 C5 B♭5
gone, gone.
2.
Bass: w/ Bass Fig. 1
F5
gone,
C5B♭5
Bass: w/ Bass Fig. 2
F5 C5B♭5
Bass: w/ Bass Fig. 1, 2 times
F5 C5B♭5 F5
D.S. al Coda
C5 B♭5
gone.
Please tell me


Coda
C5
F5
night.
It's no sur - prise to me, I am
(Ah,
hoo.
Bass
G5
Bb5
my own worst en - e - my.
'Cause ev - 'ry now and then I kick
Ah,
hoo.
C5
F5
the liv - in' shit out - ta me.
Can we for - get a - bout the things
Ah,
hoo.
G5
Bb5
C5
I said when I was drunk?
I did - n't mean to call you that.
Ah,
hoo.
)
Outro
Bass: w/ Bass Fig. 1, 2 times
F5
C5 Bb5
F5
C5
Bb5

Mystery Train

Words and Music by Sam C. Phillips and Herman Parker Jr.



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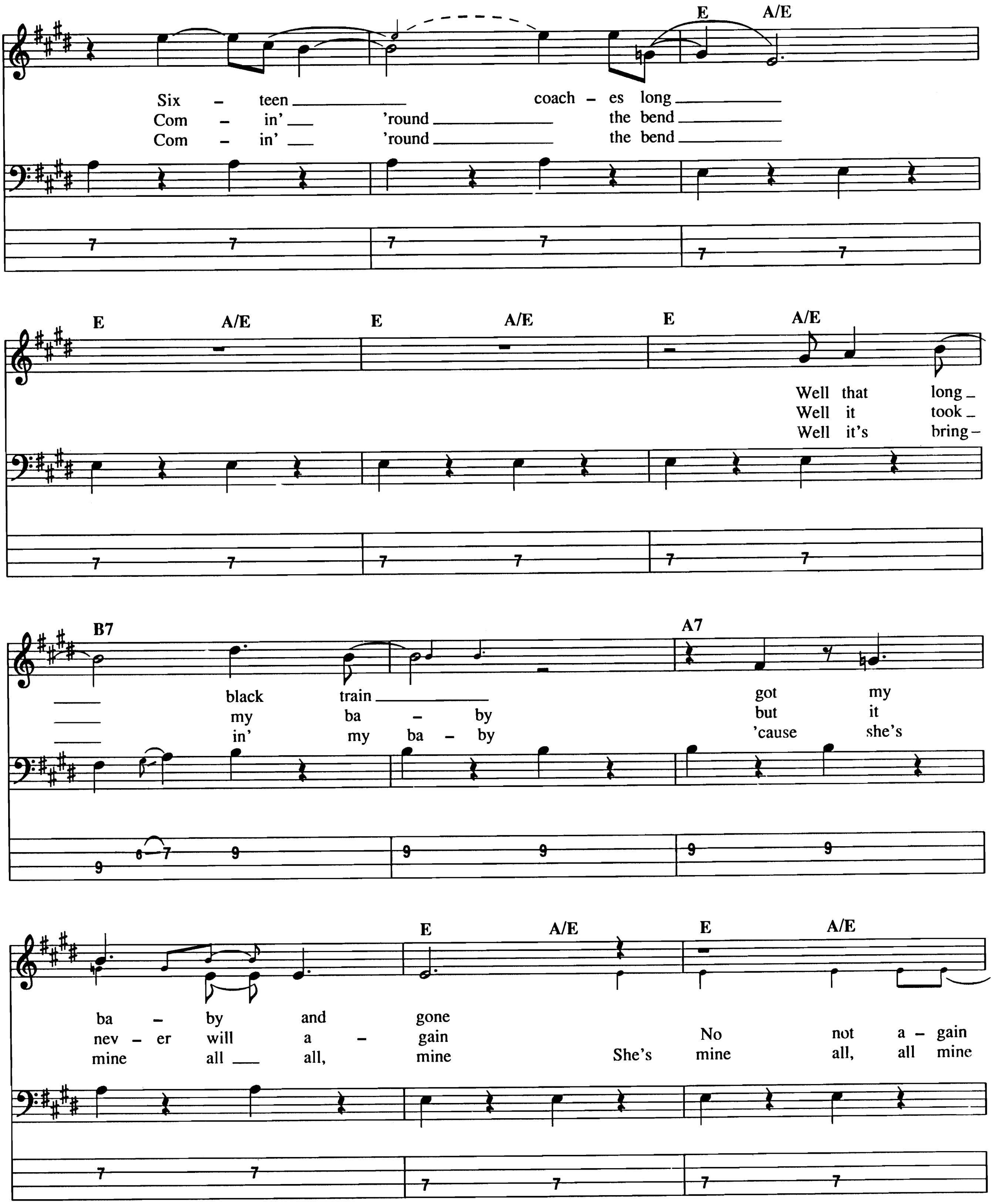
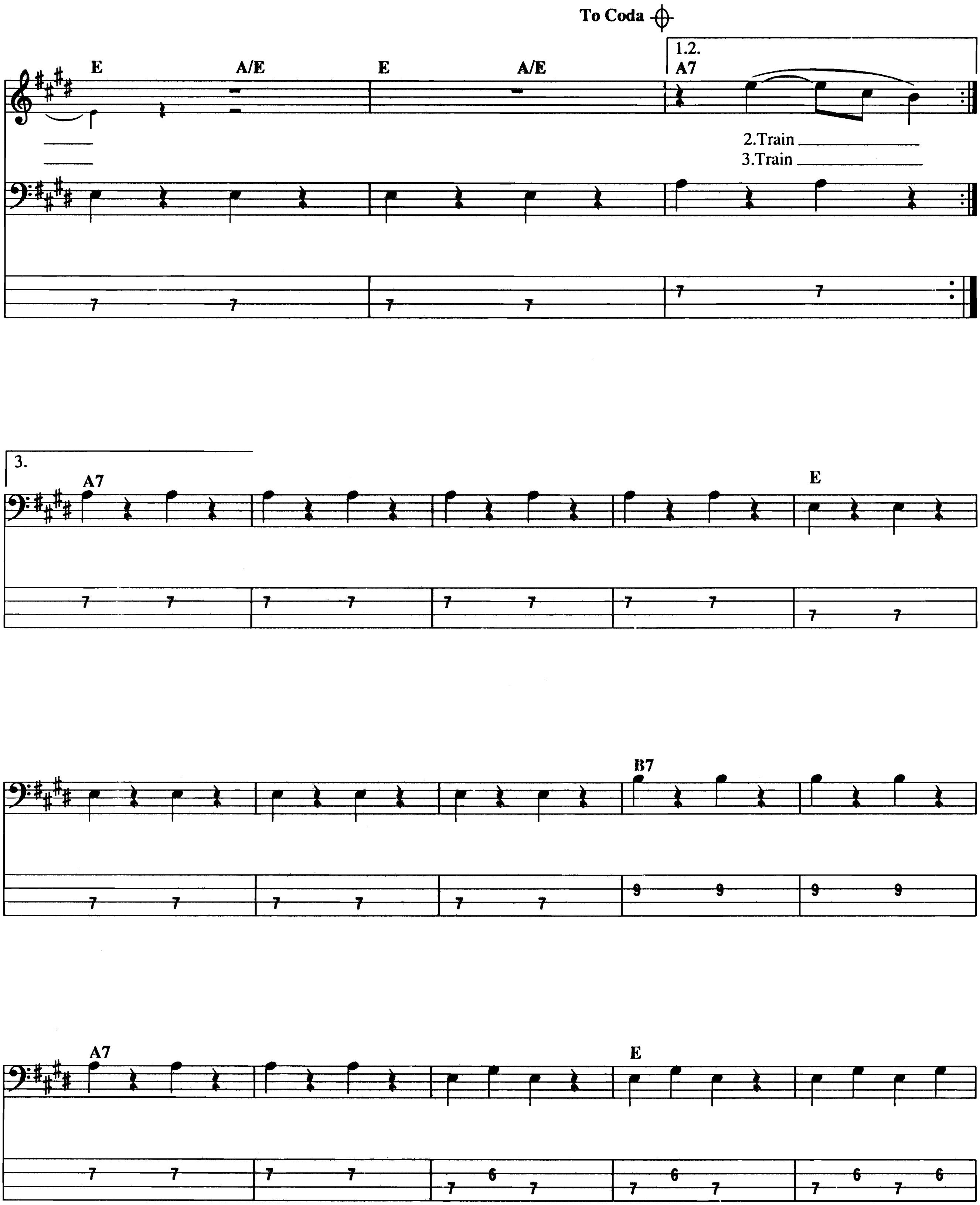
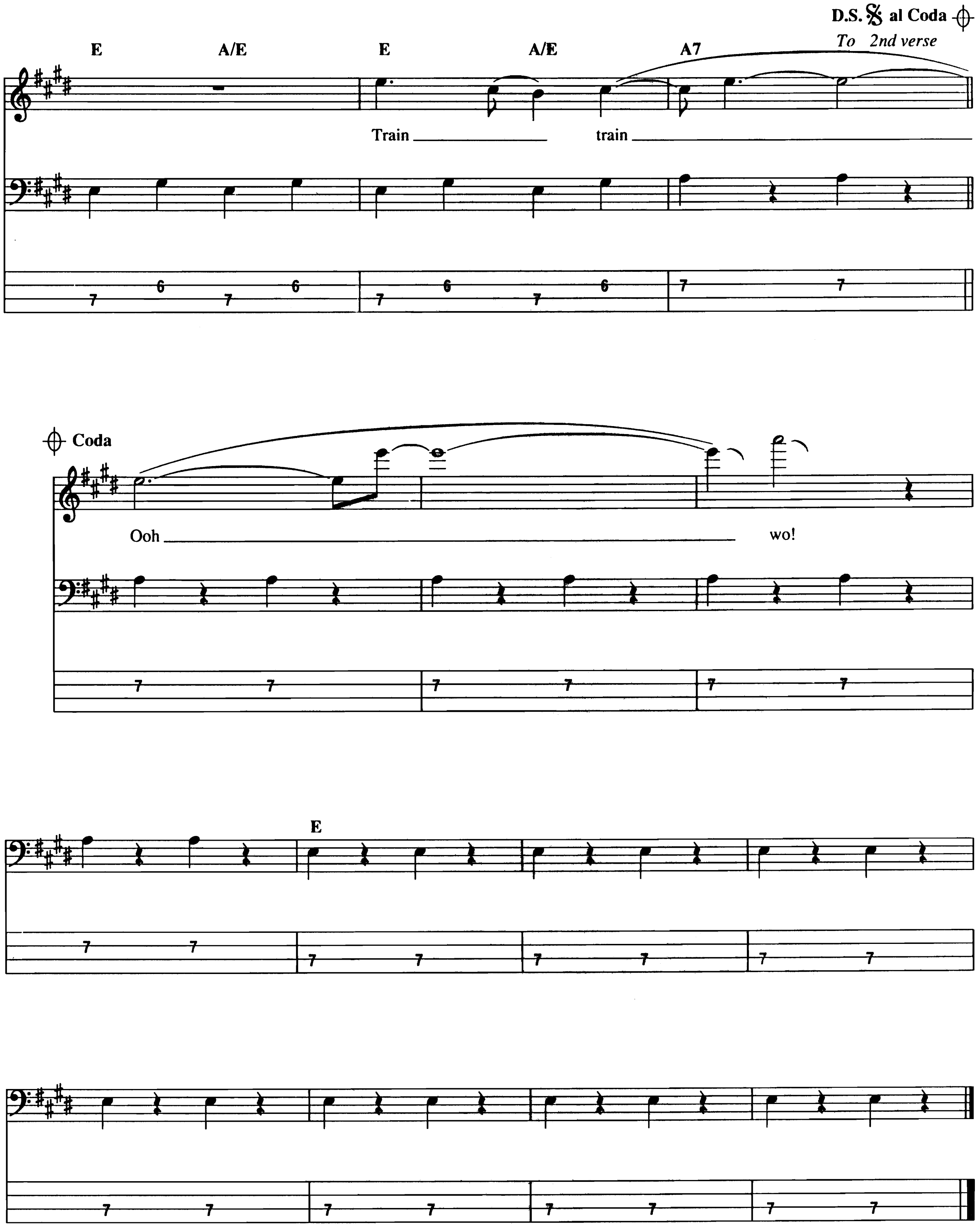
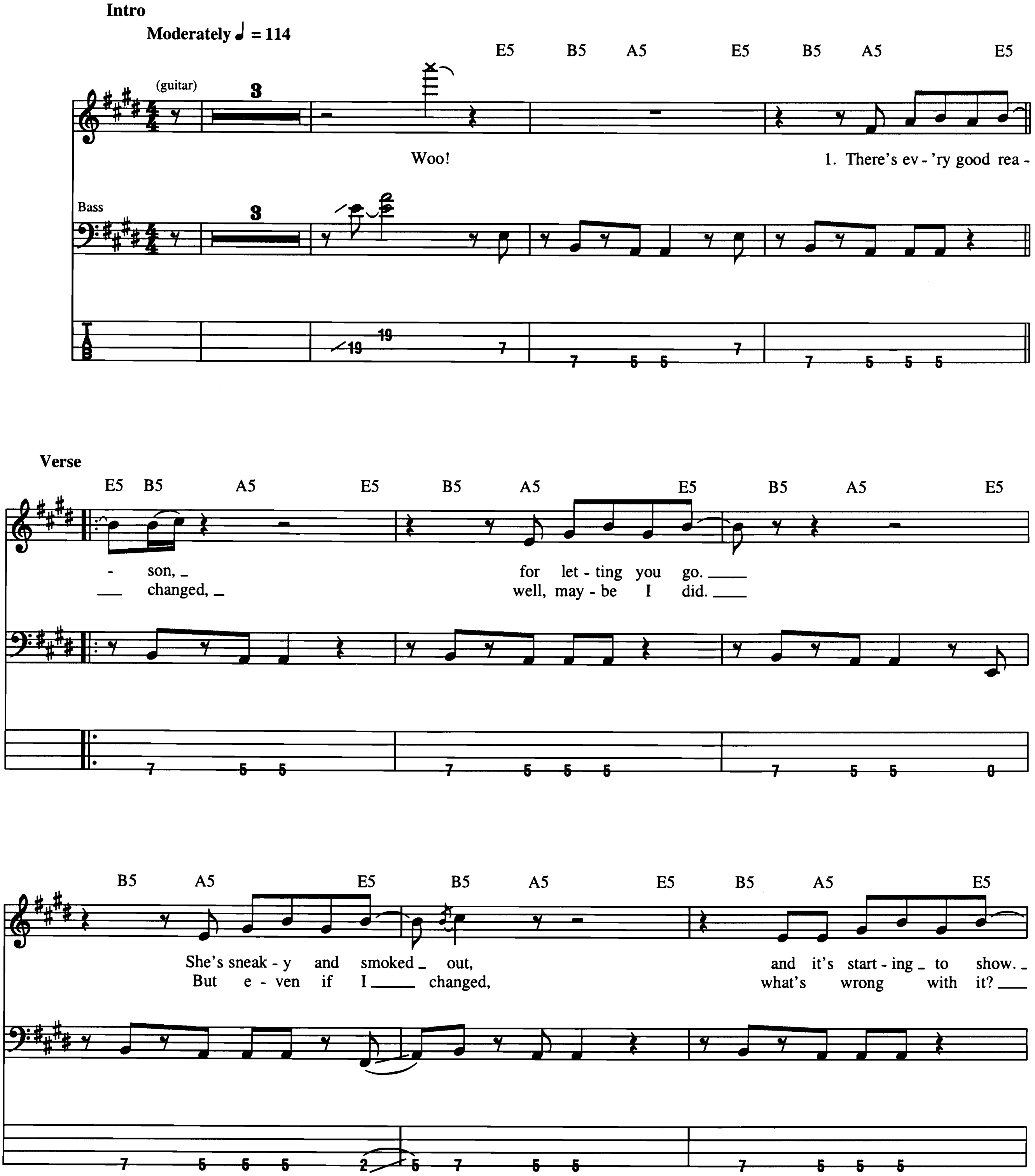

E A/E
Six - teen coach - es long
Com - in' 'round the bend
Com - in' 'round the bend
7 7 7 7 7 7
E A/E E A/E E A/E
Well that long
Well it took
Well it's bring -
7 7 7 7 7 7
B7 A7
black train got my
my ba - by but it
in' my ba - by 'cause she's
9 6 7 9 9 9 9 9
E A/E E A/E
ba - by and gone
nev - er will a - gain No not a - gain
mine all all, mine She's mine all, all mine
7 7 7 7 7 7


To Coda
1.2.
E
A/E
E
A/E
A7
2.Train
3.Train
3.
A7
E
B7
A7
E


D.S. 𝄋 al Coda
To 2nd verse
E
A/E
E
A/E
A7
Train
train
Coda
Ooh
wo!
E

Never Let You Go

Words and Music by Stephan Jenkins



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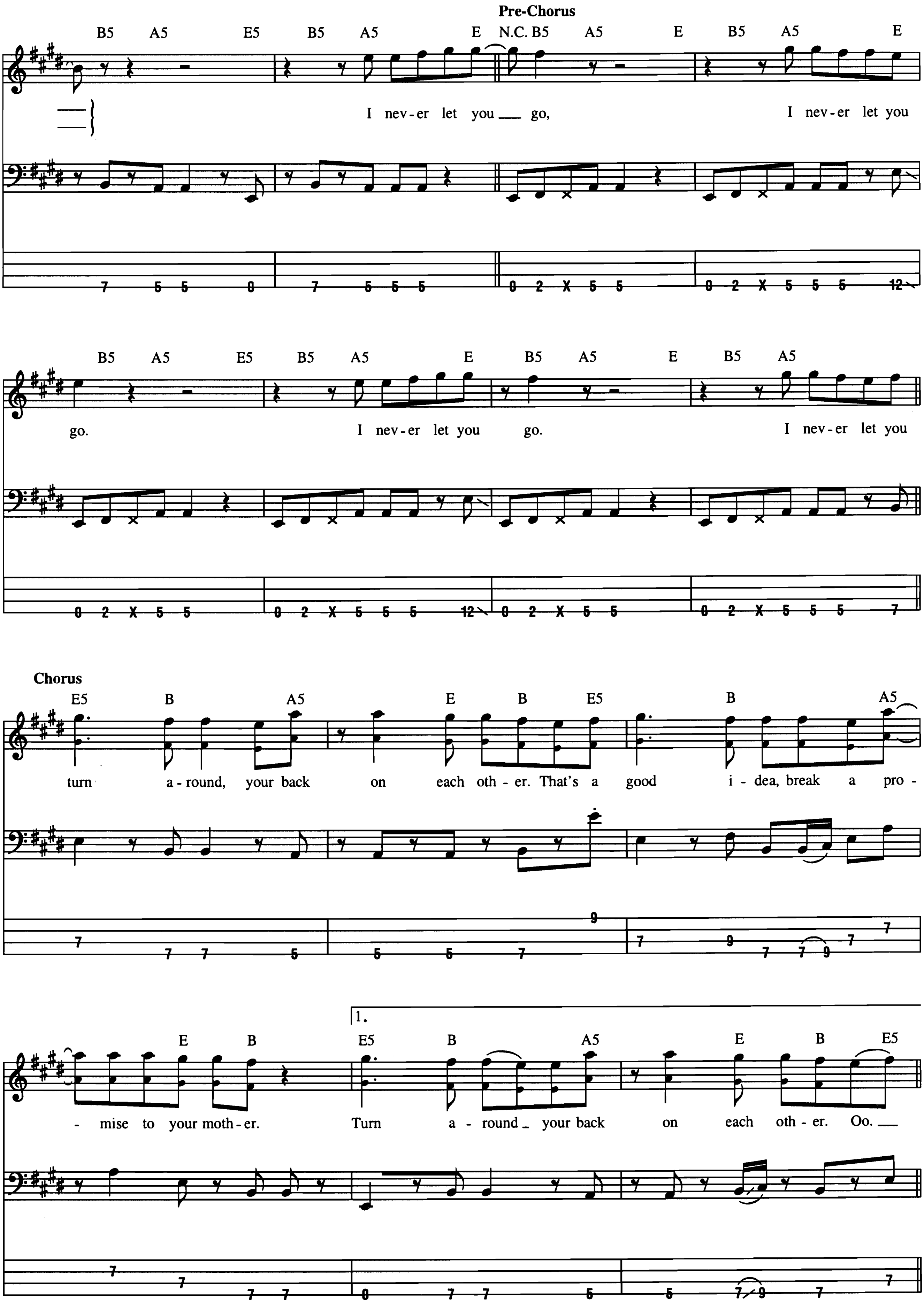
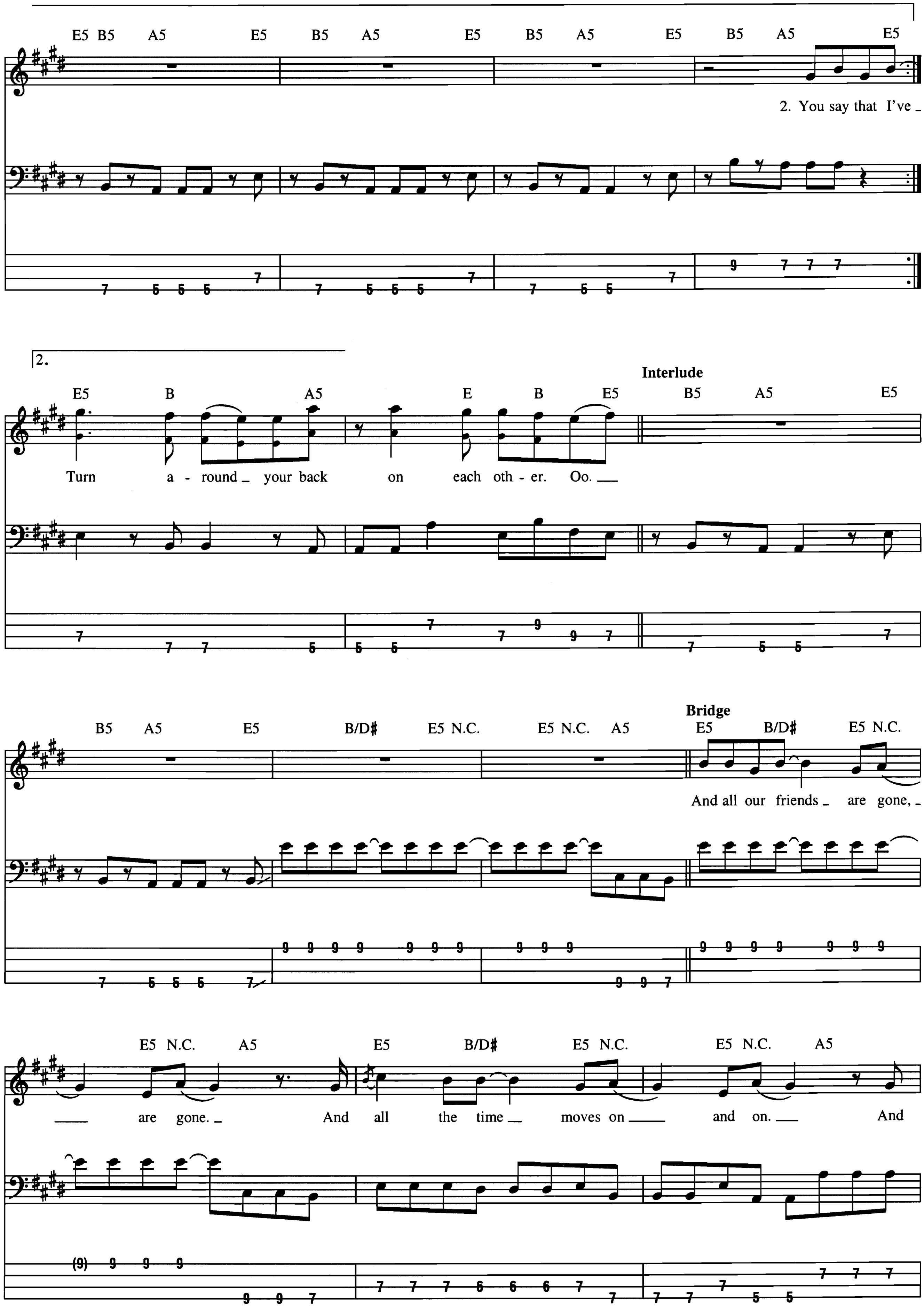
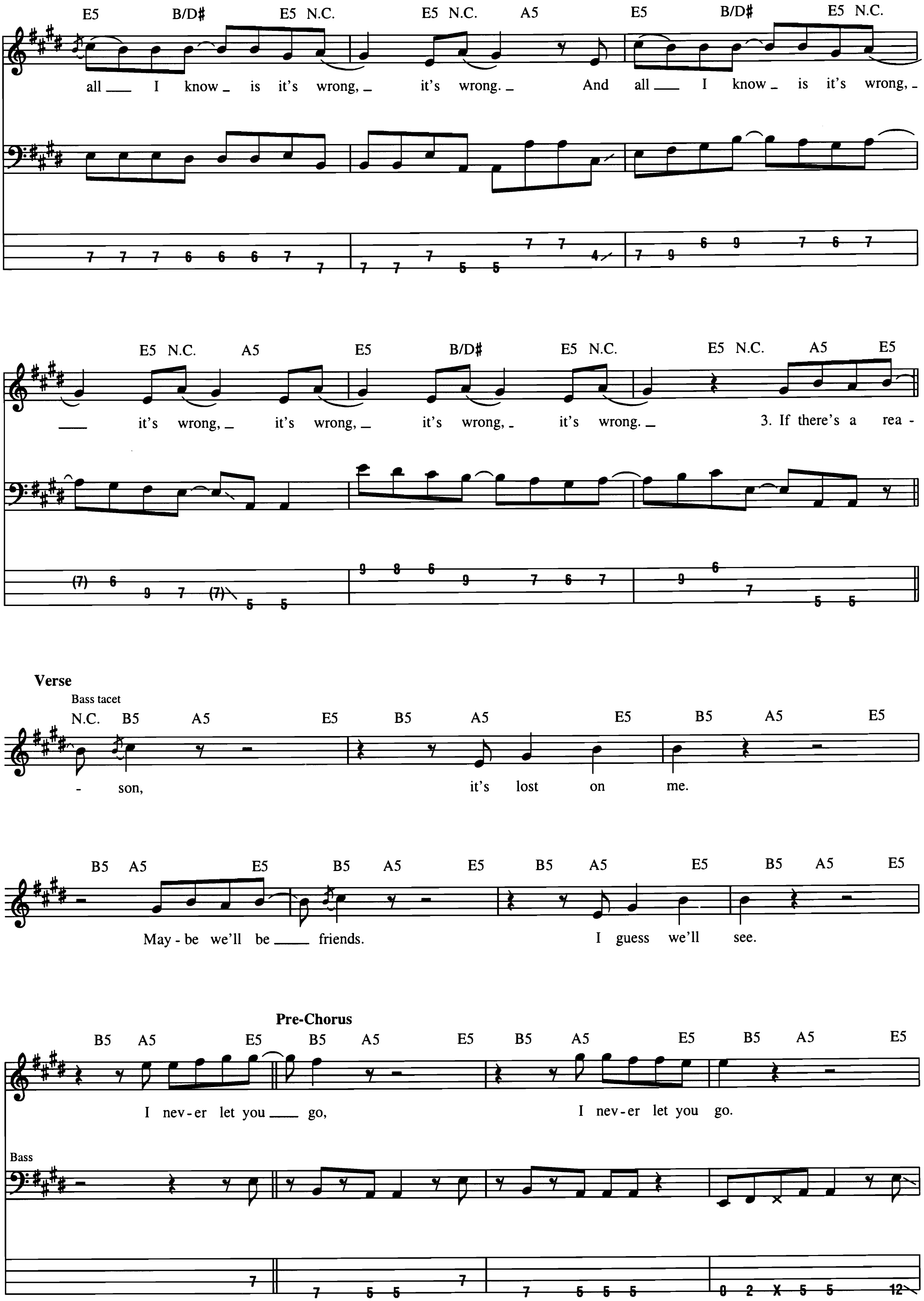
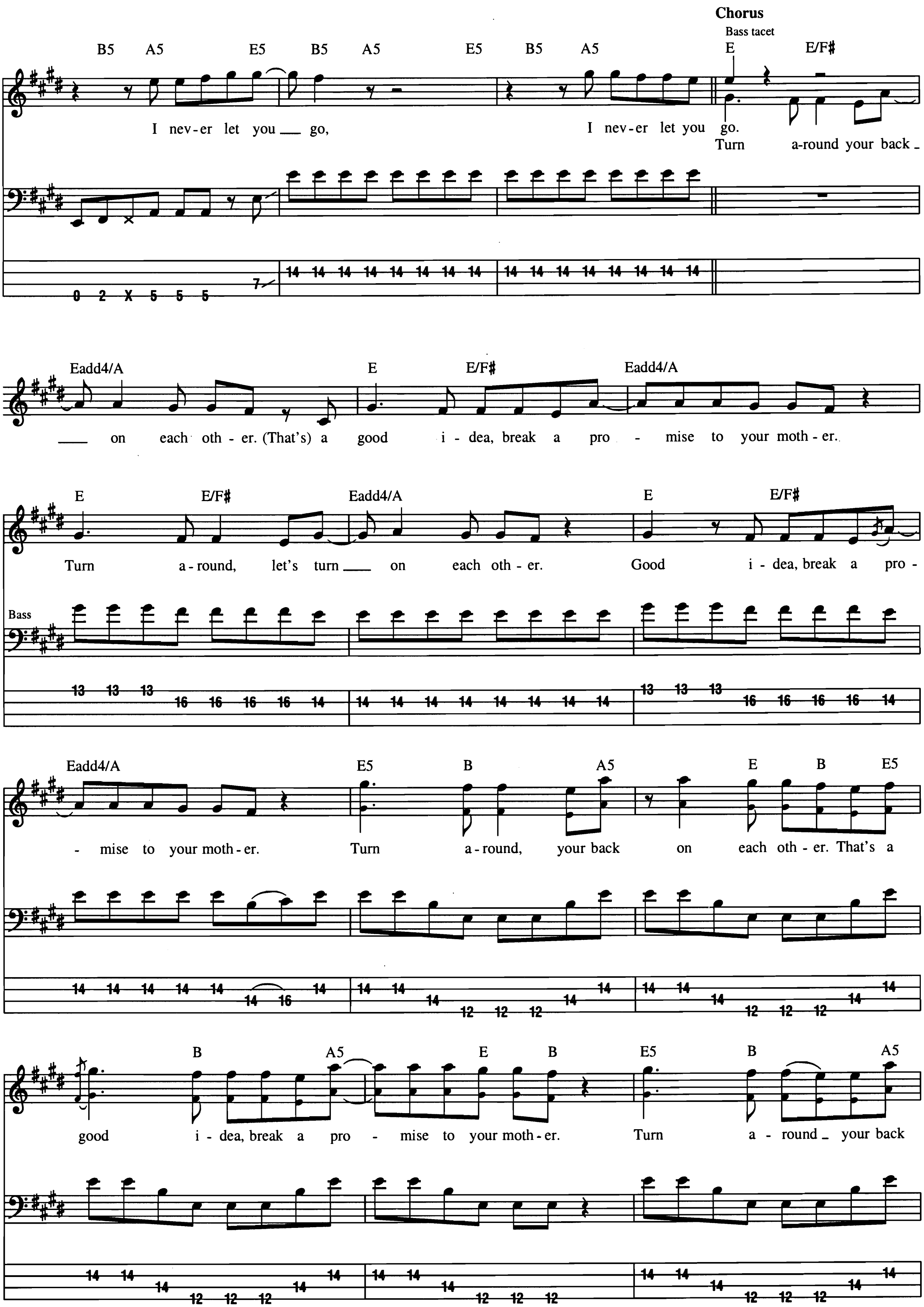
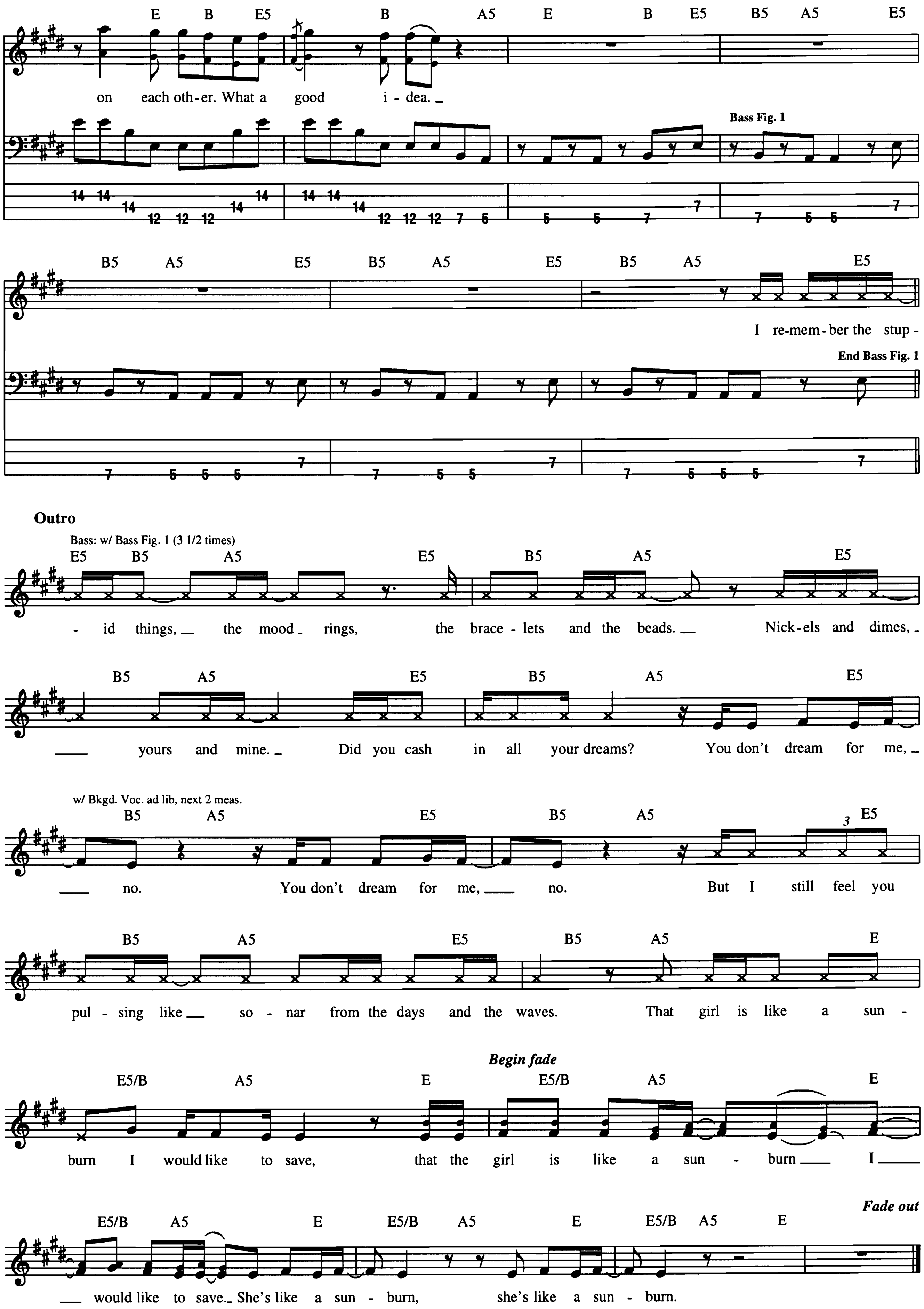

Pre-Chorus
B5 A5 E5 B5 A5 E N.C. B5 A5 E B5 A5 E
I nev-er let you ___ go, I nev-er let you
B5 A5 E5 B5 A5 E B5 A5 E B5 A5
go. I nev-er let you go. I nev-er let you
Chorus
E5 B A5 E B E5 B A5
turn a-round, your back on each oth-er. That's a good i-dea, break a pro-
E B E5 B A5 E B E5
-mise to your moth-er. Turn a-round _ your back on each oth-er. Oo. ___
1.


E5 B5 A5 E5 B5 A5 E5 B5 A5 E5 B5 A5 E5
2. You say that I've
2.
E5 B A5 E B E5
Interlude
B5 A5 E5
Turn a - round your back on each oth - er. Oo.
B5 A5 E5 B/D♯ E5 N.C. E5 N.C. A5
Bridge
E5 B/D♯ E5 N.C.
And all our friends are gone,
E5 N.C. A5 E5 B/D♯ E5 N.C. E5 N.C. A5
are gone. And all the time moves on and on. And


E5 B/D♯ E5 N.C. E5 N.C. A5 E5 B/D♯ E5 N.C.
all I know is it's wrong, it's wrong. And all I know is it's wrong,
E5 N.C. A5 E5 B/D♯ E5 N.C. E5 N.C. A5 E5
it's wrong, it's wrong, it's wrong, it's wrong. 3. If there's a rea -
Verse
Bass tacet
N.C. B5 A5 E5 B5 A5 E5 B5 A5 E5
- son, it's lost on me.
B5 A5 E5 B5 A5 E5 B5 A5 E5 B5 A5 E5
May - be we'll be friends. I guess we'll see.
Pre-Chorus
B5 A5 E5 B5 A5 E5 B5 A5 E5 B5 A5 E5
I nev - er let you go, I nev - er let you go.
Bass


Chorus
Bass tacet
B5 A5 E5 B5 A5 E5 B5 A5 E E/F♯
I nev-er let you __ go, I nev-er let you go.
Turn a-round your back _
Eadd4/A E E/F♯ Eadd4/A
__ on each oth - er. (That's) a good i - dea, break a pro - mise to your moth - er.
E E/F♯ Eadd4/A E E/F♯
Turn a-round, let's turn __ on each oth - er. Good i - dea, break a pro -
Bass
Eadd4/A E5 B A5 E B E5
- mise to your moth - er. Turn a - round, your back on each oth - er. That's a
B A5 E B E5 B A5
good i - dea, break a pro - mise to your moth - er. Turn a - round _ your back

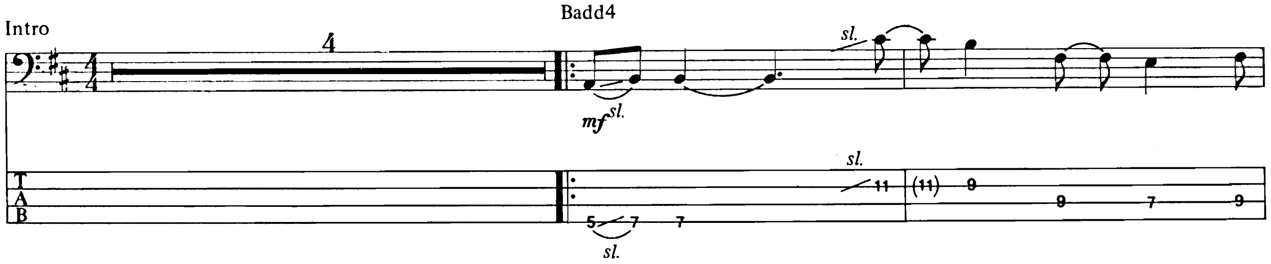

E B E5 B A5 E B E5 B5 A5 E5
on each oth-er. What a good i - dea.
Bass Fig. 1
B5 A5 E5 B5 A5 E5 B5 A5 E5
I re-mem-ber the stup -
End Bass Fig. 1
Outro
Bass: w/ Bass Fig. 1 (3 1/2 times)
E5 B5 A5 E5 B5 A5 E5
- id things, the mood rings, the brace - lets and the beads. Nick-els and dimes,
B5 A5 E5 B5 A5 E5
yours and mine. Did you cash in all your dreams? You don't dream for me,
w/ Bkgd. Voc. ad lib, next 2 meas.
B5 A5 E5 B5 A5 E5
no. You don't dream for me, no. But I still feel you
B5 A5 E5 B5 A5 E
pul - sing like so - nar from the days and the waves. That girl is like a sun -
Begin fade
E5/B A5 E E5/B A5 E
burn I would like to save, that the girl is like a sun - burn I
Fade out
E5/B A5 E E5/B A5 E E5/B A5 E
would like to save. She's like a sun - burn, she's like a sun - burn.

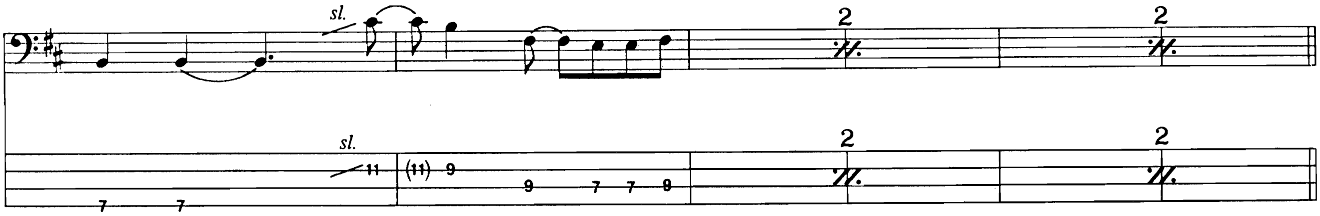
No Excuses

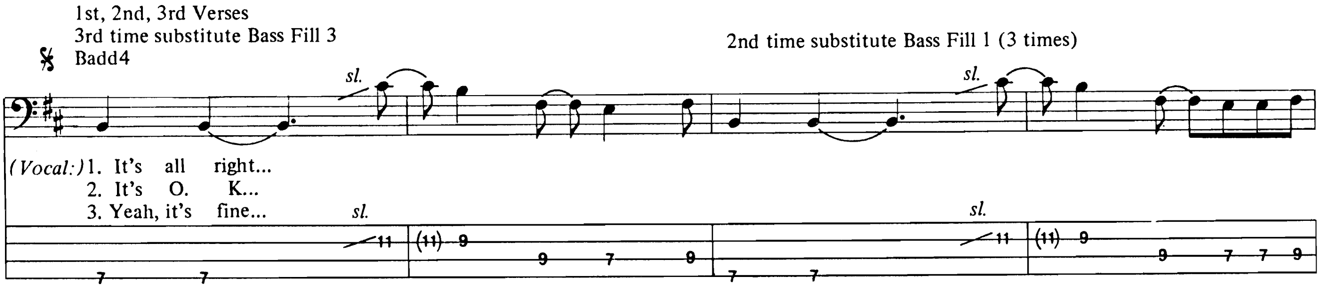
Written by Jerry Cantrell

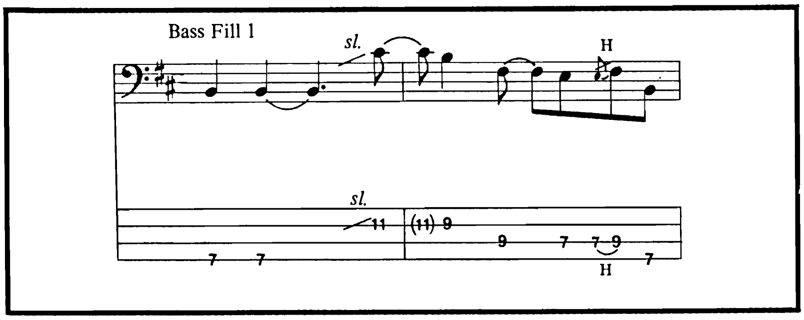
Tune down 1/2 step:
④= E♭ ②= D♭
③= A♭ ①= G♭

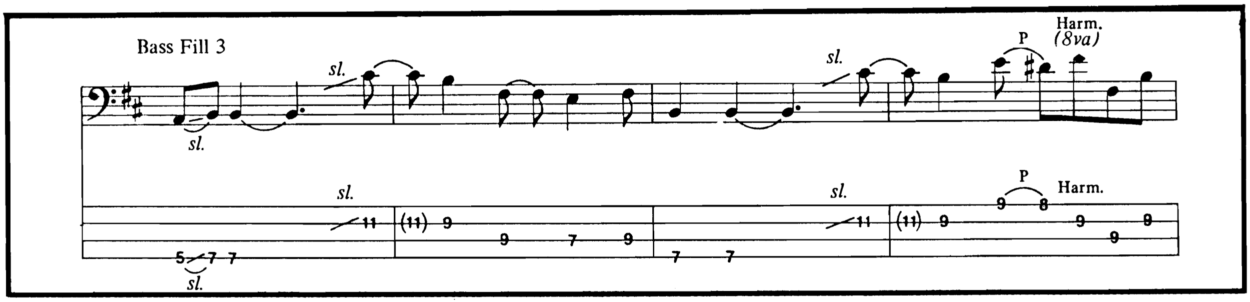
Moderate Rock ♩ = 114











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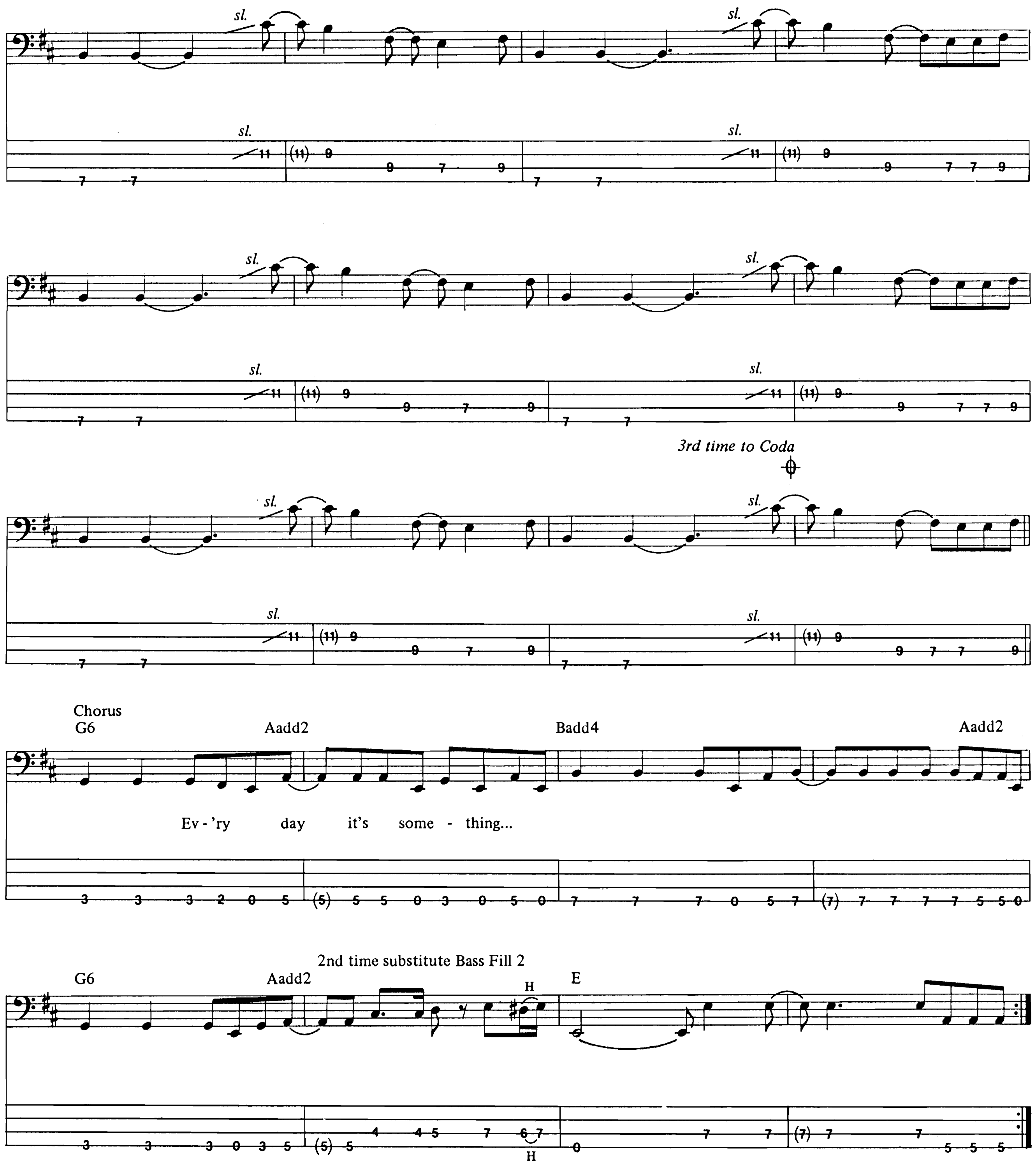
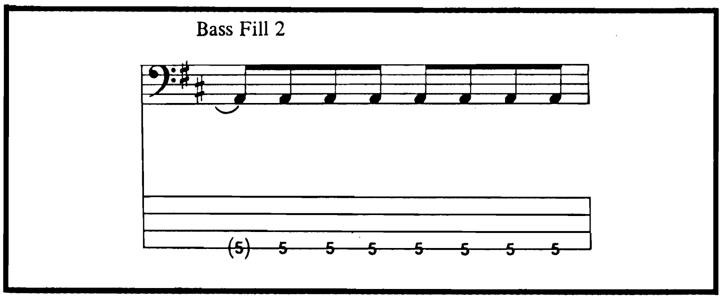
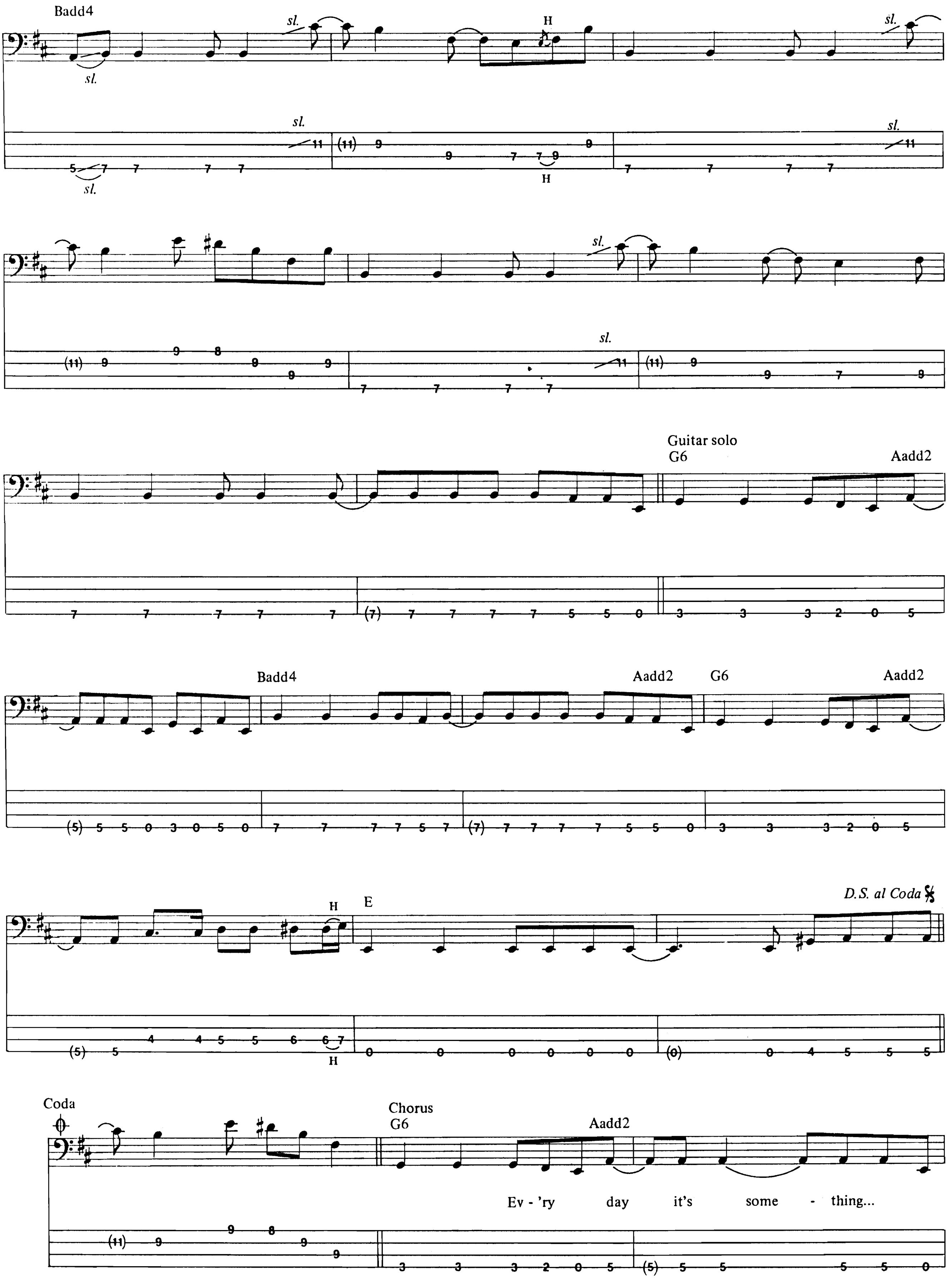
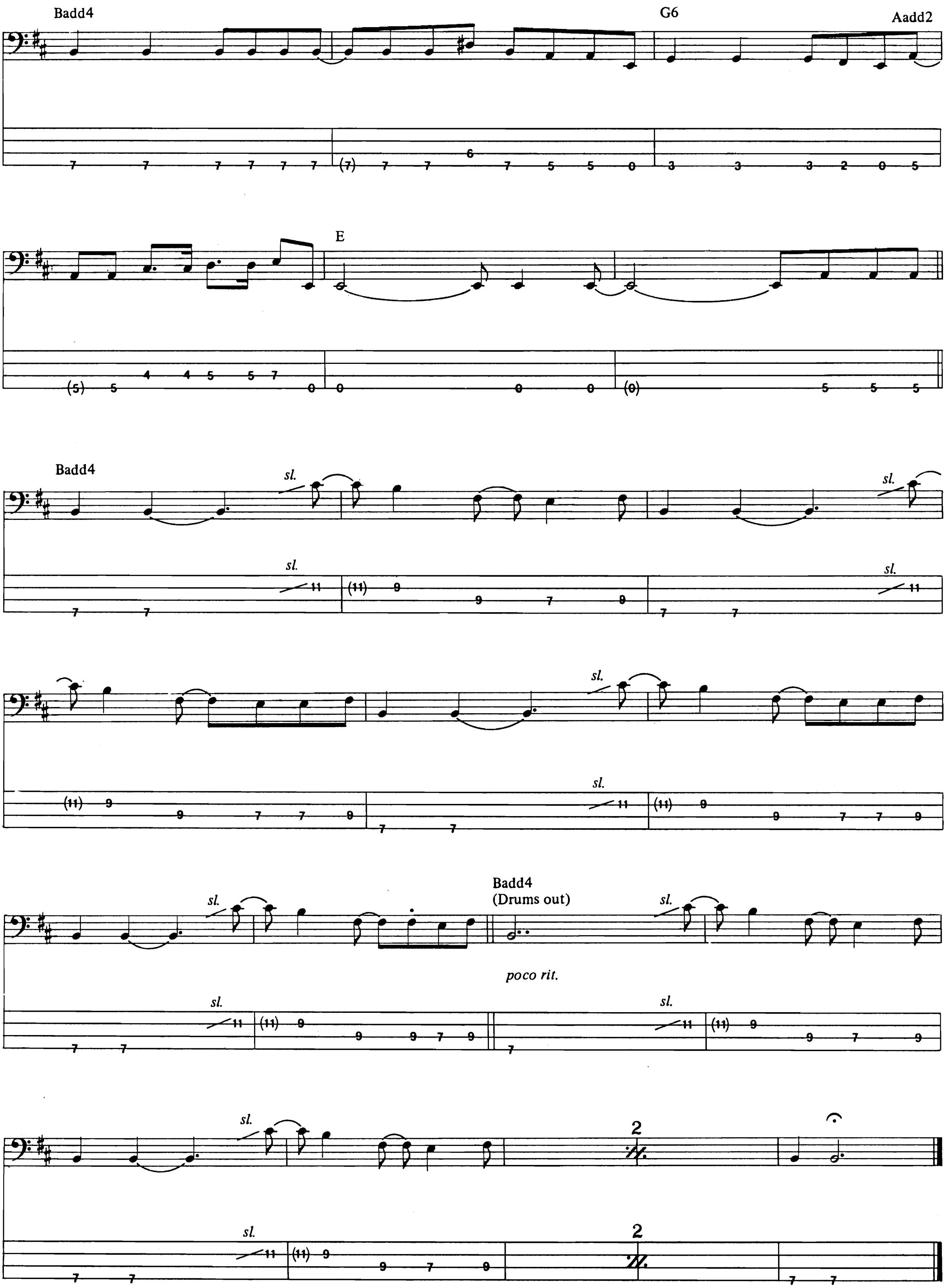

sl.
3rd time to Coda
Chorus
G6
Aadd2
Badd4
Aadd2
Ev - 'ry day it's some - thing...
2nd time substitute Bass Fill 2
G6
Aadd2
H
E


Bass Fill 2

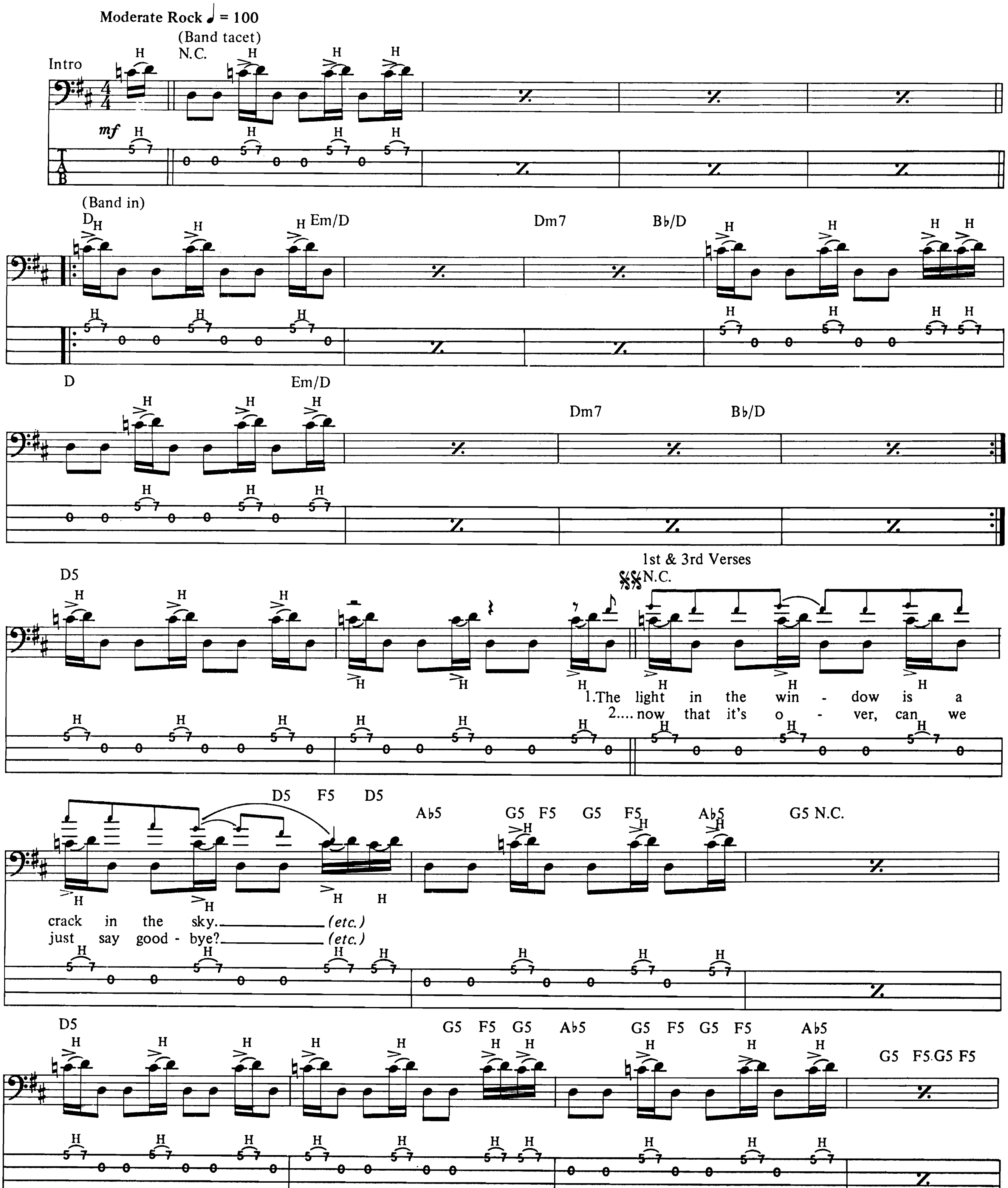

Badd4
sl.
H
Guitar solo
G6
Aadd2
Badd4
Aadd2
G6
Aadd2
H
E
D.S. al Coda
Coda
Chorus
G6
Aadd2
Ev - 'ry day it's some - thing...


Badd4
G6
Aadd2
E
Badd4
sl.
Badd4
(Drums out)
poco rit.
2

No More Tears

Words and Music by Ozzy Osbourne, Zakk Wylde, Randy Castillo, Michael Inez and John Purdell

Tune down:
④ = D♭ ② = D♭
③ = A♭ ① = G♭



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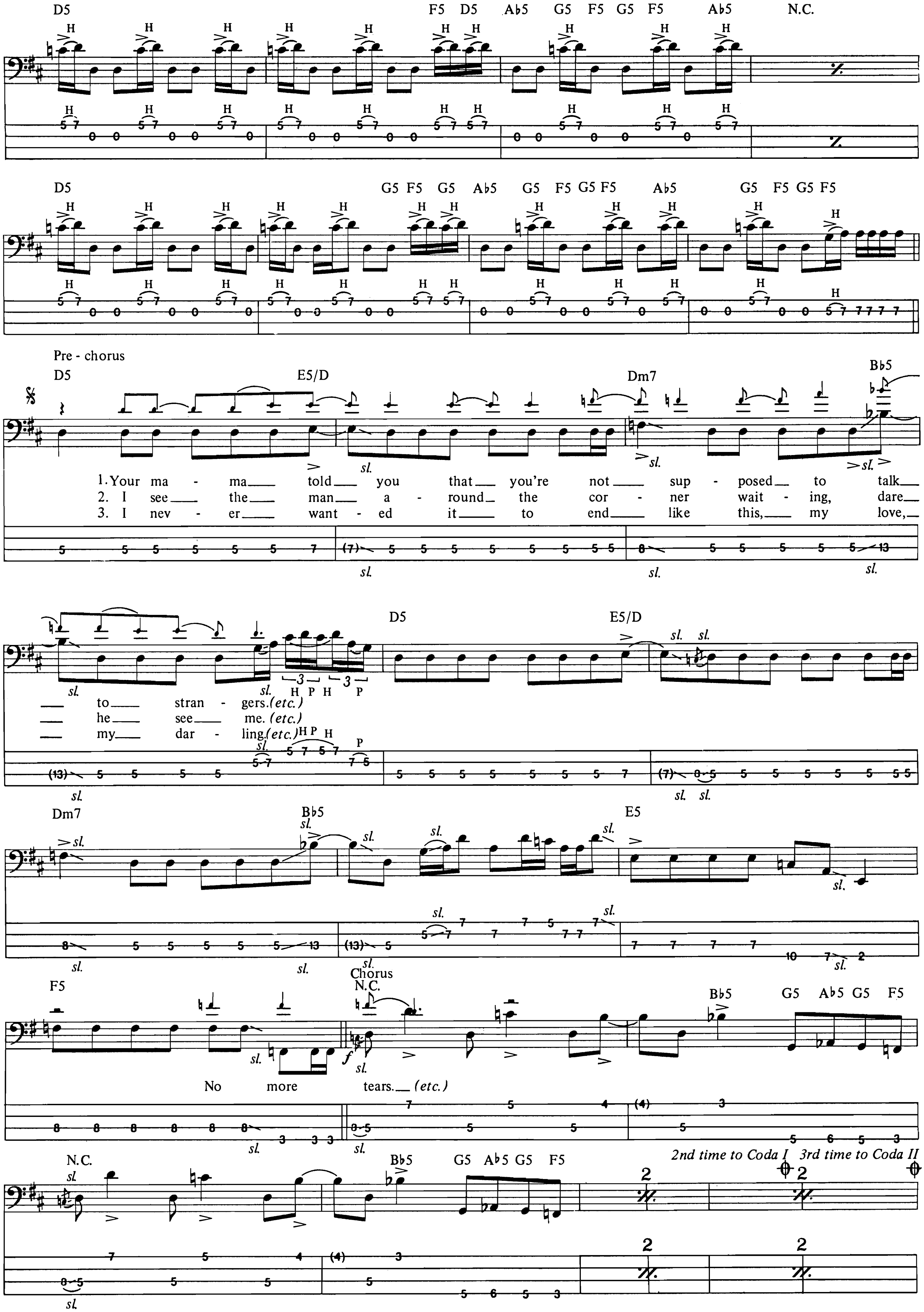
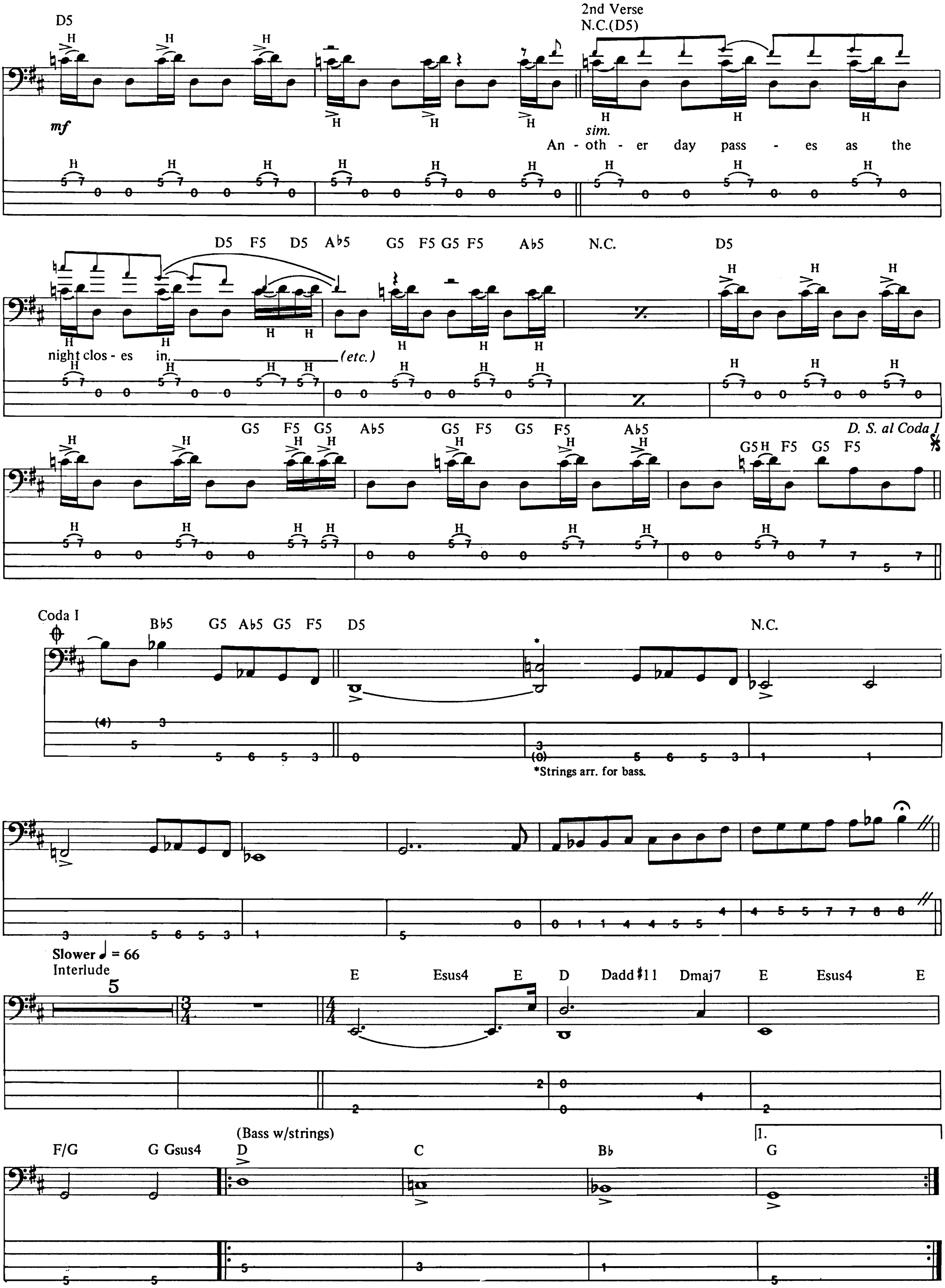
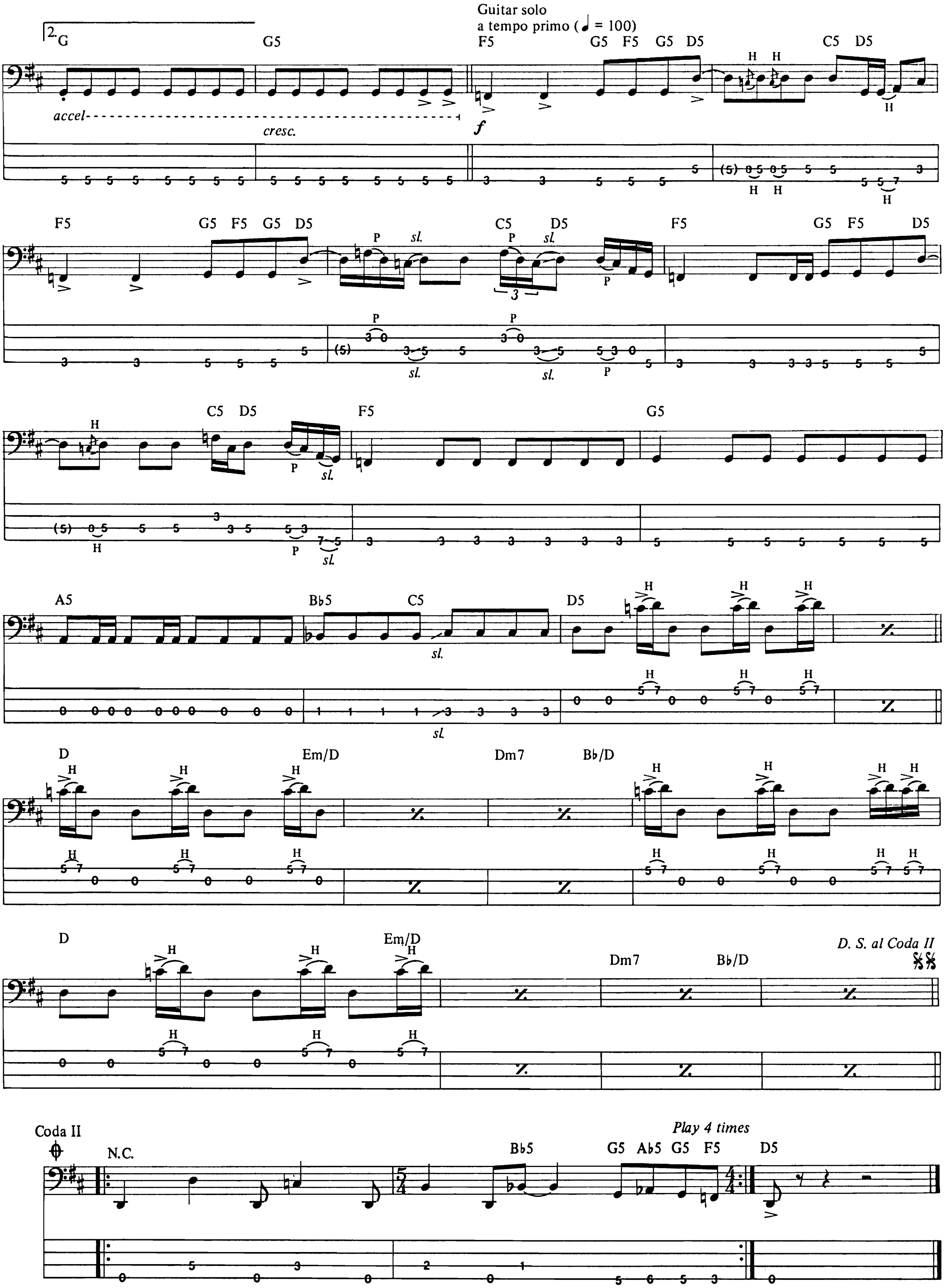
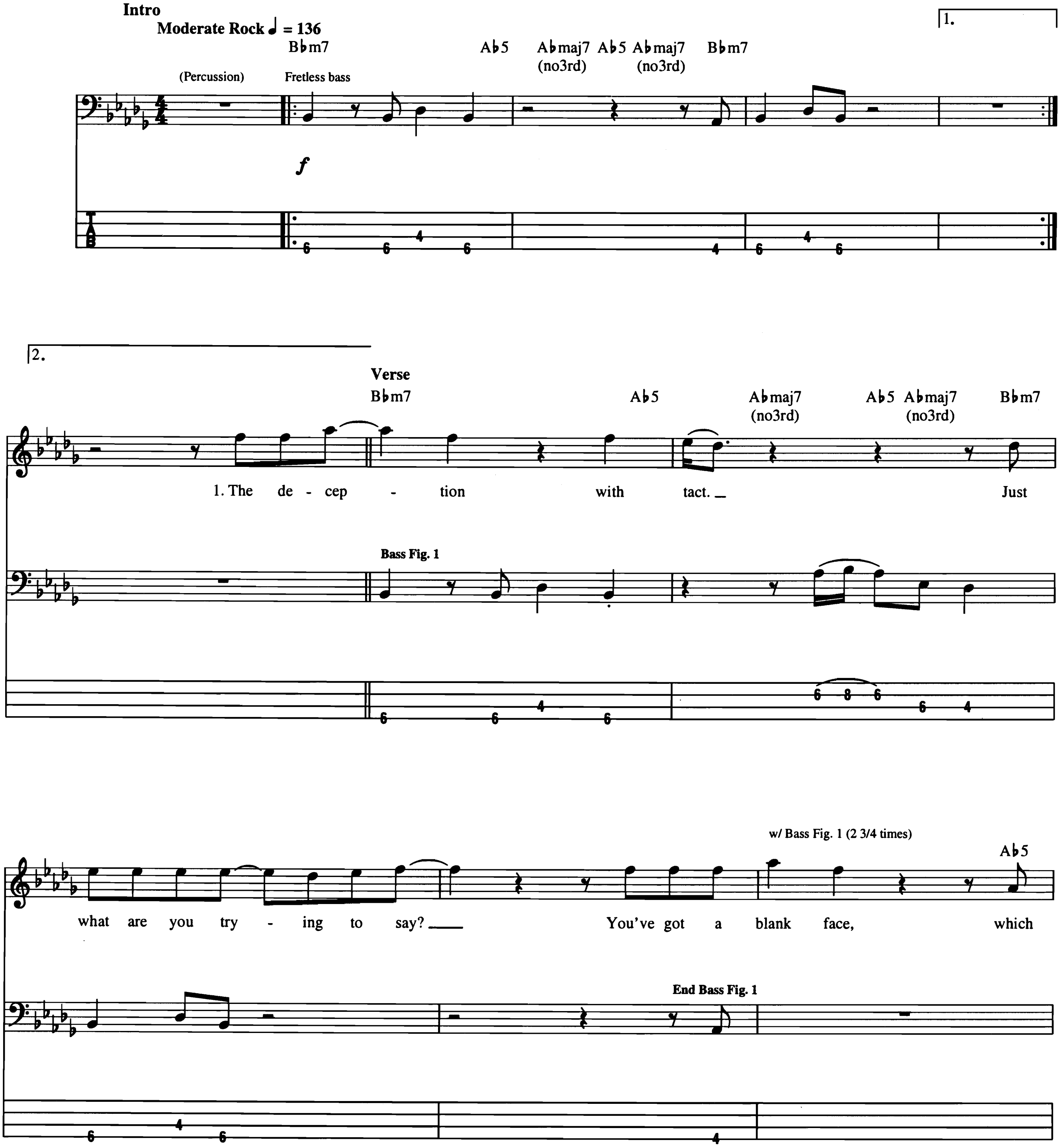

D5
F5 D5 A♭5 G5 F5 G5 F5 A♭5 N.C.
D5
G5 F5 G5 A♭5 G5 F5 G5 F5 A♭5 G5 F5 G5 F5
Pre-chorus
D5 E5/D Dm7 B♭5
1. Your mama told you that you're not supposed to talk to strangers. (etc.)
2. I see the man around the corner waiting, dare he see me. (etc.)
3. I never wanted it to end like this, my love, my darling. (etc.)
D5 E5/D
Dm7 B♭5 E5
F5
Chorus
N.C.
No more tears. (etc.)
B♭5 G5 A♭5 G5 F5
N.C. B♭5 G5 A♭5 G5 F5
2nd time to Coda I 3rd time to Coda II


2nd Verse
N.C.(D5)
D5
mf
sim.
An - oth - er day pass - es as the
night clos - es in. (etc.)
D5 F5 D5 A♭5 G5 F5 G5 F5 A♭5 N.C.
D5
G5 F5 G5 A♭5 G5 F5 G5 F5 A♭5
G5 F5 G5 F5
D. S. al Coda I
Coda I
B♭5 G5 A♭5 G5 F5 D5
N.C.
*Strings arr. for bass.
Slower ♩ = 66
Interlude
E Esus4 E D Dadd♯11 Dmaj7 E Esus4 E
F/G G Gsus4
(Bass w/strings)
D C B♭
1.
G


Guitar solo
a tempo primo (♩ = 100)
2.
G
G5
accel
cresc.
F5 G5 F5 G5 D5
f
C5 D5
F5 G5 F5 G5 D5
C5 D5
F5 G5 F5 D5
C5 D5
F5
G5
A5
B♭5 C5
D5
D
Em/D
Dm7
B♭/D
D
Em/D
Dm7
B♭/D
D. S. al Coda II
Coda II
N.C.
B♭5
G5 A♭5 G5 F5
Play 4 times
D5

One Thing Leads to Another

Words and Music by Cy Curnin, Jamie West-Oram, Adam Woods, Rupert Greenall and Alfred Agius



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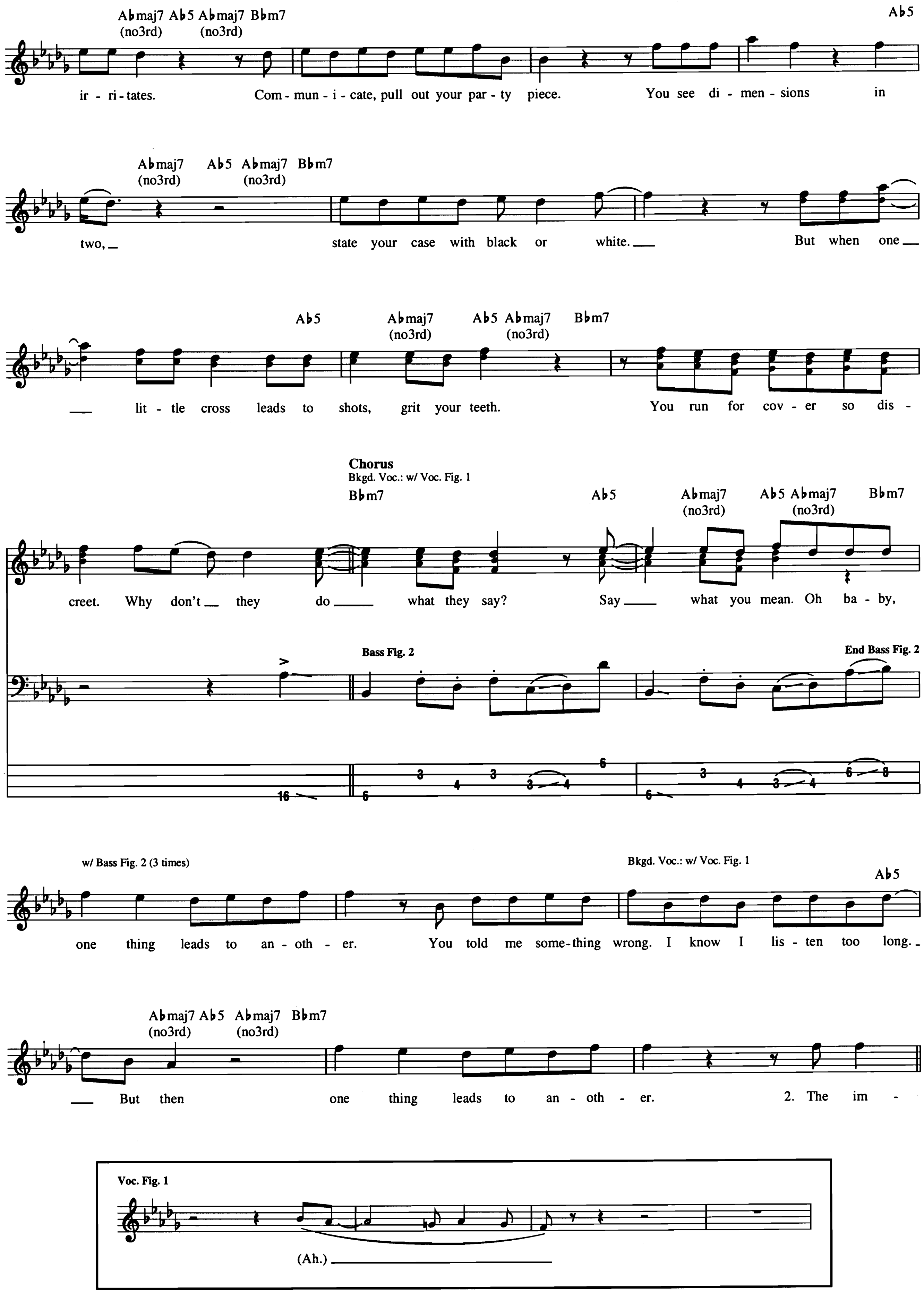
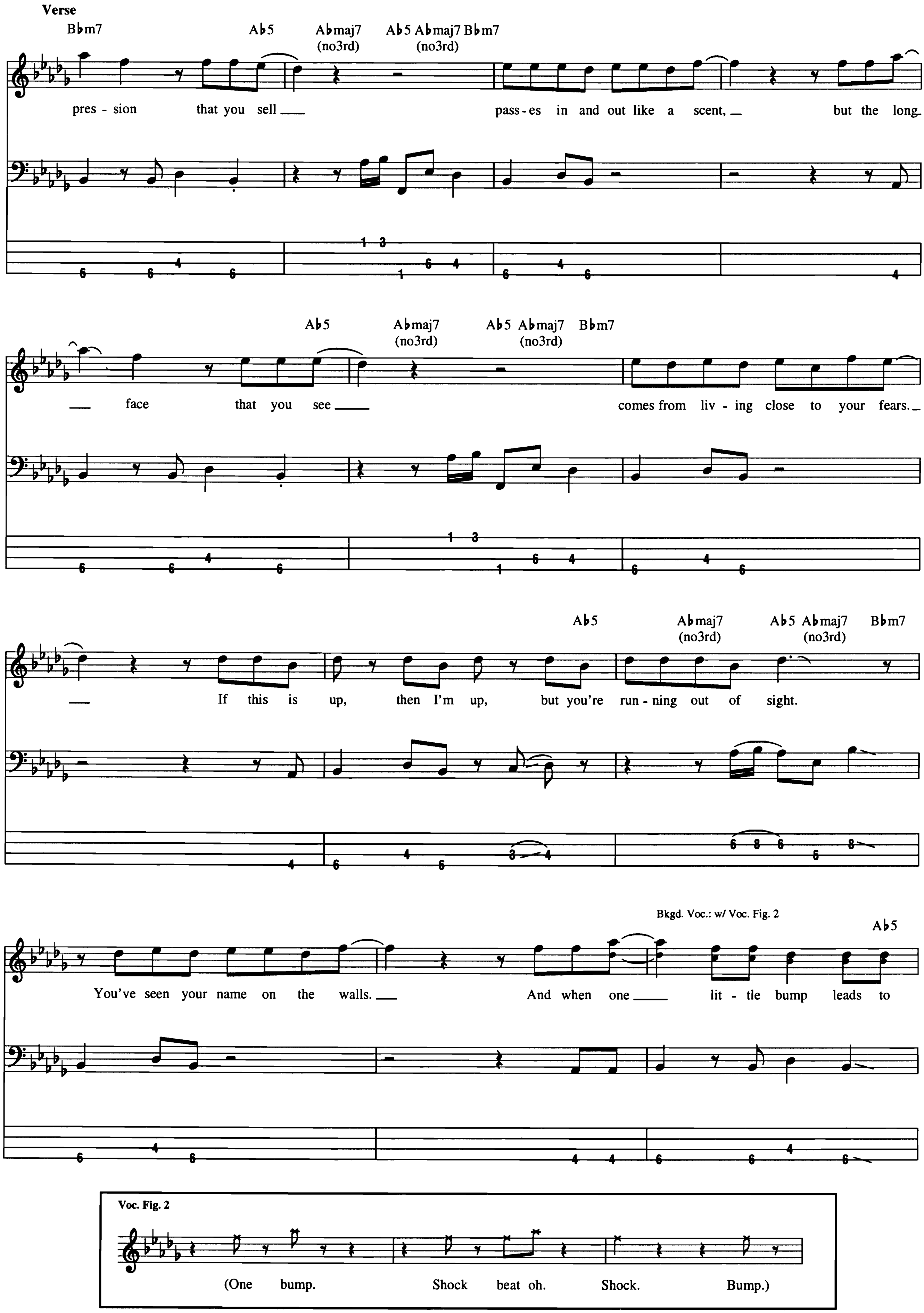
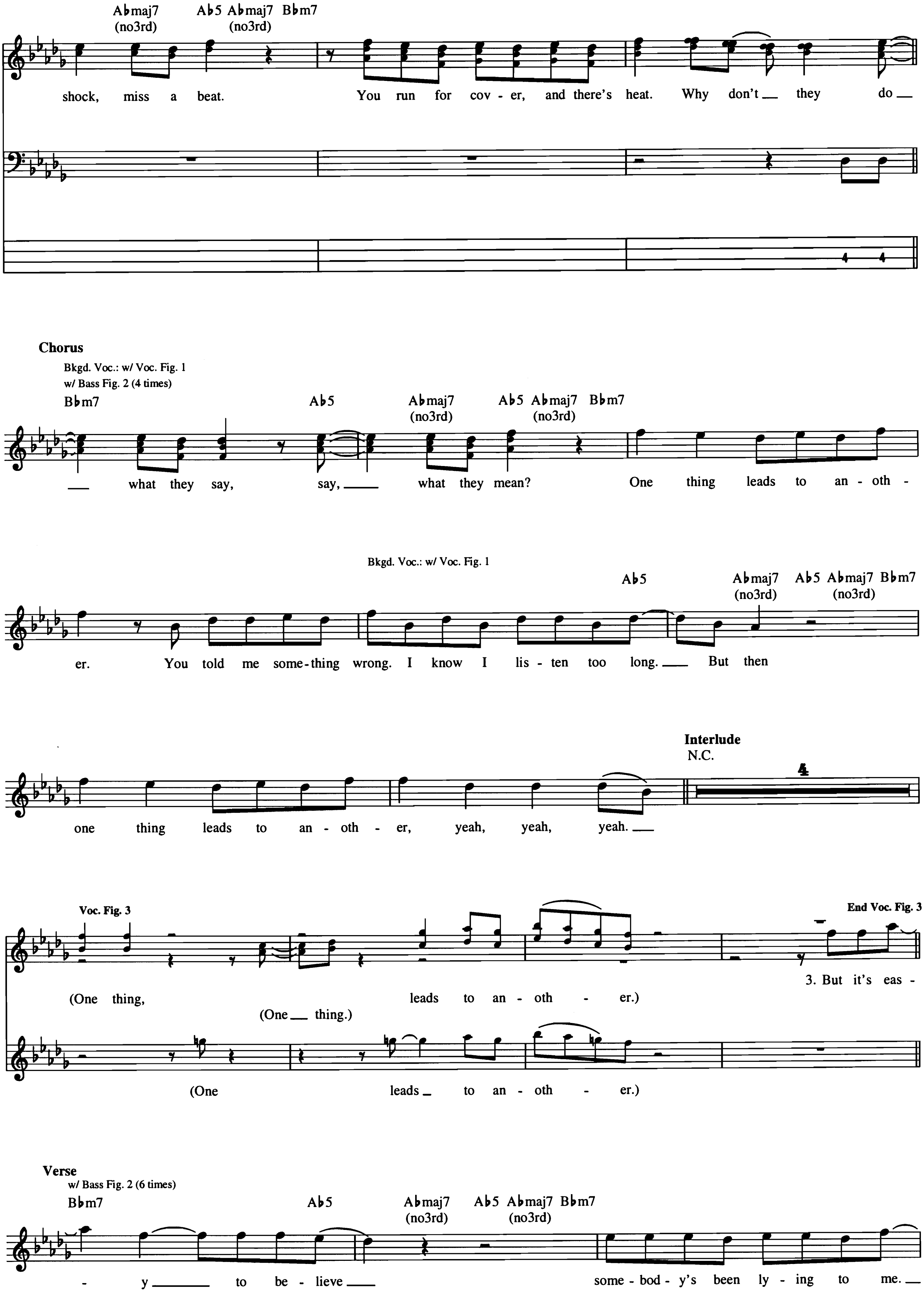
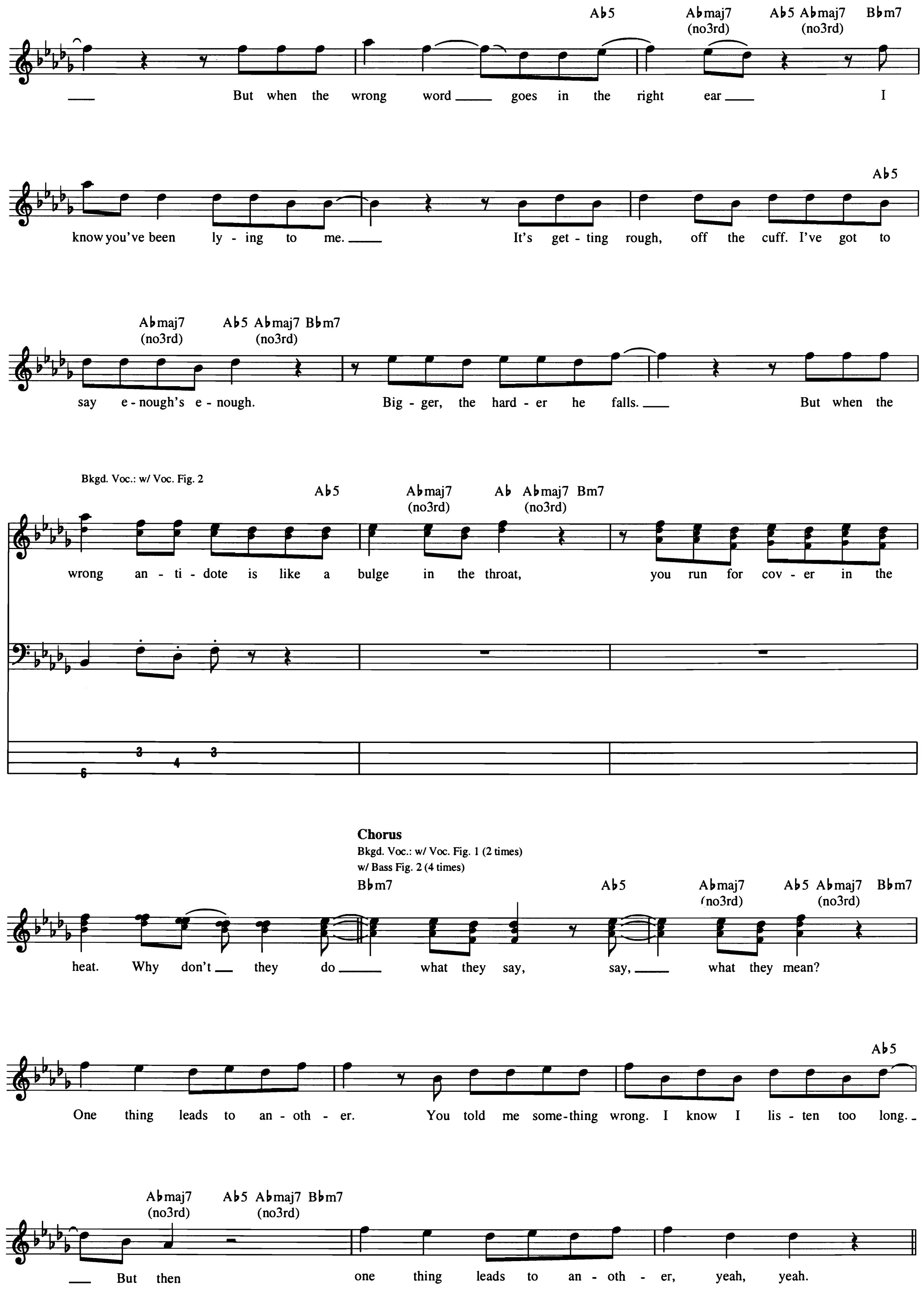
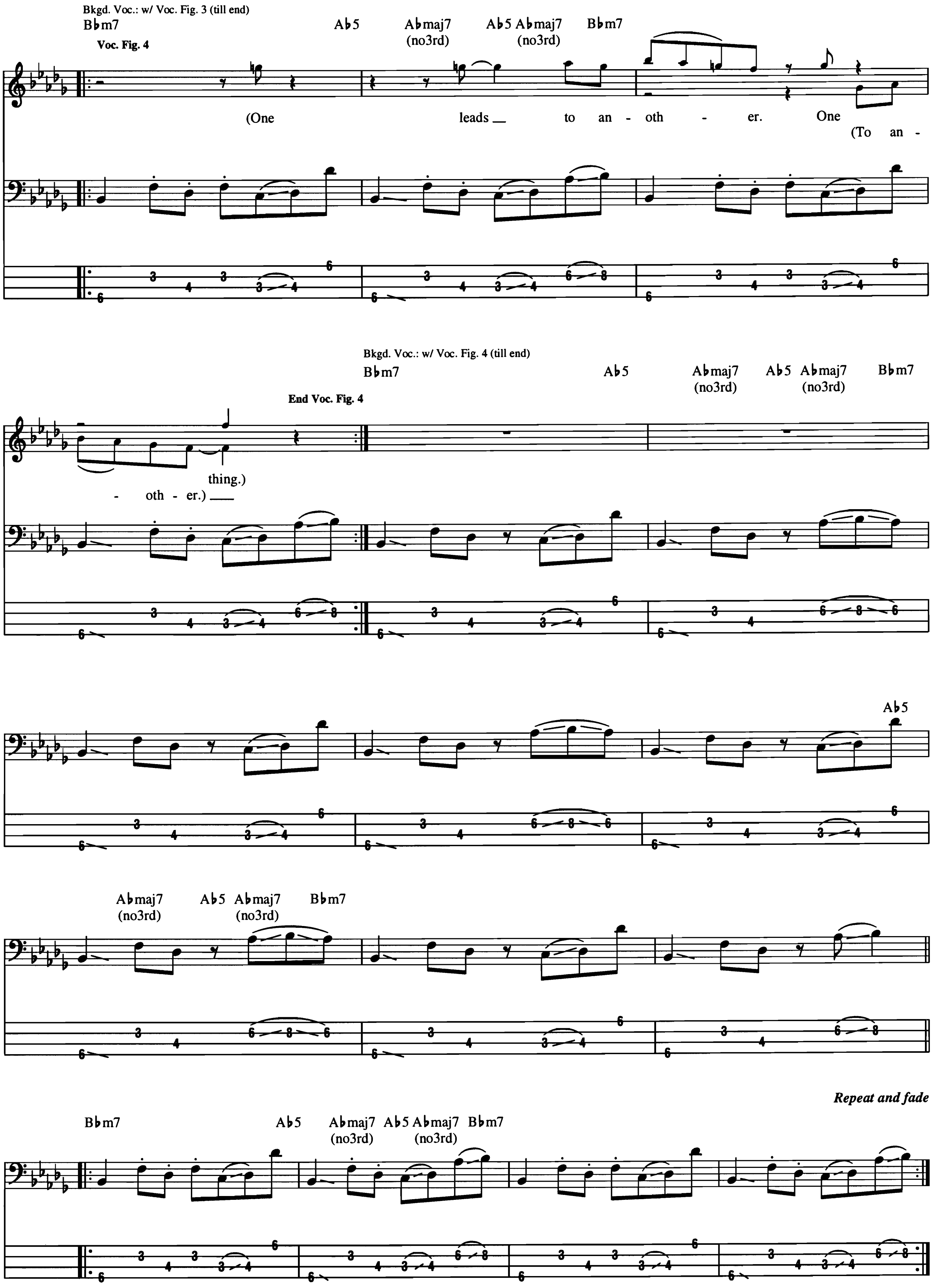

Abmaj7 Ab5 Abmaj7 Bbm7
(no3rd) (no3rd)
Ab5
ir - ri - tates. Com - mun - i - cate, pull out your par - ty piece. You see di - men - sions in
Abmaj7 Ab5 Abmaj7 Bbm7
(no3rd) (no3rd)
two, state your case with black or white. But when one
Ab5 Abmaj7 Ab5 Abmaj7 Bbm7
(no3rd) (no3rd)
lit - tle cross leads to shots, grit your teeth. You run for cov - er so dis -
Chorus
Bkgd. Voc.: w/ Voc. Fig. 1
Bbm7 Ab5 Abmaj7 Ab5 Abmaj7 Bbm7
(no3rd) (no3rd)
creet. Why don't they do what they say? Say what you mean. Oh ba - by,
Bass Fig. 2
End Bass Fig. 2
w/ Bass Fig. 2 (3 times)
Bkgd. Voc.: w/ Voc. Fig. 1
Ab5
one thing leads to an - oth - er. You told me some-thing wrong. I know I lis - ten too long.
Abmaj7 Ab5 Abmaj7 Bbm7
(no3rd) (no3rd)
But then one thing leads to an - oth - er. 2. The im -
Voc. Fig. 1
(Ah.)


Verse
Bbm7 Ab5 Abmaj7 (no3rd) Ab5 Abmaj7 (no3rd) Bbm7
pres - sion that you sell pass-es in and out like a scent, but the long
Ab5 Abmaj7 (no3rd) Ab5 Abmaj7 (no3rd) Bbm7
face that you see comes from liv - ing close to your fears.
Ab5 Abmaj7 (no3rd) Ab5 Abmaj7 (no3rd) Bbm7
If this is up, then I'm up, but you're run - ning out of sight.
Bkgd. Voc.: w/ Voc. Fig. 2
Ab5
You've seen your name on the walls. And when one lit - tle bump leads to
Voc. Fig. 2
(One bump. Shock beat oh. Shock. Bump.)


Abmaj7 (no3rd) Ab5 Abmaj7 (no3rd) Bbm7
shock, miss a beat. You run for cov - er, and there's heat. Why don't they do
Chorus
Bkgd. Voc.: w/ Voc. Fig. 1
w/ Bass Fig. 2 (4 times)
Bbm7 Ab5 Abmaj7 (no3rd) Ab5 Abmaj7 (no3rd) Bbm7
what they say, say, what they mean? One thing leads to an - oth -
Bkgd. Voc.: w/ Voc. Fig. 1
Ab5 Abmaj7 (no3rd) Ab5 Abmaj7 (no3rd) Bbm7
er. You told me some - thing wrong. I know I lis - ten too long. But then
Interlude
N.C.
one thing leads to an - oth - er, yeah, yeah, yeah.
Voc. Fig. 3
End Voc. Fig. 3
(One thing, leads to an - oth - er.)
(One thing.)
3. But it's eas -
(One leads to an - oth - er.)
Verse
w/ Bass Fig. 2 (6 times)
Bbm7 Ab5 Abmaj7 (no3rd) Ab5 Abmaj7 (no3rd) Bbm7
- y to be - lieve some - bod - y's been ly - ing to me.

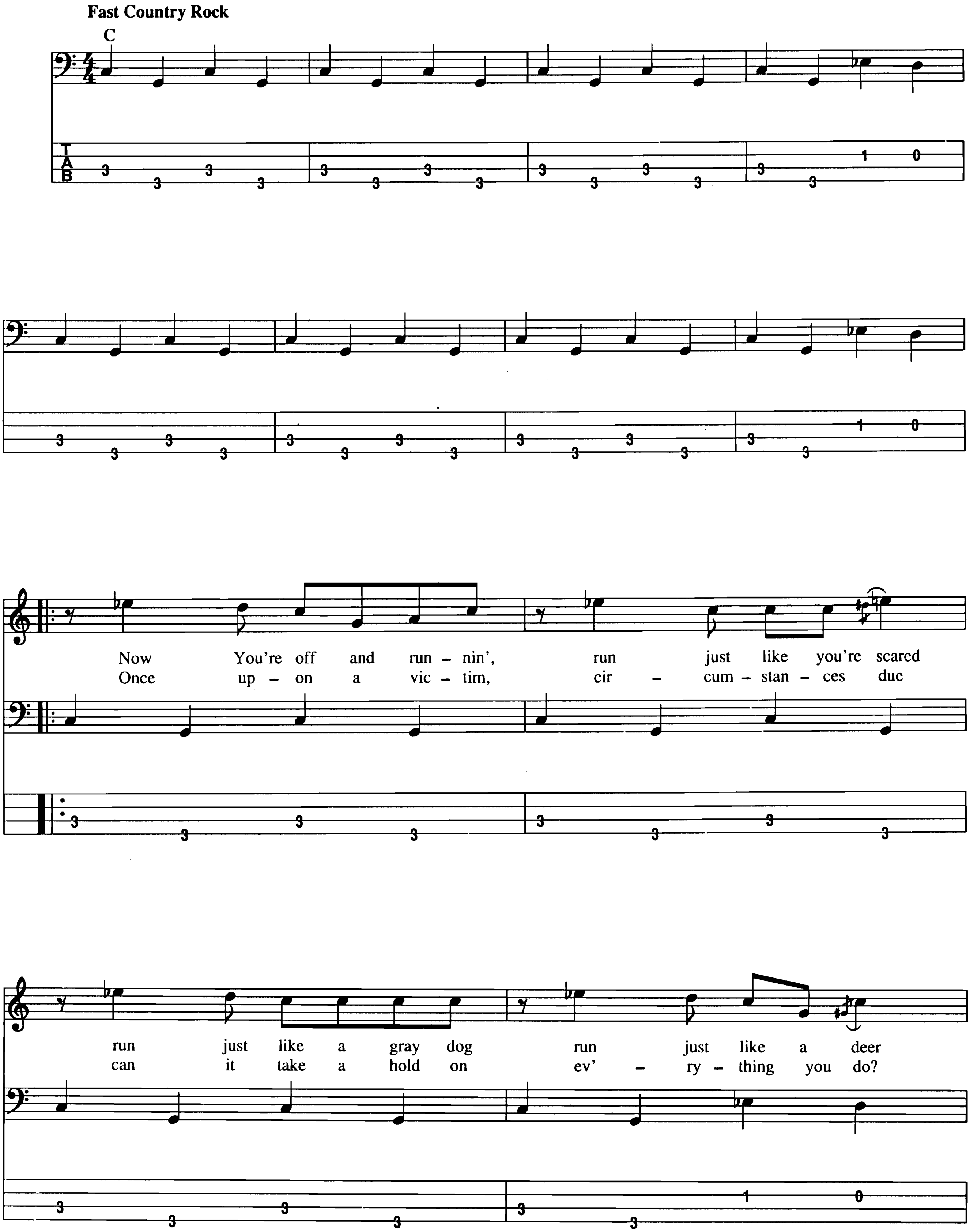

Ab5 Abmaj7 (no3rd) Ab5 Abmaj7 (no3rd) Bbm7
But when the wrong word goes in the right ear I
Ab5
know you've been ly - ing to me. It's get - ting rough, off the cuff. I've got to
Abmaj7 (no3rd) Ab5 Abmaj7 (no3rd) Bbm7
say e - nough's e - nough. Big - ger, the hard - er he falls. But when the
Bkgd. Voc.: w/ Voc. Fig. 2
Ab5 Abmaj7 (no3rd) Ab Abmaj7 (no3rd) Bm7
wrong an - ti - dote is like a bulge in the throat, you run for cov - er in the
Chorus
Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)
w/ Bass Fig. 2 (4 times)
Bbm7 Ab5 Abmaj7 (no3rd) Ab5 Abmaj7 (no3rd) Bbm7
heat. Why don't they do what they say, say, what they mean?
Ab5
One thing leads to an - oth - er. You told me some-thing wrong. I know I lis - ten too long.
Abmaj7 (no3rd) Ab5 Abmaj7 (no3rd) Bbm7
But then one thing leads to an - oth - er, yeah, yeah.

Outro


Bkgd. Voc.: w/ Voc. Fig. 3 (till end)
Voc. Fig. 4
B♭m7
A♭5
A♭maj7 (no3rd)
A♭5 A♭maj7 (no3rd)
B♭m7
(One leads __ to an - oth - er. One
(To an -
Bkgd. Voc.: w/ Voc. Fig. 4 (till end)
End Voc. Fig. 4
thing.)
- oth - er.) __
B♭m7
A♭5
A♭maj7 (no3rd)
A♭5 A♭maj7 (no3rd)
B♭m7
A♭5
A♭maj7 (no3rd)
A♭5 A♭maj7 (no3rd)
B♭m7
Repeat and fade
B♭m7
A♭5
A♭maj7 (no3rd)
A♭5 A♭maj7 (no3rd)
B♭m7

One Way Rider

Words and Music by Bill Monroe



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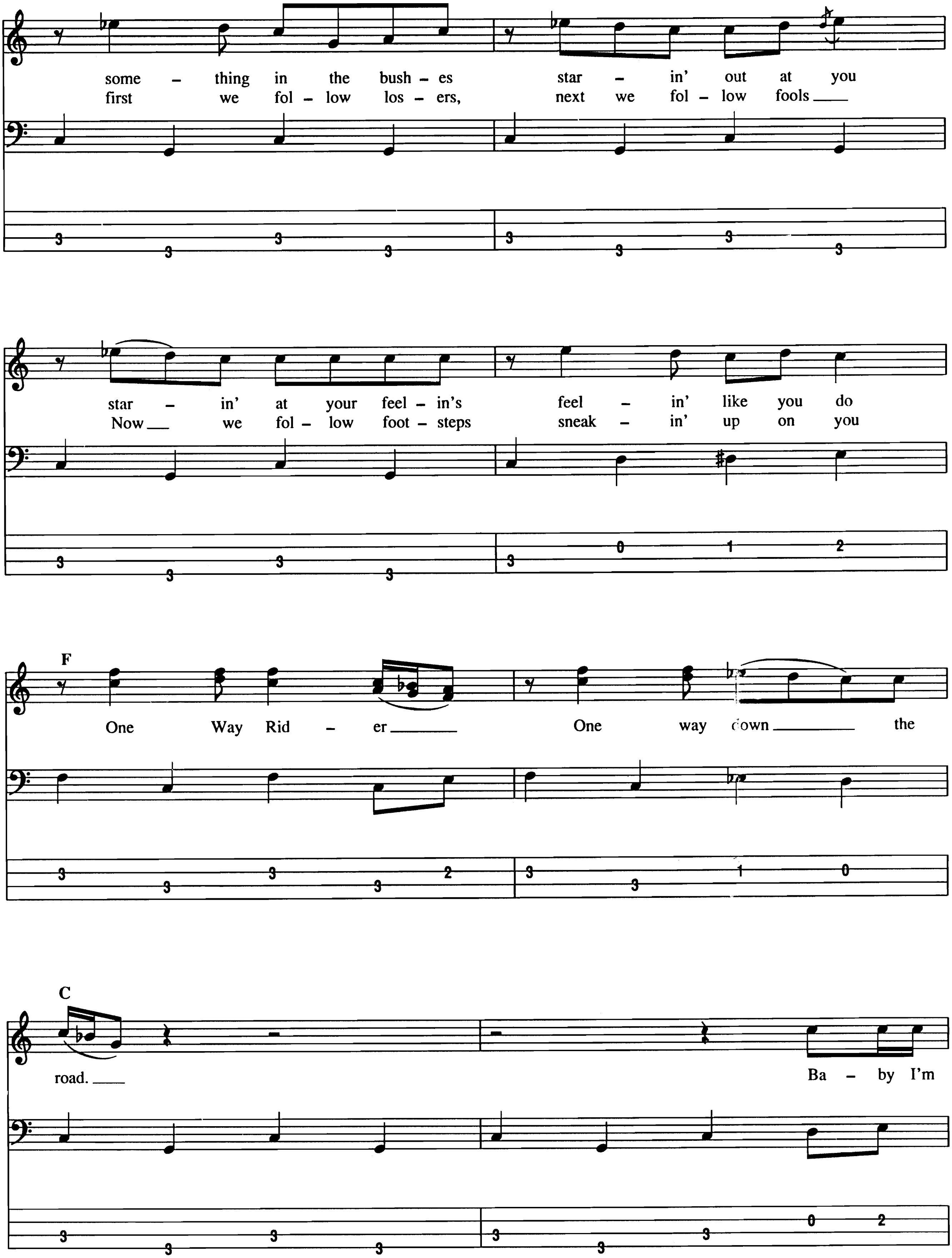
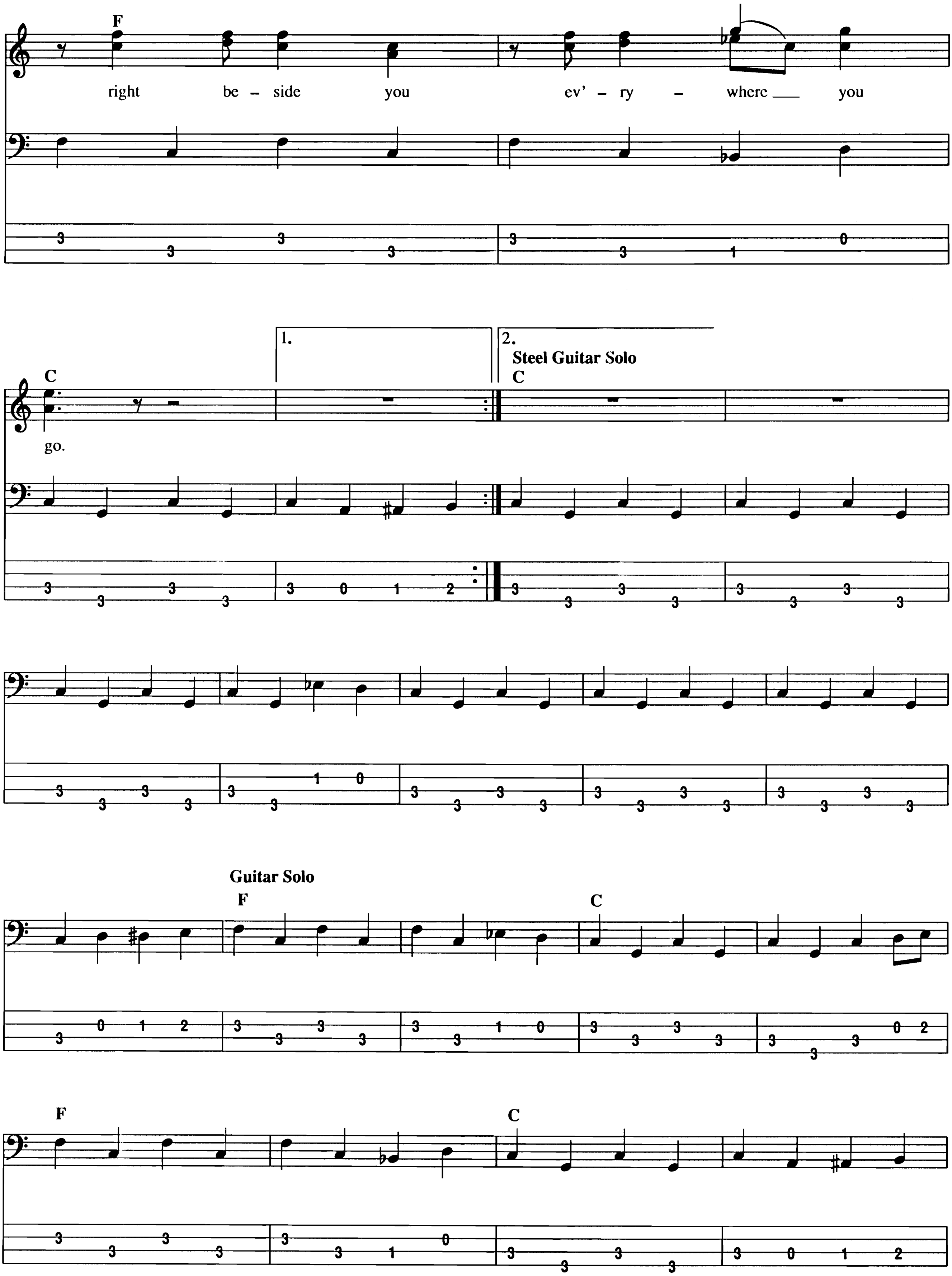
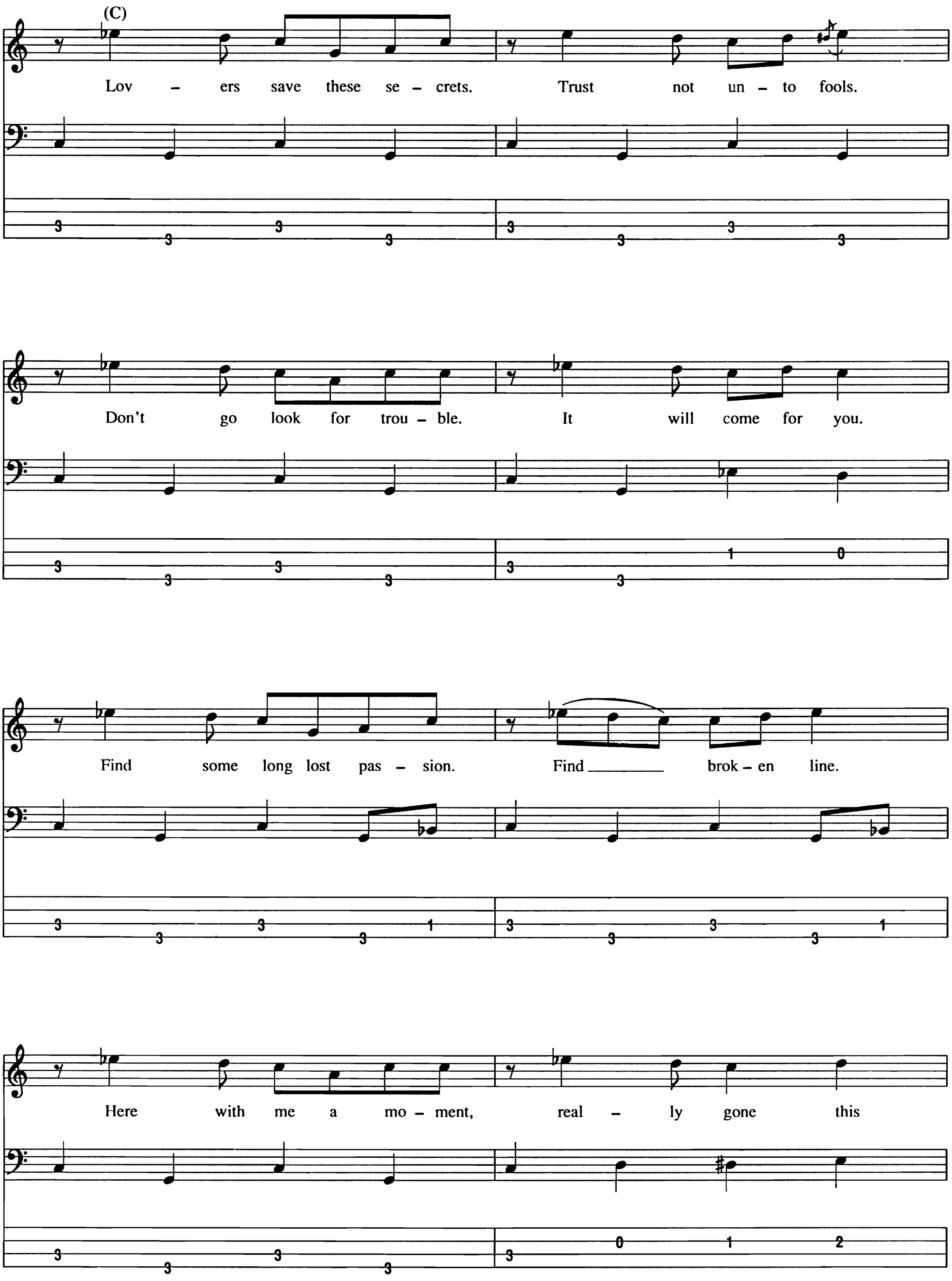
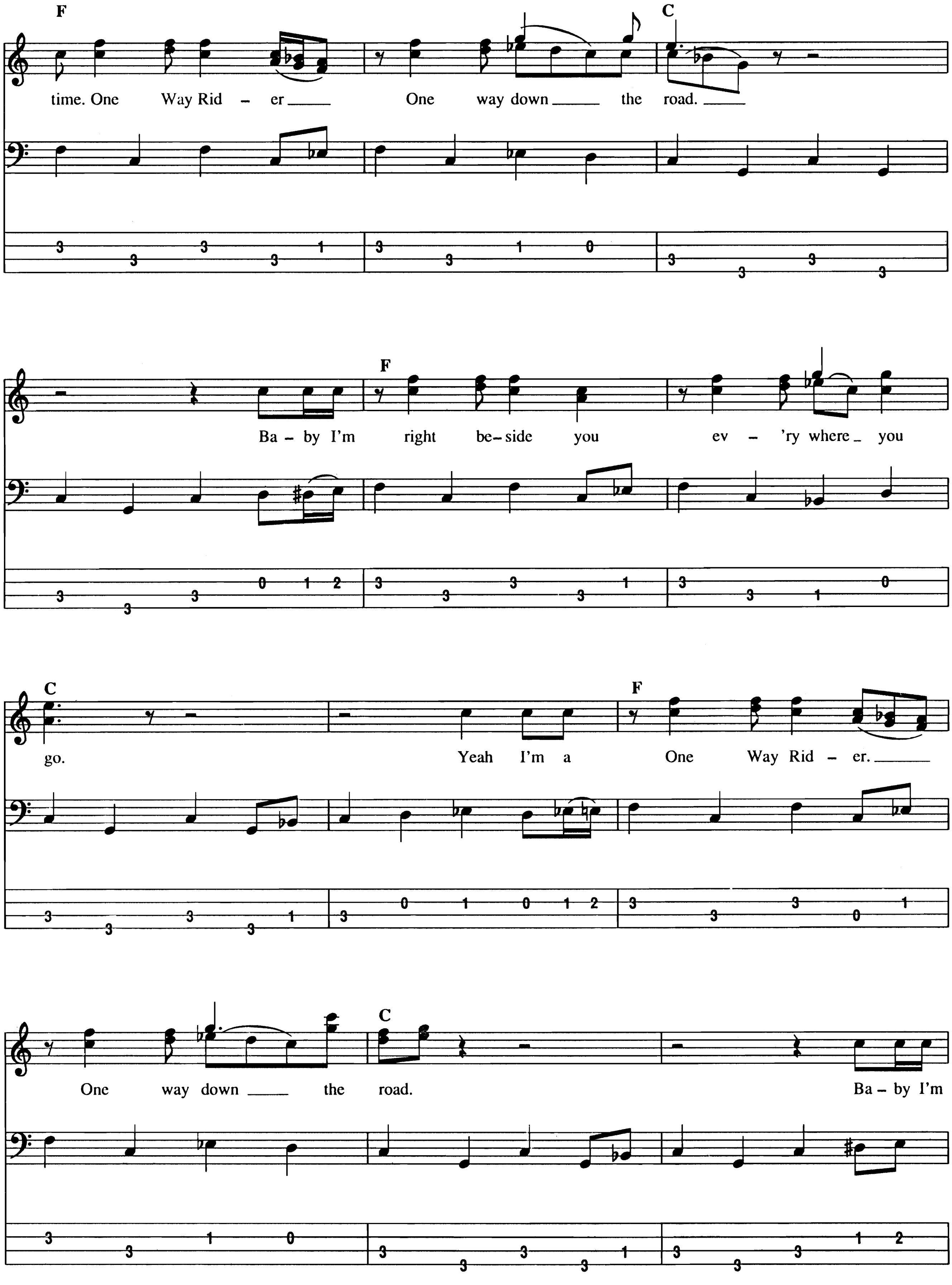
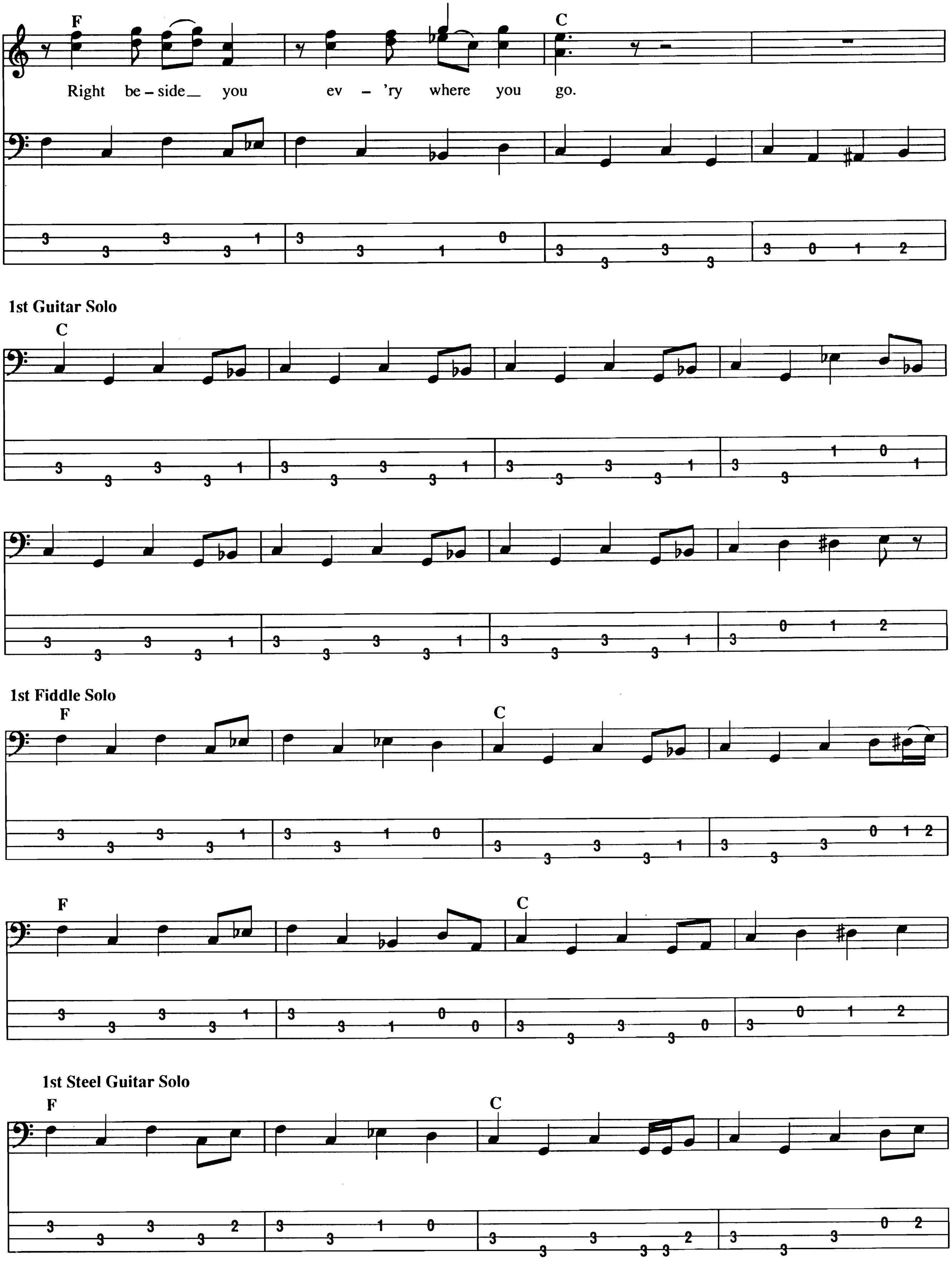

some - thing in the bush - es star - in' out at you
first we fol - low los - ers, next we fol - low fools
star - in' at your feel - in's feel - in' like you do
Now we fol - low foot - steps sneak - in' up on you
F
One Way Rid - er One way down the
C
road.
Ba - by I'm

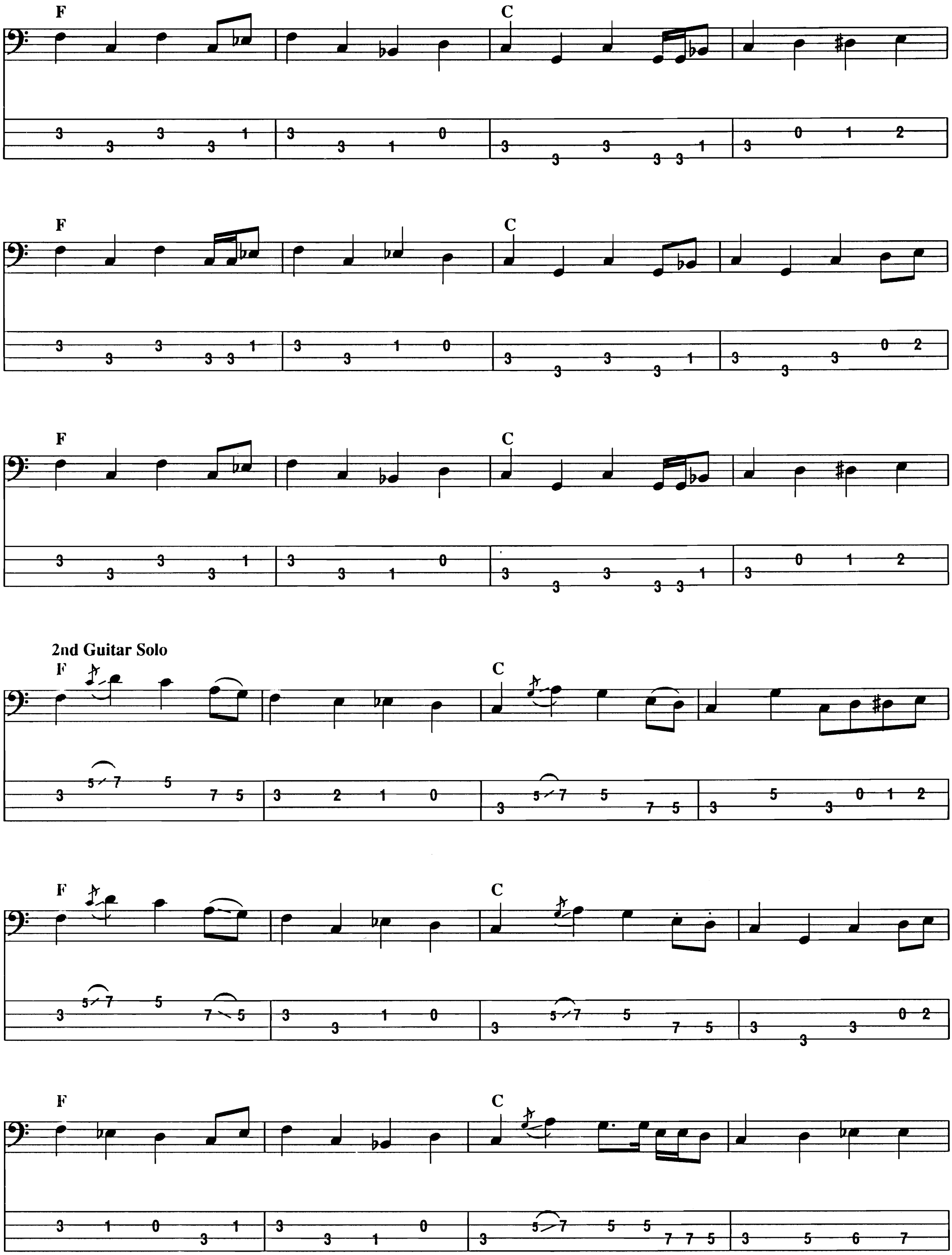


F
right be – side you ev' – ry – where ___ you
C
go.
1.
2.
Steel Guitar Solo
C
Guitar Solo
F
C
F
C

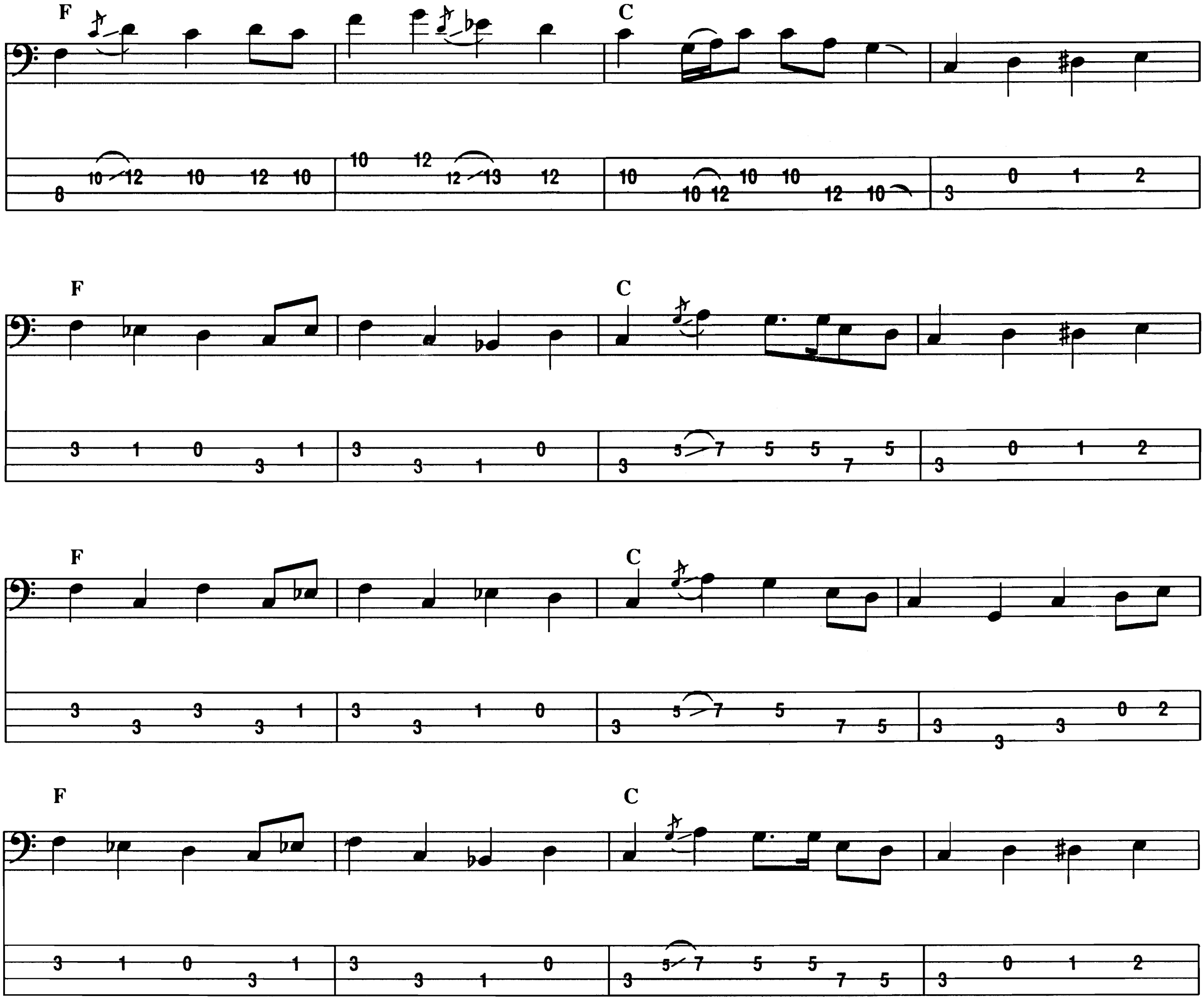

(C)
Lov – ers save these se – crets. Trust not un – to fools.
Don't go look for trou – ble. It will come for you.
Find some long lost pas – sion. Find broken – en line.
Here with me a mo – ment, real – ly gone this


F
time. One Way Rid - er
One way down the road.
C
Ba - by I'm
F
right be-side you
ev - 'ry where you
C
go.
Yeah I'm a
F
One Way Rid - er.
One way down the road.
C
road.
Ba - by I'm

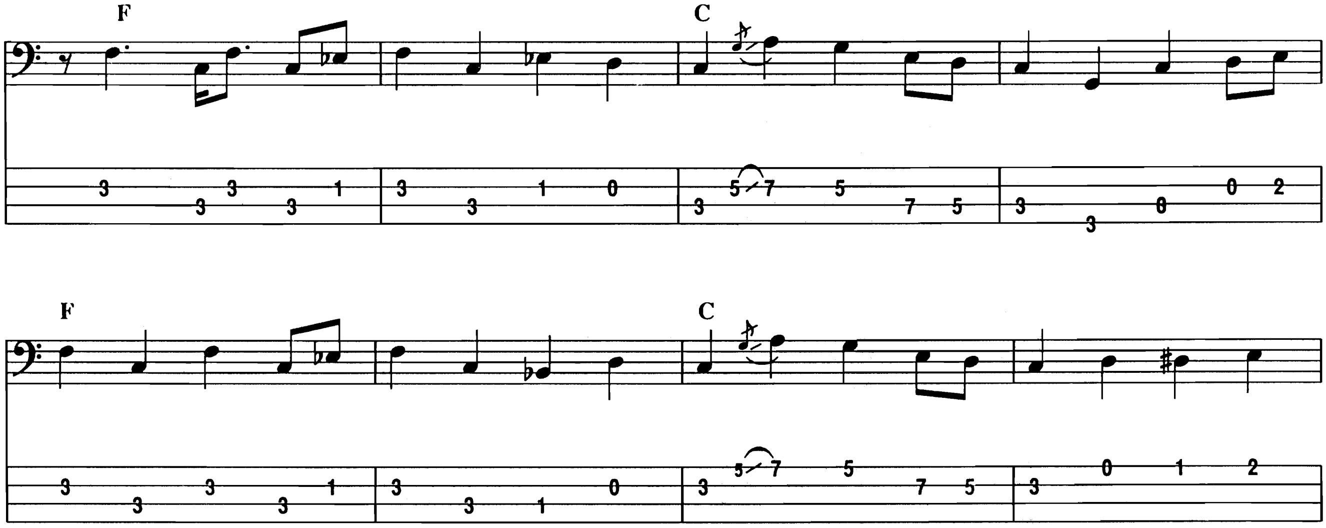

F
C
Right be-side_ you ev - 'ry where you go.
1st Guitar Solo
C
1st Fiddle Solo
F
C
F
C
1st Steel Guitar Solo
F
C

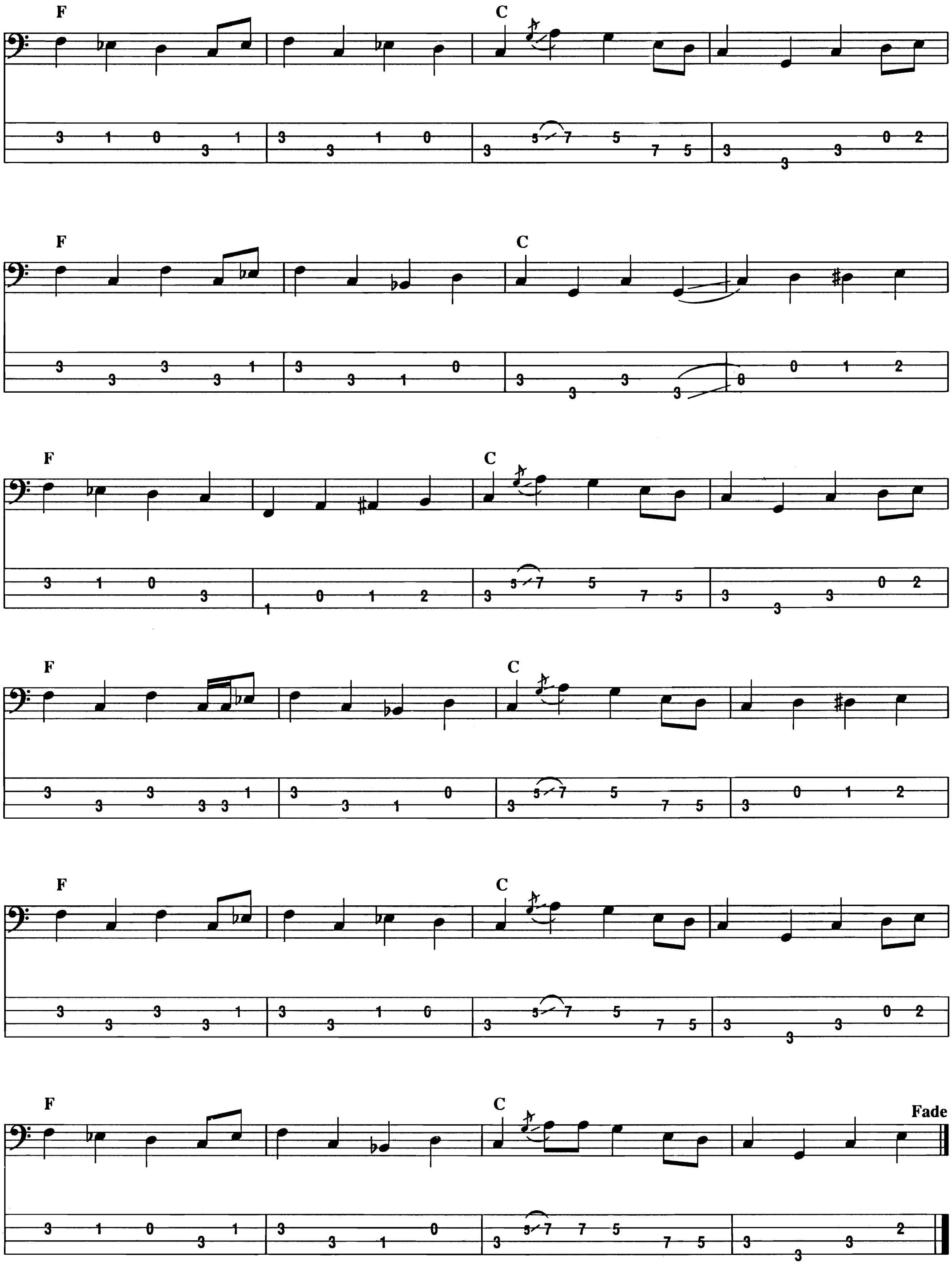

F
C
F
C
F
C
2nd Guitar Solo
F
C
F
C
F
C

2nd Fiddle Solo



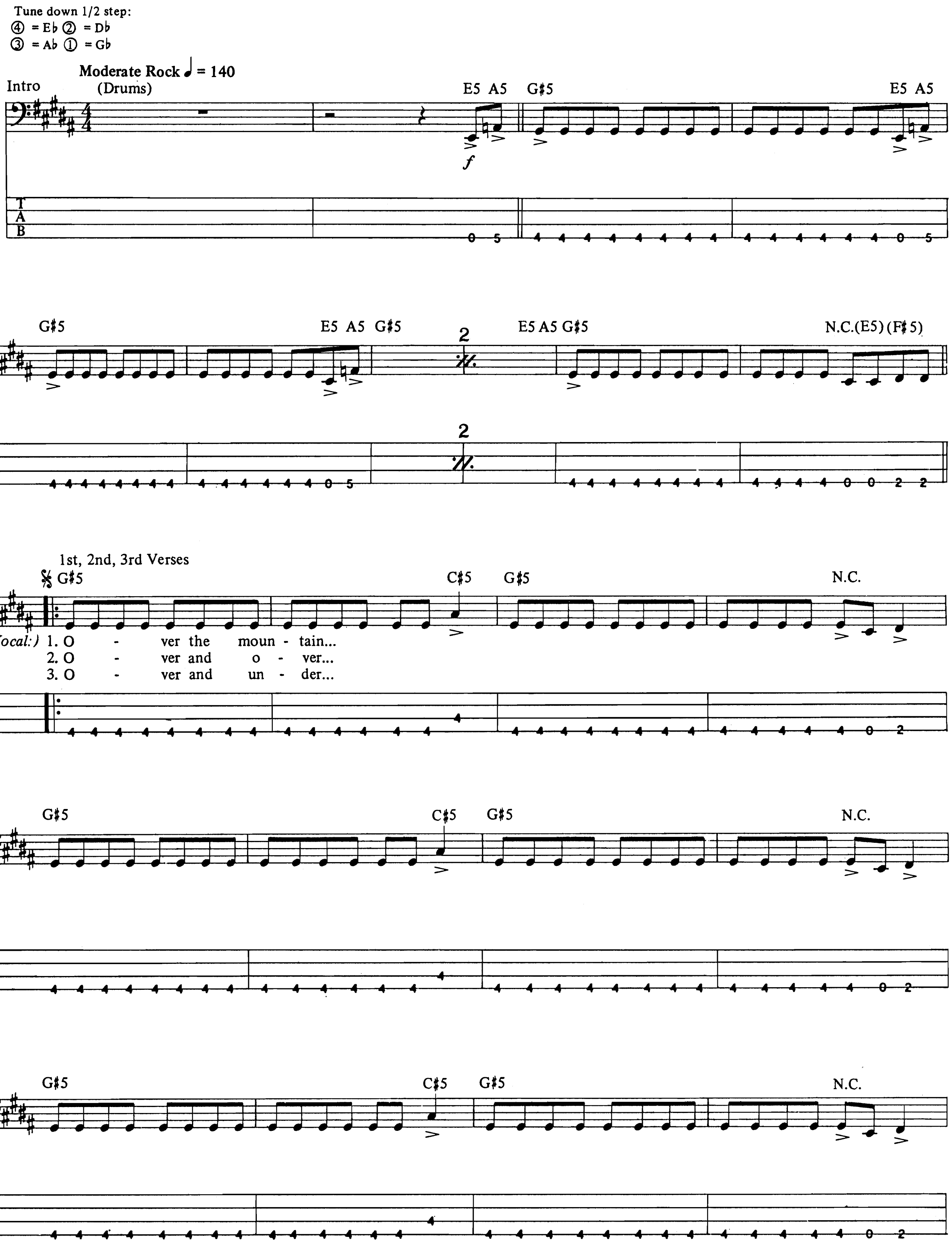
2nd Guitar Solo




F
C
F
C
F
C
F
C
F
C
F
C
Fade

Over the Mountain

Words and Music by Ozzy Osbourne, Randy Rhoads, Bob Daisley and Lee Kerslake



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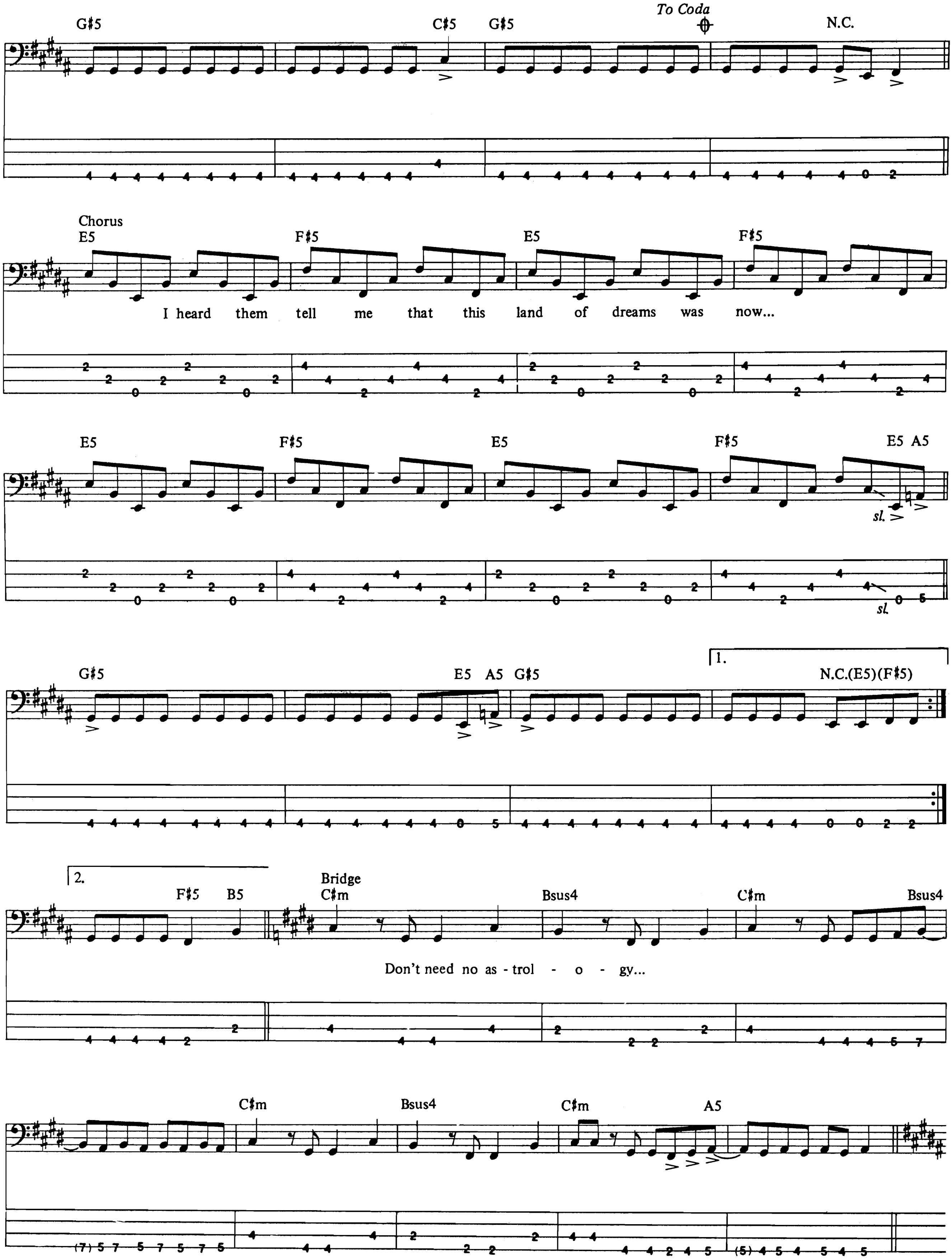
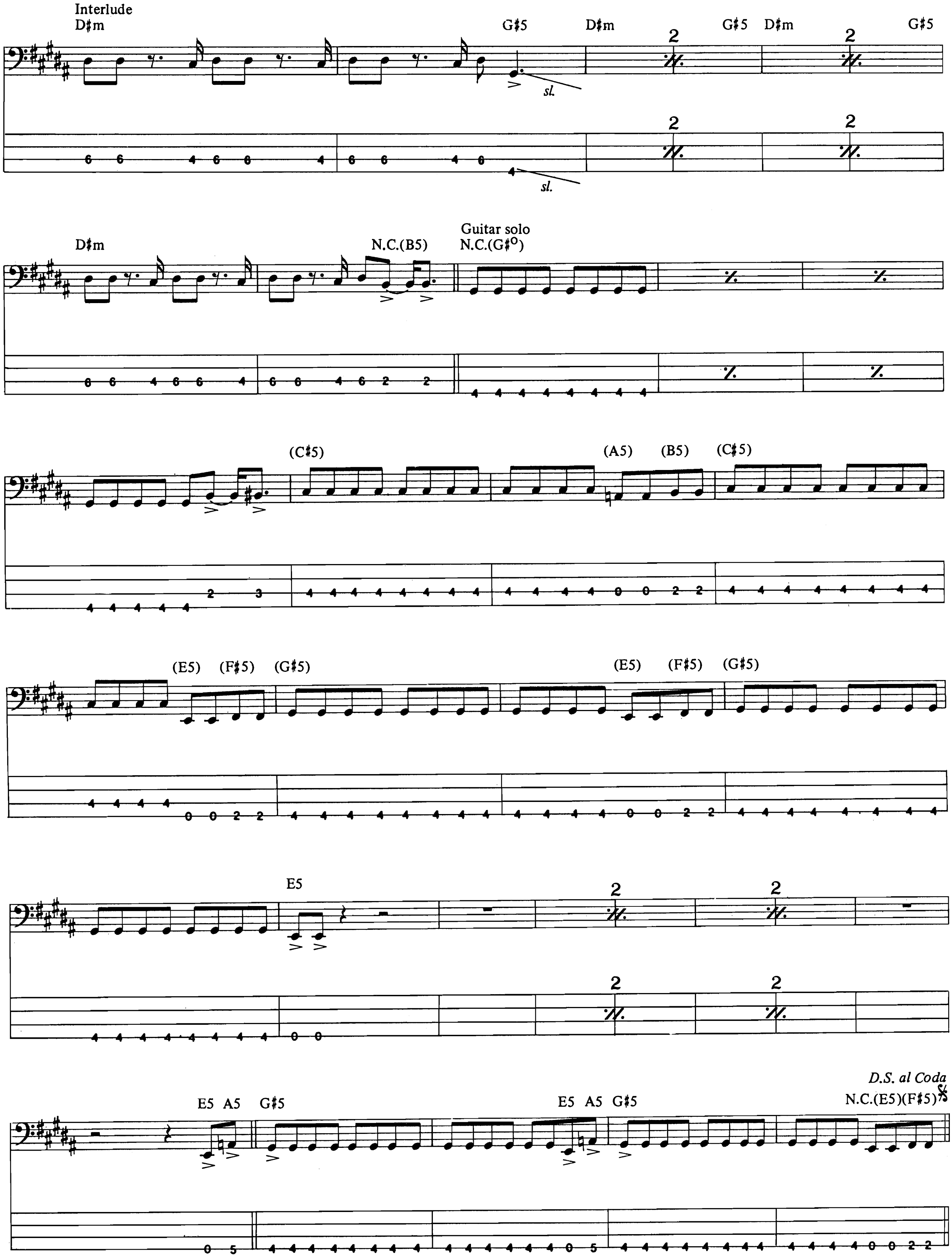
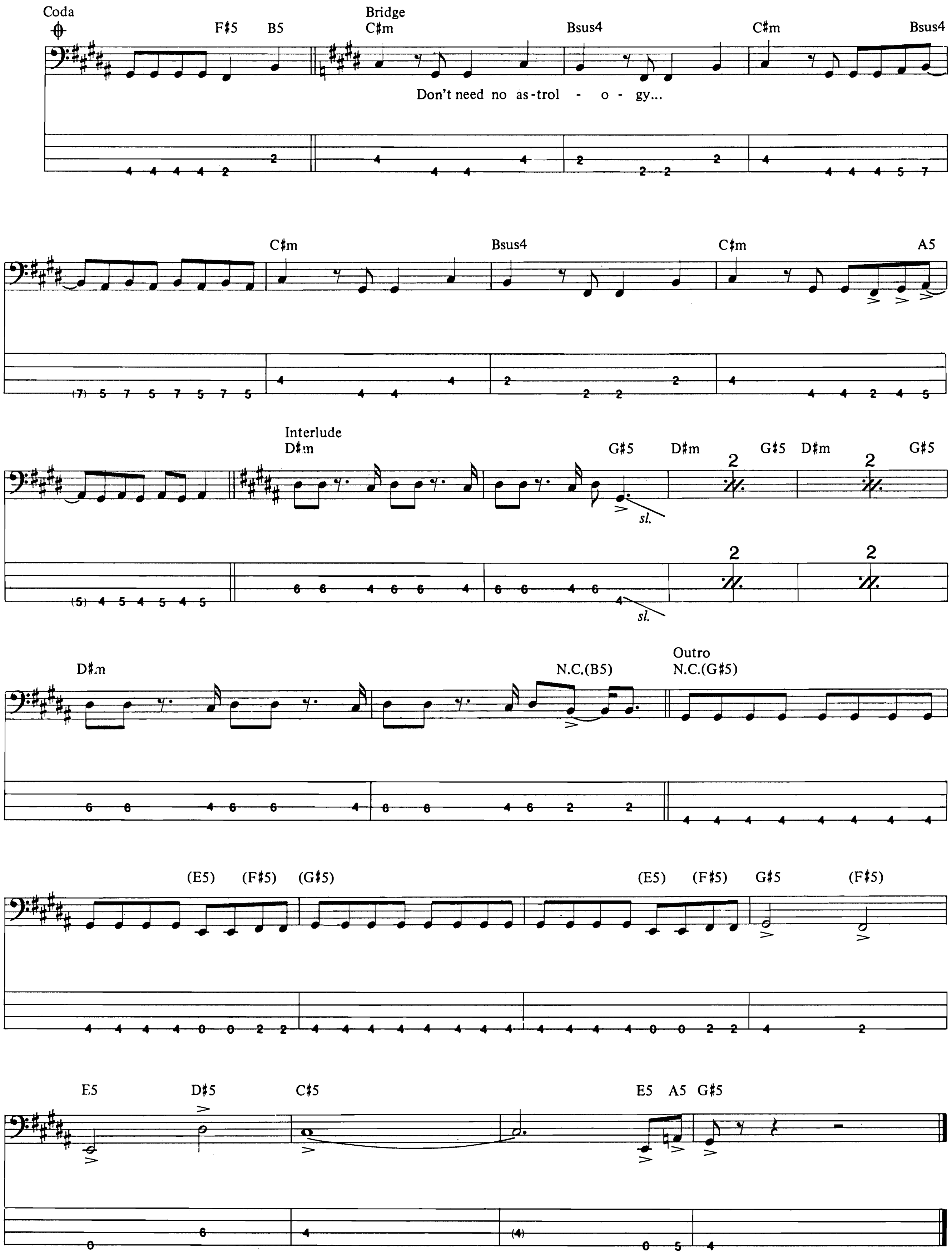

To Coda
G♯5
C♯5
G♯5
N.C.
Chorus
E5
F♯5
E5
F♯5
I heard them tell me that this land of dreams was now...
E5
F♯5
E5
F♯5
E5 A5
sl.
G♯5
E5 A5 G♯5
1.
N.C.(E5)(F♯5)
2.
F♯5 B5
Bridge
C♯m
Bsus4
C♯m
Bsus4
Don't need no as - trol - o - gy...
C♯m
Bsus4
C♯m
A5

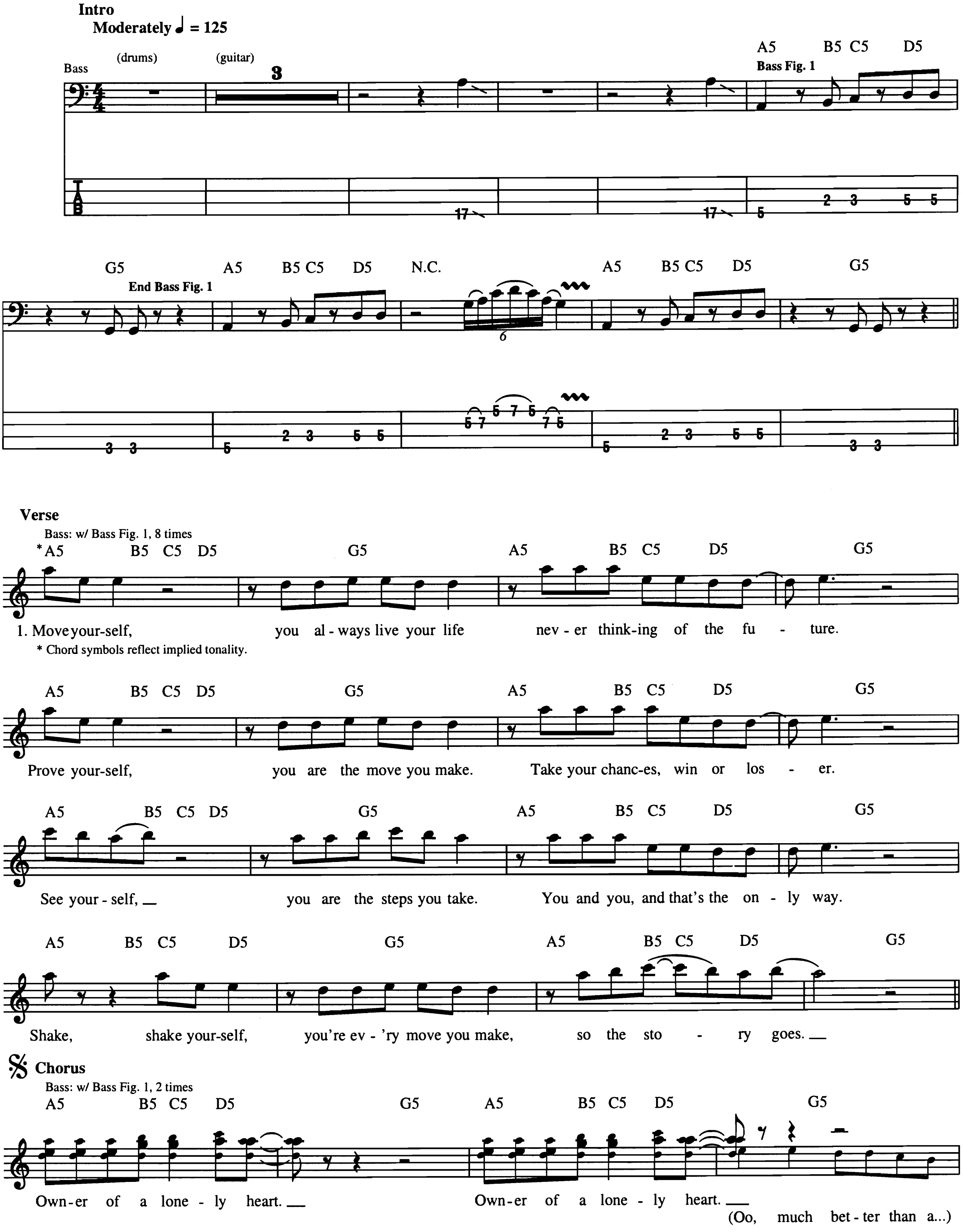

Interlude
D♯m
G♯5
D♯m
G♯5
D♯m
G♯5
sl.
D♯m
N.C.(B5)
Guitar solo
N.C.(G♯°)
(C♯5)
(A5)
(B5)
(C♯5)
(E5)
(F♯5)
(G♯5)
(E5)
(F♯5)
(G♯5)
E5
E5 A5 G♯5
E5 A5 G♯5
D.S. al Coda
N.C.(E5)(F♯5)



Coda
F♯5 B5
Bridge
C♯m
Bsus4
C♯m
Bsus4
Don't need no as-trol - o - gy...
C♯m
Bsus4
C♯m
A5
Interlude
D♯m
G♯5
D♯m
G♯5
D♯m
G♯5
sl.
D♯m
N.C.(B5)
Outro
N.C.(G♯5)
(E5) (F♯5) (G♯5)
(E5) (F♯5) G♯5 (F♯5)
E5 D♯5 C♯5
E5 A5 G♯5

Owner of a Lonely Heart

Words and Music by Trevor Horn, Jon Anderson, Trevor Rabin and Chris Squire



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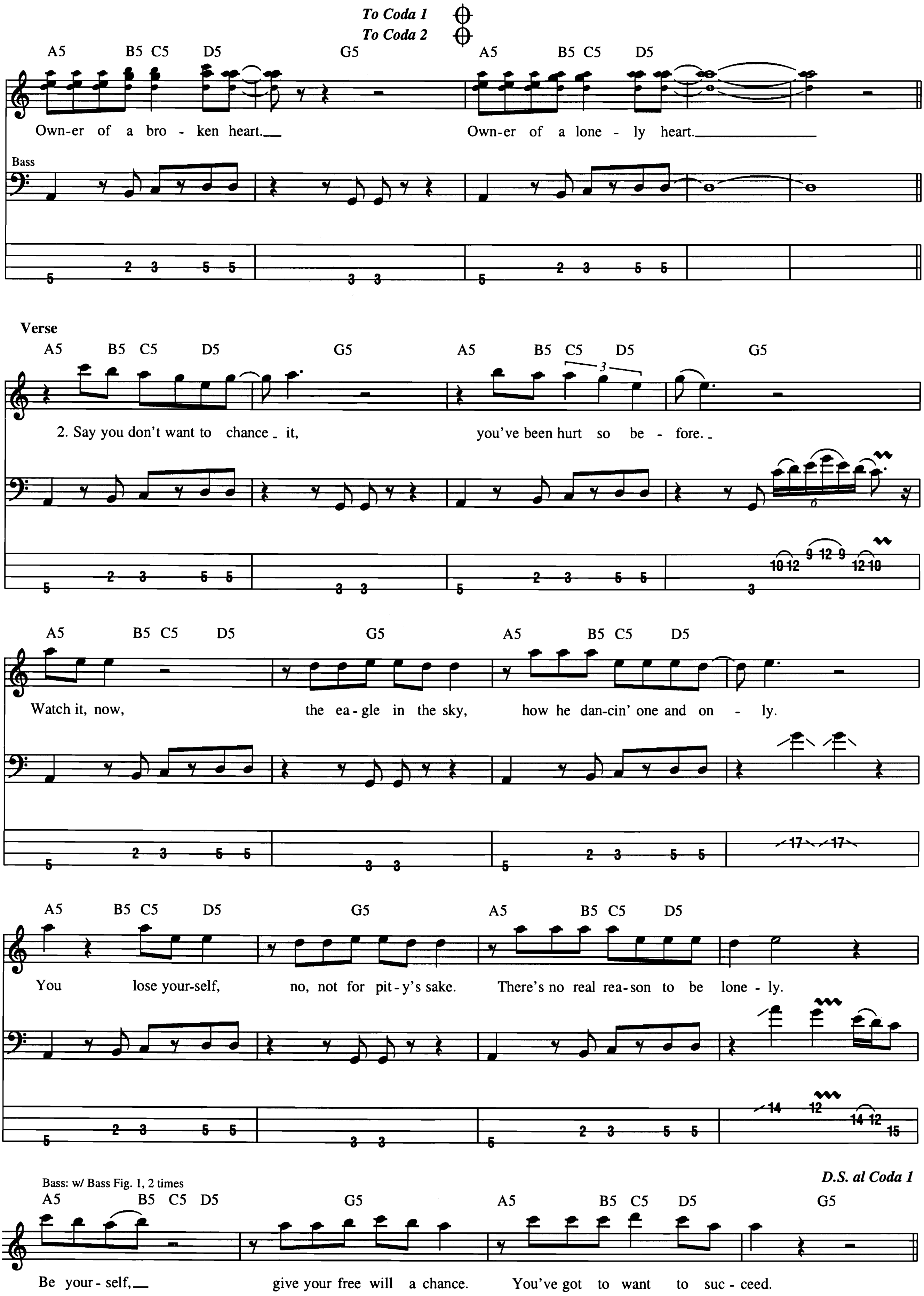
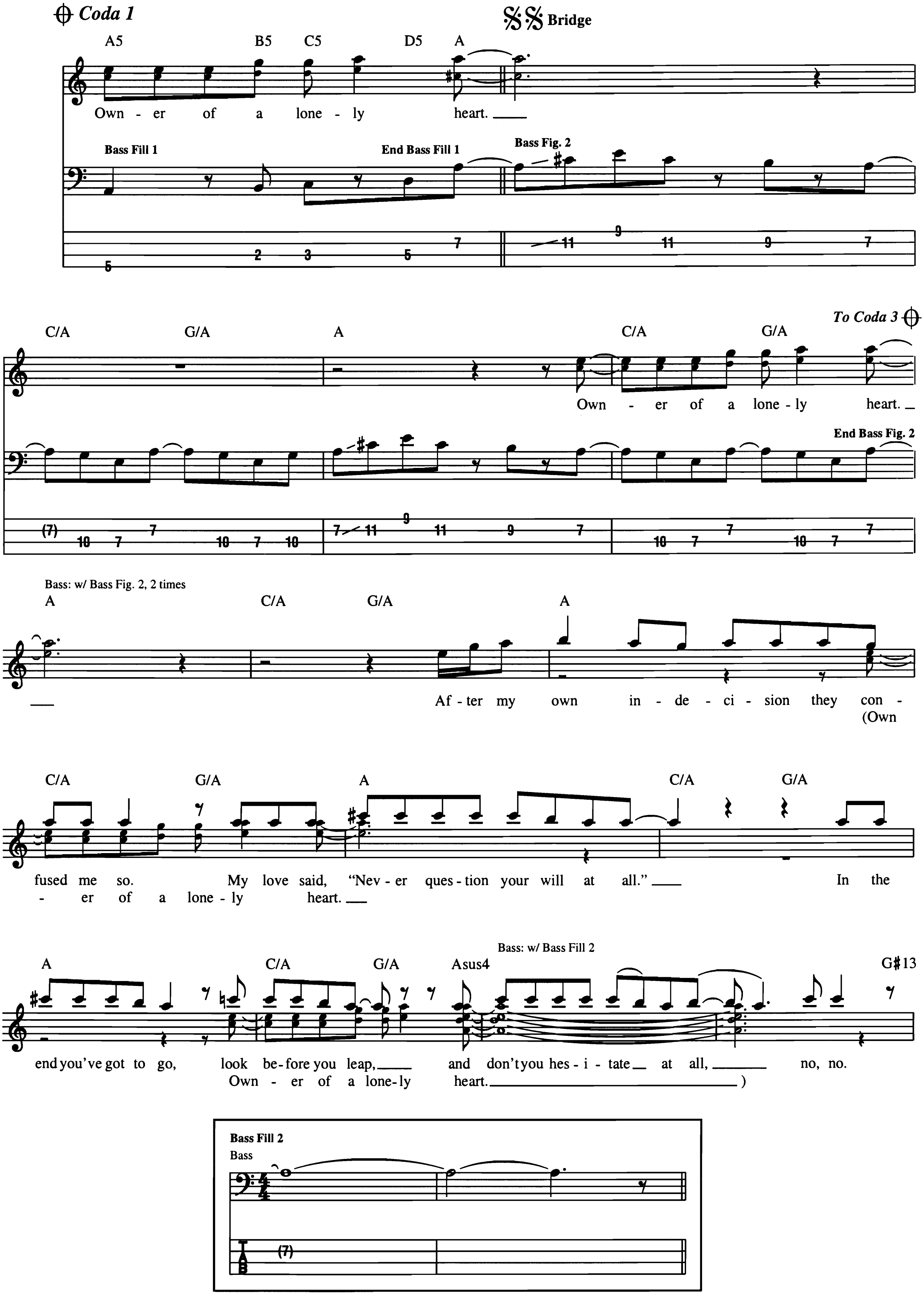
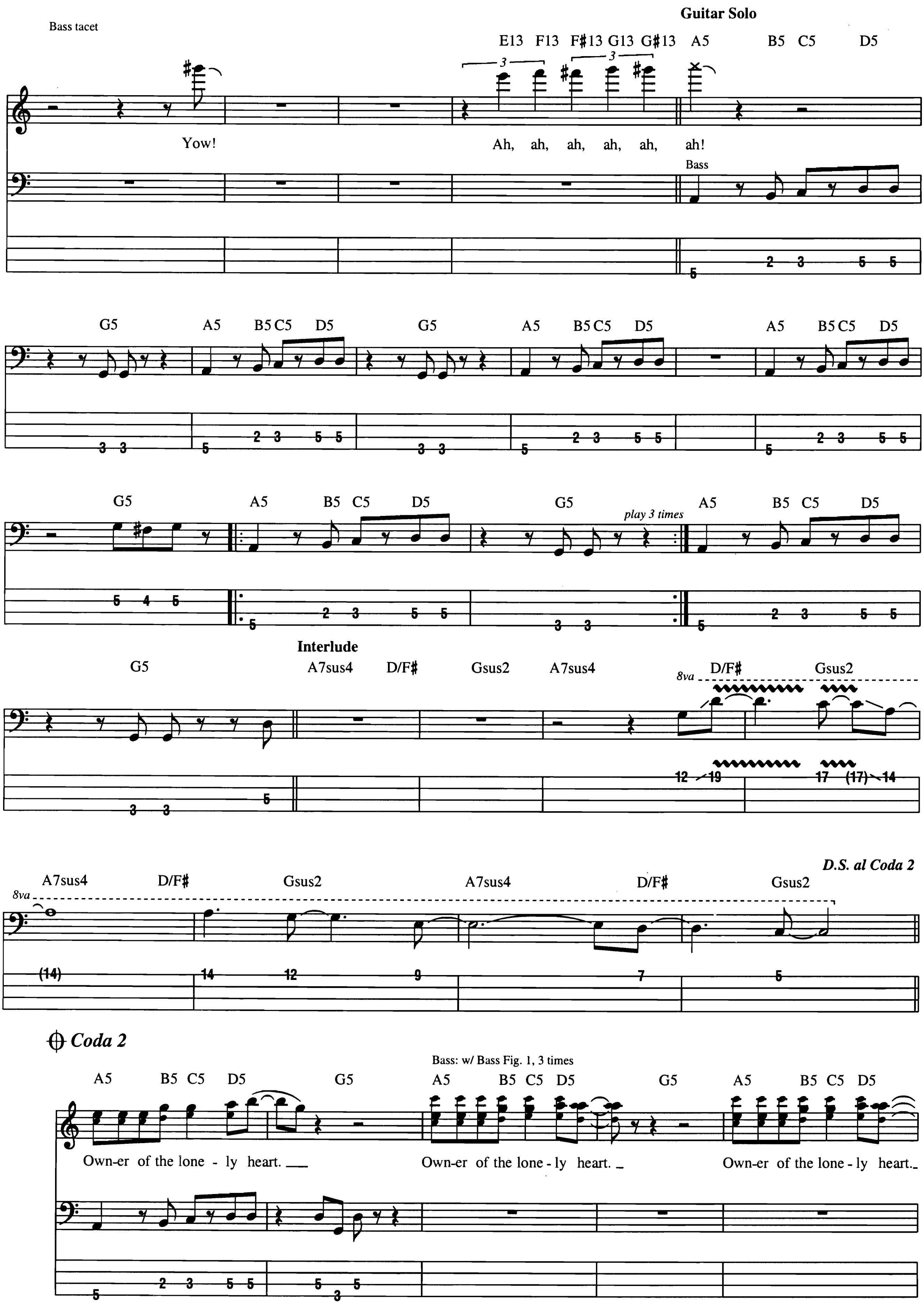
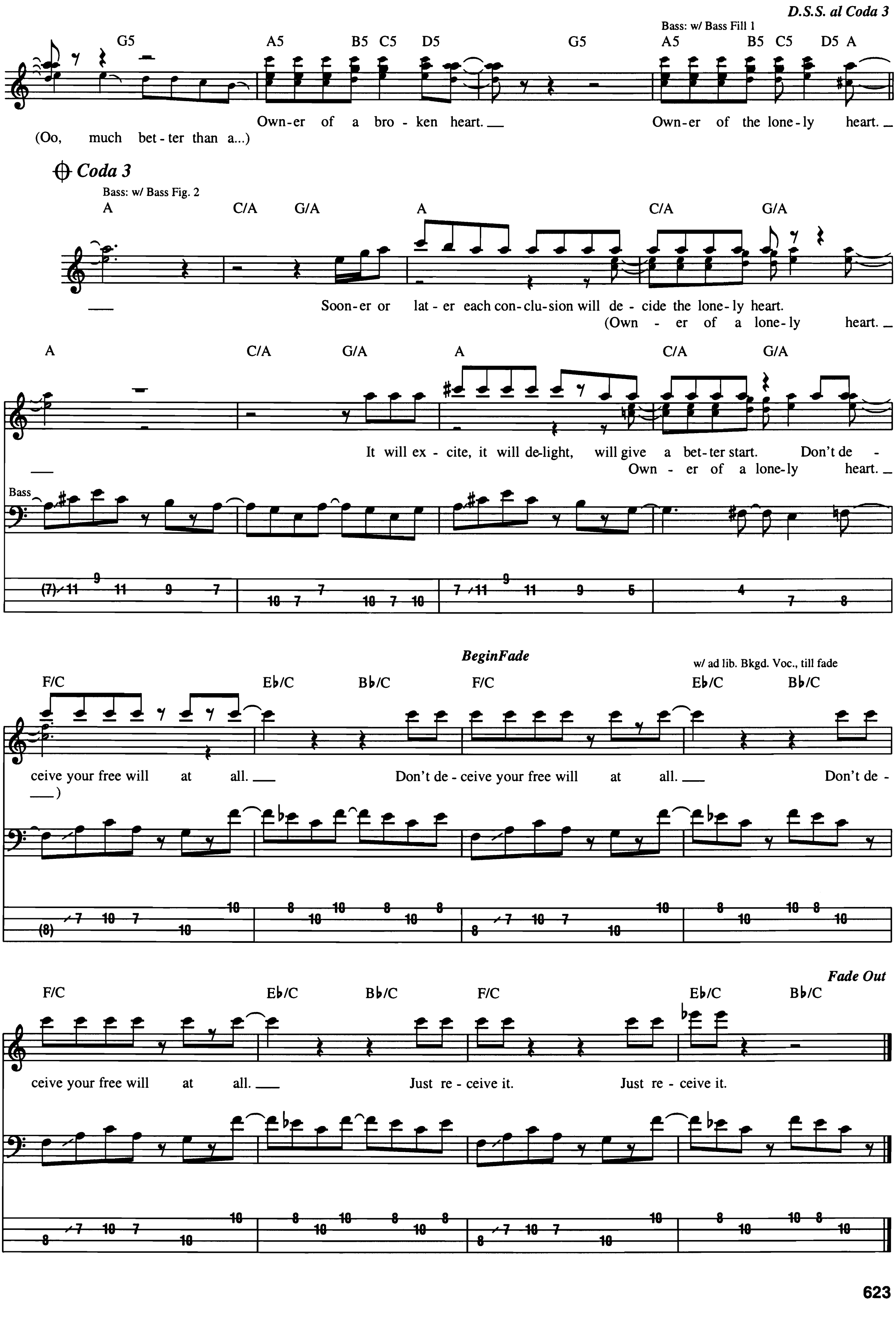

To Coda 1
To Coda 2
A5 B5 C5 D5 G5 A5 B5 C5 D5
Own-er of a bro - ken heart.
Own-er of a lone - ly heart.
Bass
Verse
A5 B5 C5 D5 G5 A5 B5 C5 D5 G5
2. Say you don't want to chance - it,
you've been hurt so be - fore.
A5 B5 C5 D5 G5 A5 B5 C5 D5
Watch it, now,
the ea - gle in the sky,
how he dan-cin' one and on - ly.
A5 B5 C5 D5 G5 A5 B5 C5 D5
You lose your-self,
no, not for pit-y's sake.
There's no real rea-son to be lone - ly.
Bass: w/ Bass Fig. 1, 2 times
D.S. al Coda 1
A5 B5 C5 D5 G5 A5 B5 C5 D5 G5
Be your - self,
give your free will a chance.
You've got to want to suc - ceed.

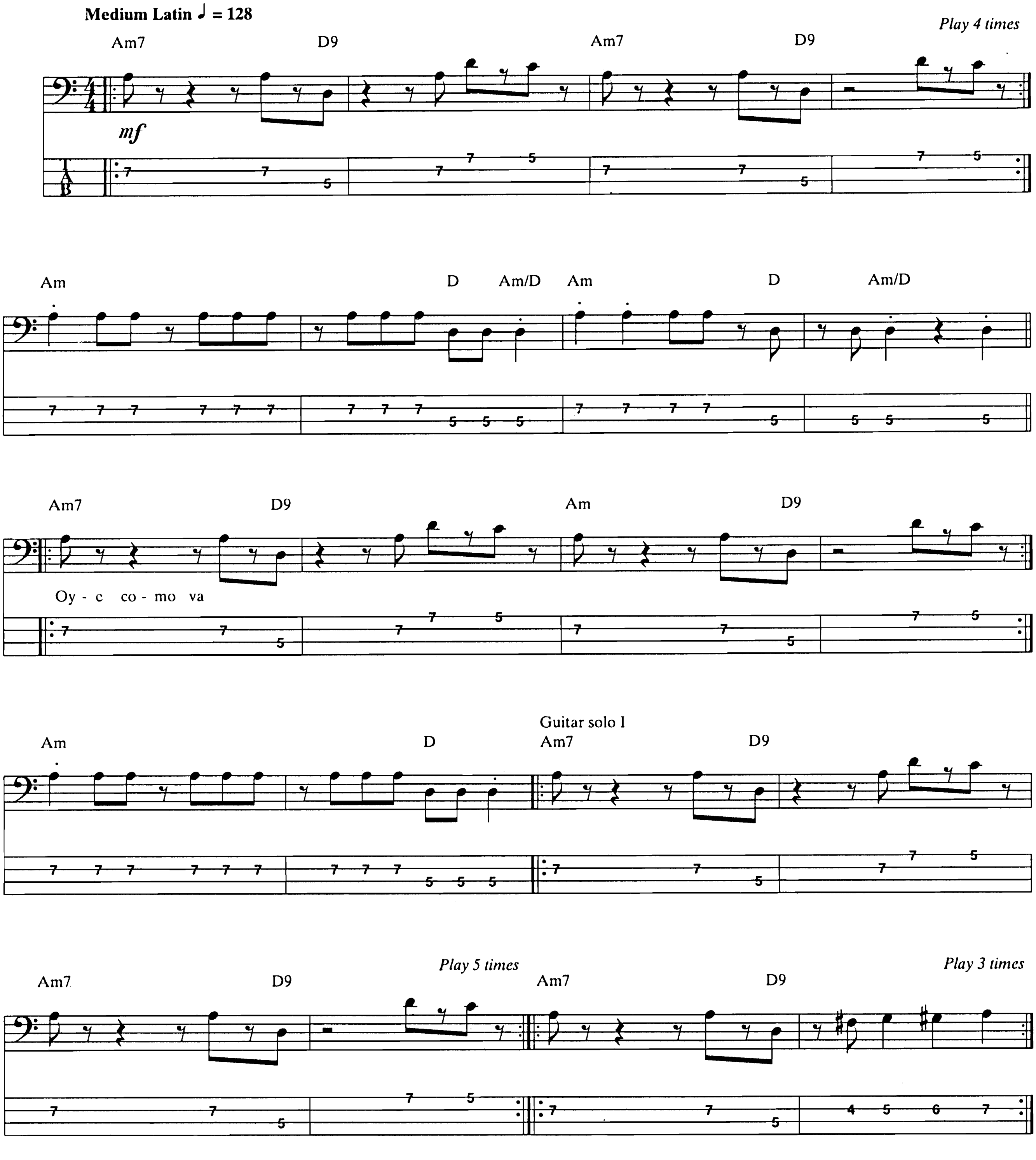

Coda 1
Bridge
A5 B5 C5 D5 A
Own - er of a lone - ly heart.
Bass Fill 1
End Bass Fill 1
Bass Fig. 2
To Coda 3
C/A G/A A C/A G/A
Own - er of a lone - ly heart.
End Bass Fig. 2
Bass: w/ Bass Fig. 2, 2 times
A C/A G/A A
Af - ter my own in - de - ci - sion they con -
(Own
C/A G/A A C/A G/A
fused me so. My love said, "Nev - er ques - tion your will at all." In the
- er of a lone - ly heart.
Bass: w/ Bass Fill 2
A C/A G/A Asus4 G#13
end you've got to go, look be - fore you leap, and don't you hes - i - tate at all, no, no.
Own - er of a lone - ly heart.)
Bass Fill 2
Bass


Bass tacet
Guitar Solo
E13 F13 F#13 G13 G#13 A5 B5 C5 D5
Yow!
Ah, ah, ah, ah, ah, ah!
Bass
G5 A5 B5 C5 D5 G5 A5 B5 C5 D5 A5 B5 C5 D5
G5 A5 B5 C5 D5 G5 A5 B5 C5 D5
play 3 times
Interlude
G5 A7sus4 D/F# Gsus2 A7sus4 D/F# Gsus2
8va
A7sus4 D/F# Gsus2 A7sus4 D/F# Gsus2
D.S. al Coda 2
Coda 2
Bass: w/ Bass Fig. 1, 3 times
A5 B5 C5 D5 G5 A5 B5 C5 D5 G5 A5 B5 C5 D5
Own-er of the lone - ly heart.
Own-er of the lone - ly heart.
Own-er of the lone - ly heart.


D.S.S. al Coda 3
Bass: w/ Bass Fill 1
G5 A5 B5 C5 D5 G5 A5 B5 C5 D5 A
Own-er of a bro - ken heart. Own-er of the lone-ly heart.
(Oo, much bet-ter than a...)
Coda 3
Bass: w/ Bass Fig. 2
A C/A G/A A C/A G/A
Soon-er or lat - er each con-clu-sion will de - cide the lone-ly heart.
(Own - er of a lone-ly heart.
A C/A G/A A C/A G/A
It will ex - cite, it will de-light, will give a bet-ter start. Don't de -
Own - er of a lone-ly heart.
Bass
BeginFade
w/ ad lib. Bkgd. Voc., till fade
F/C E♭/C B♭/C F/C E♭/C B♭/C
ceive your free will at all. Don't de - ceive your free will at all. Don't de -
)
Fade Out
F/C E♭/C B♭/C F/C E♭/C B♭/C
ceive your free will at all. Just re - ceive it. Just re - ceive it.

Oye Como Va

Words and Music by Tito Puente



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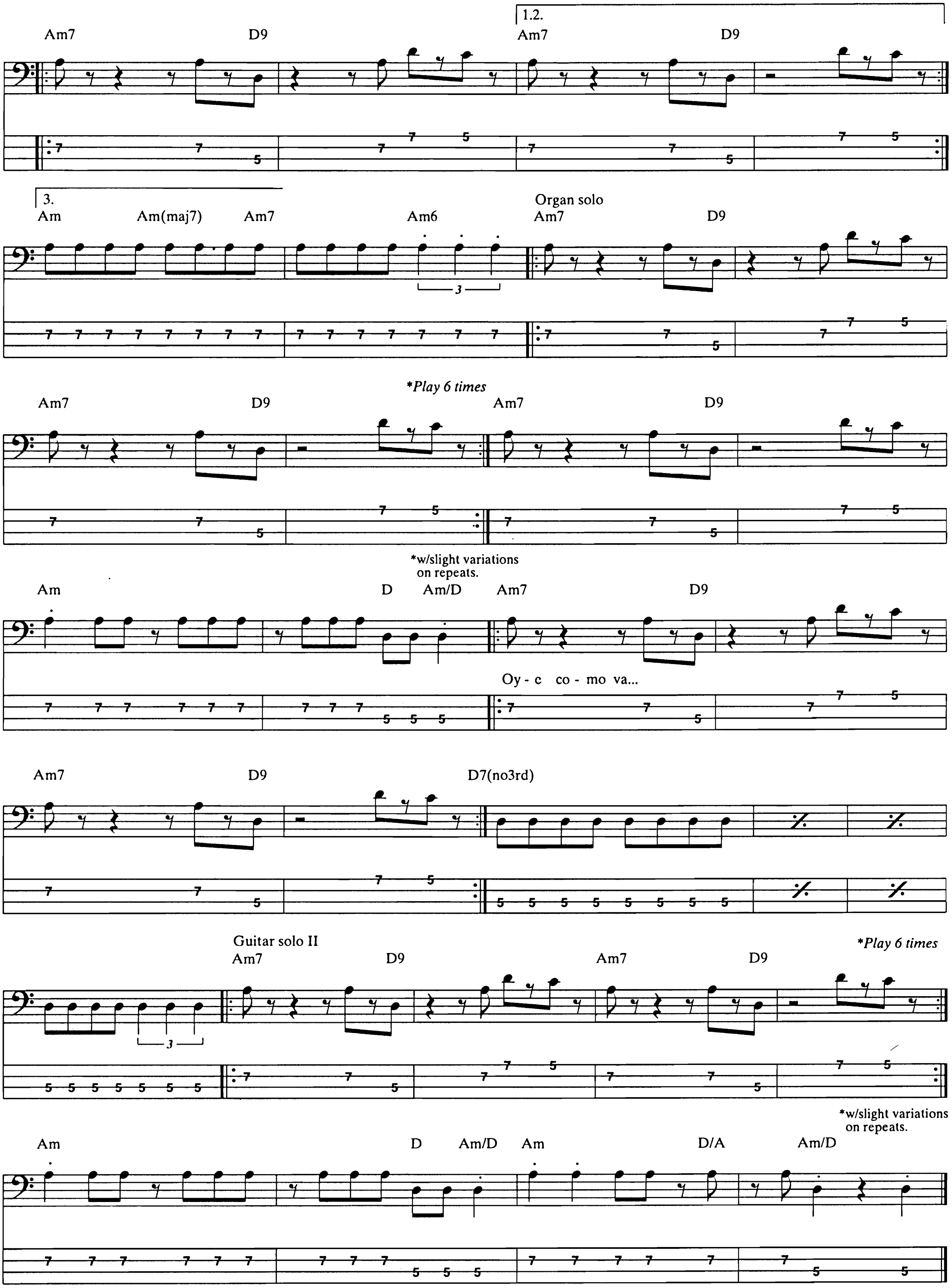
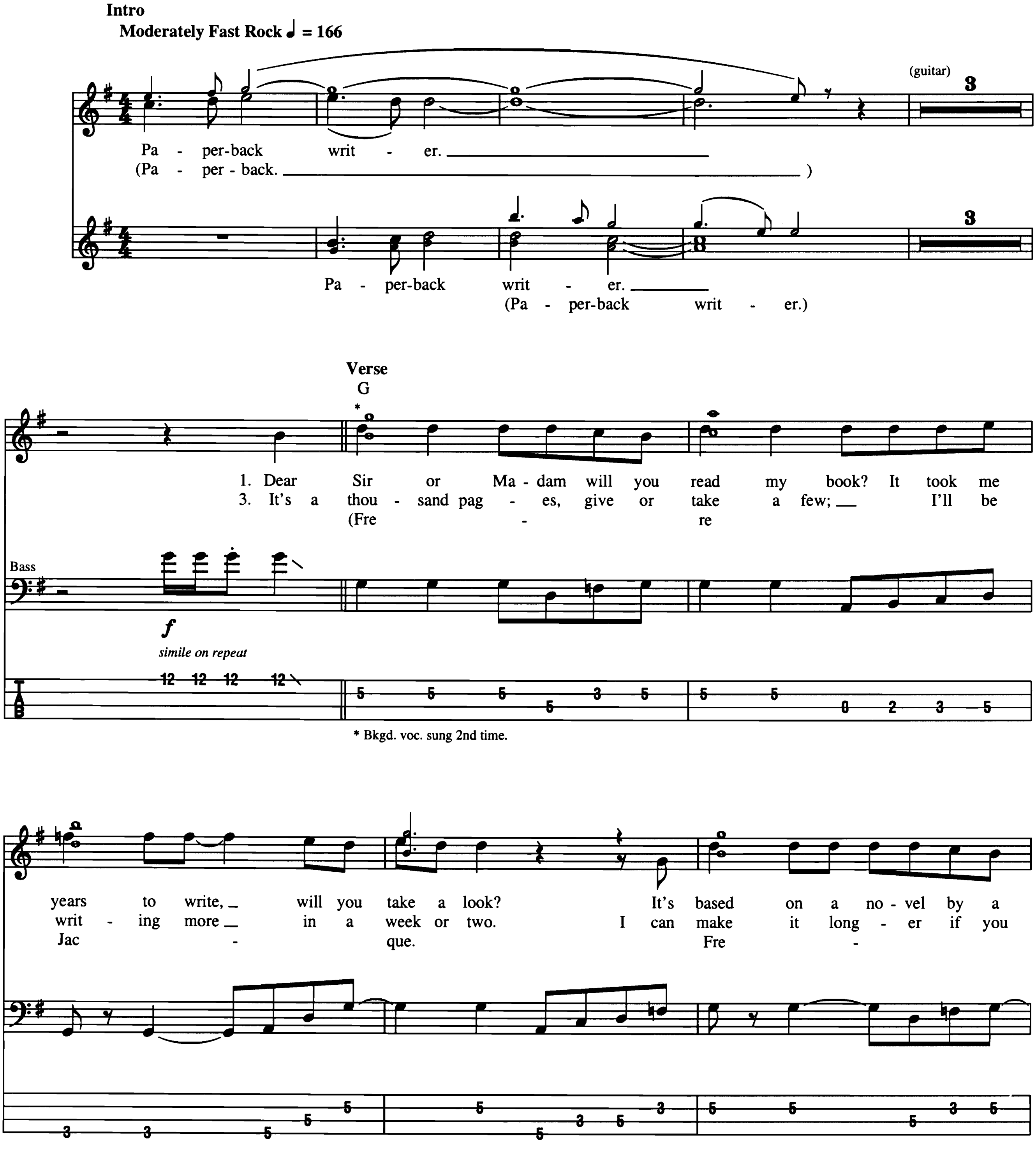

1.2.
Am7
D9
Am7
D9
3.
Am
Am(maj7)
Am7
Am6
Organ solo
Am7
D9
*Play 6 times
Am7
D9
Am7
D9
*w/slight variations
on repeats.
Am
D
Am/D
Am7
D9
Oy - e co - mo va...
Am7
D9
D7(no3rd)
Guitar solo II
Am7
D9
Am7
D9
*Play 6 times
*w/slight variations
on repeats.
Am
D
Am/D
Am
D/A
Am/D

Paperback Writer

Words and Music by John Lennon and Paul McCartney



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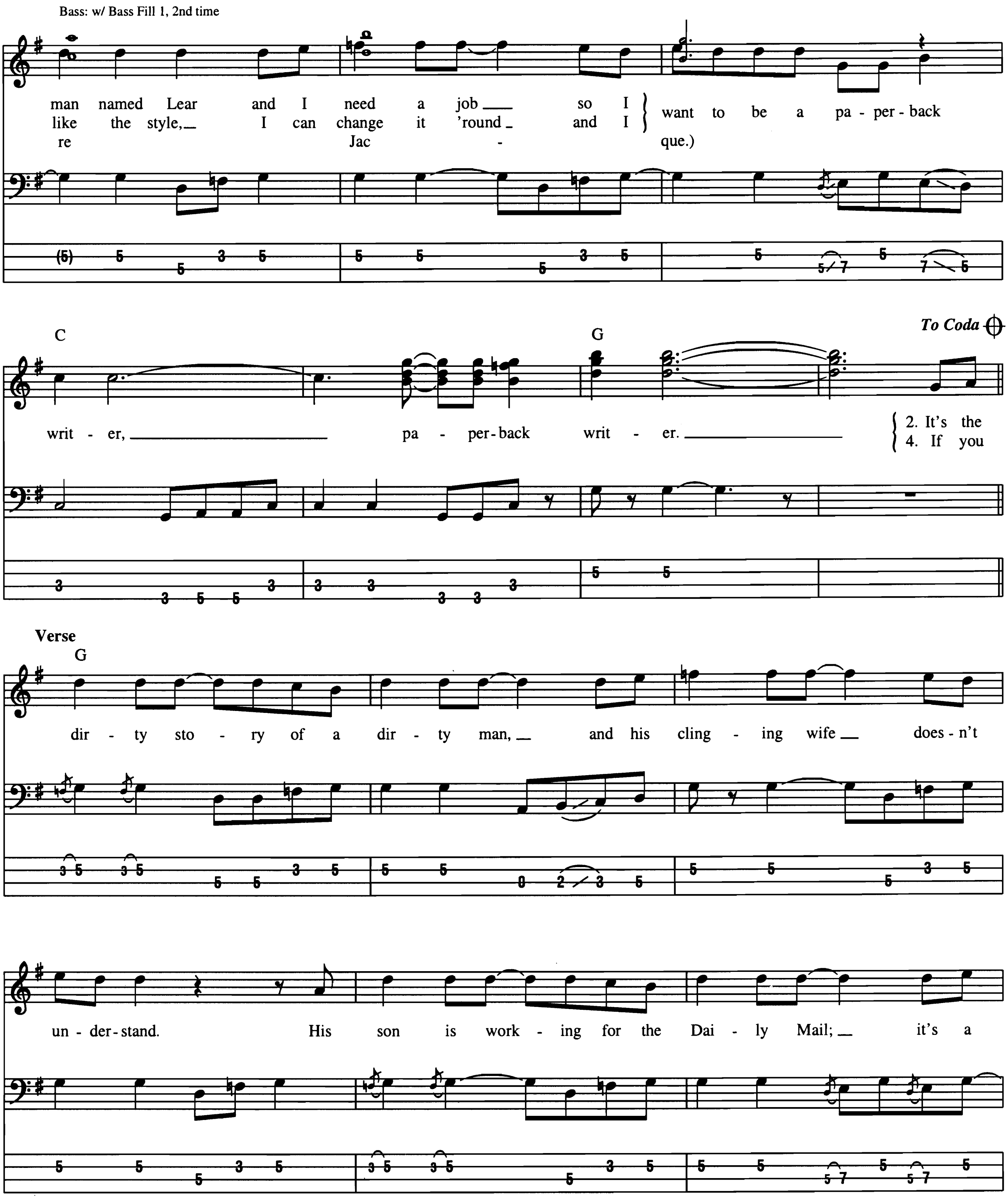
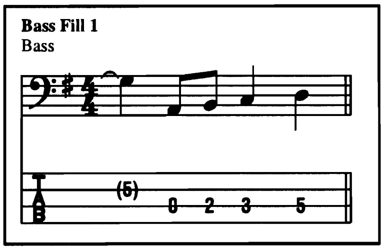
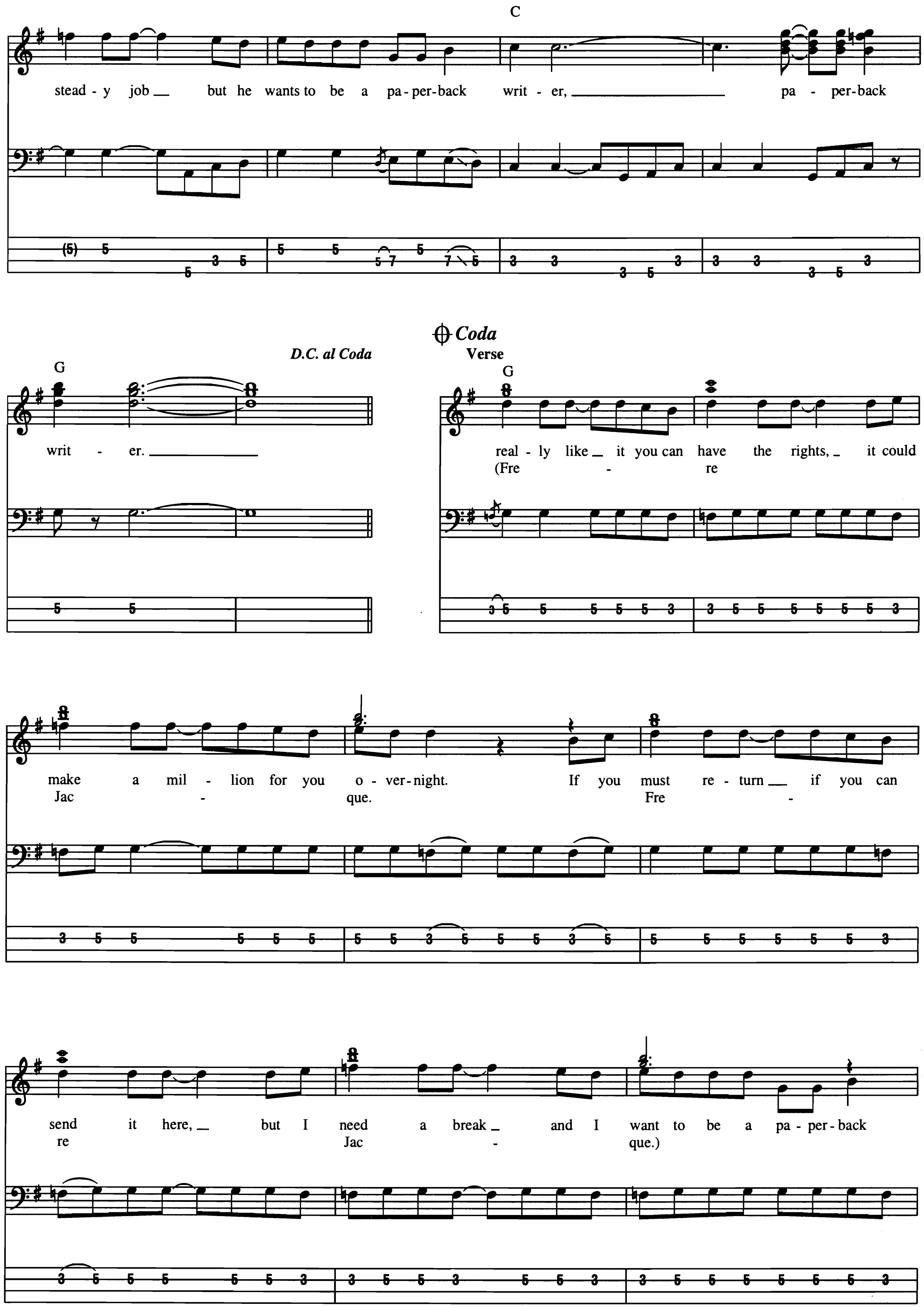
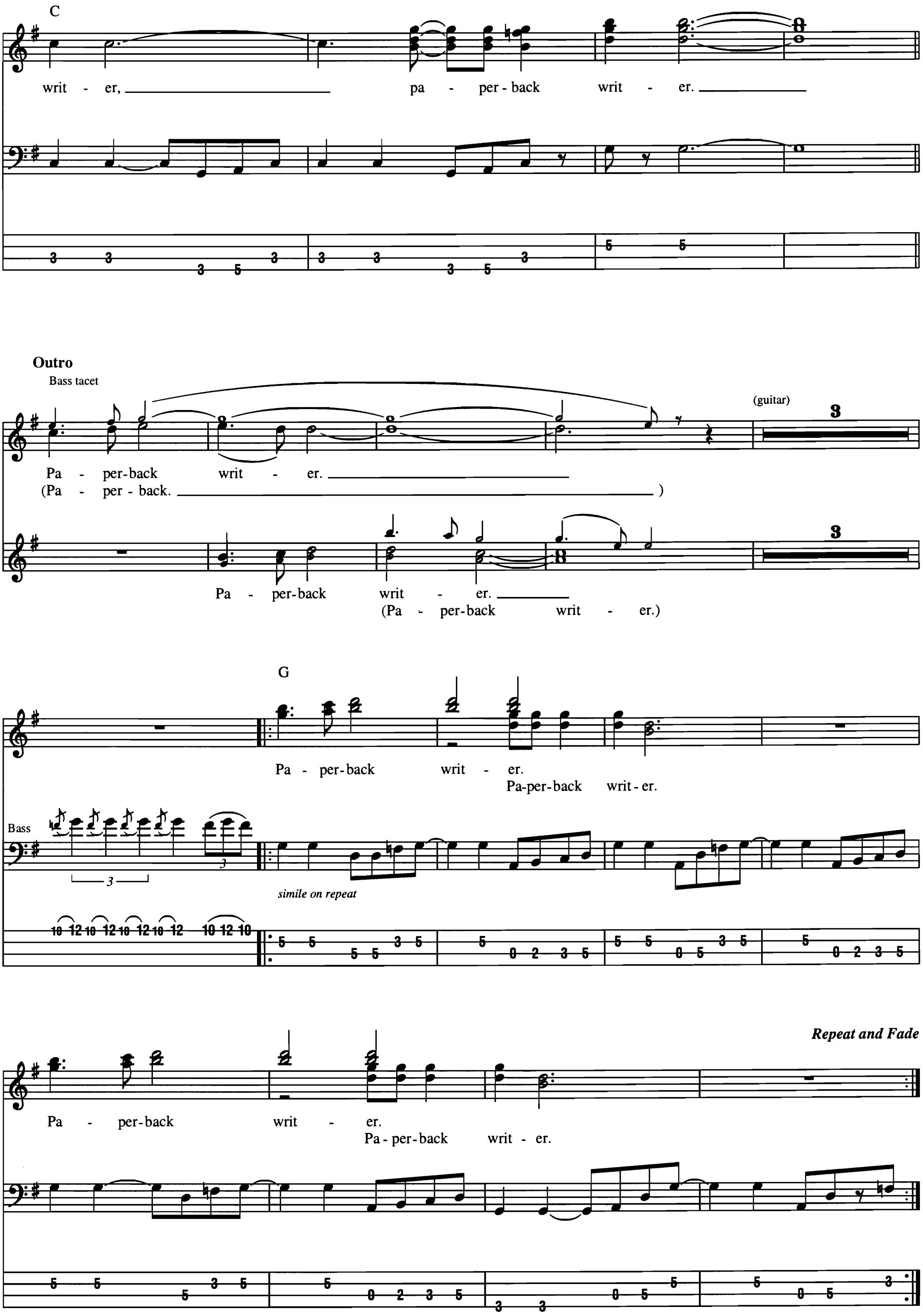

Bass: w/ Bass Fill 1, 2nd time
man named Lear and I need a job so I
like the style, I can change it 'round and I
re Jac - que.)
want to be a pa - per - back
C
G
To Coda
writ - er, pa - per-back writ - er.
2. It's the
4. If you
Verse
G
dir - ty sto - ry of a dir - ty man, and his cling - ing wife does - n't
un - der - stand. His son is work - ing for the Dai - ly Mail; it's a

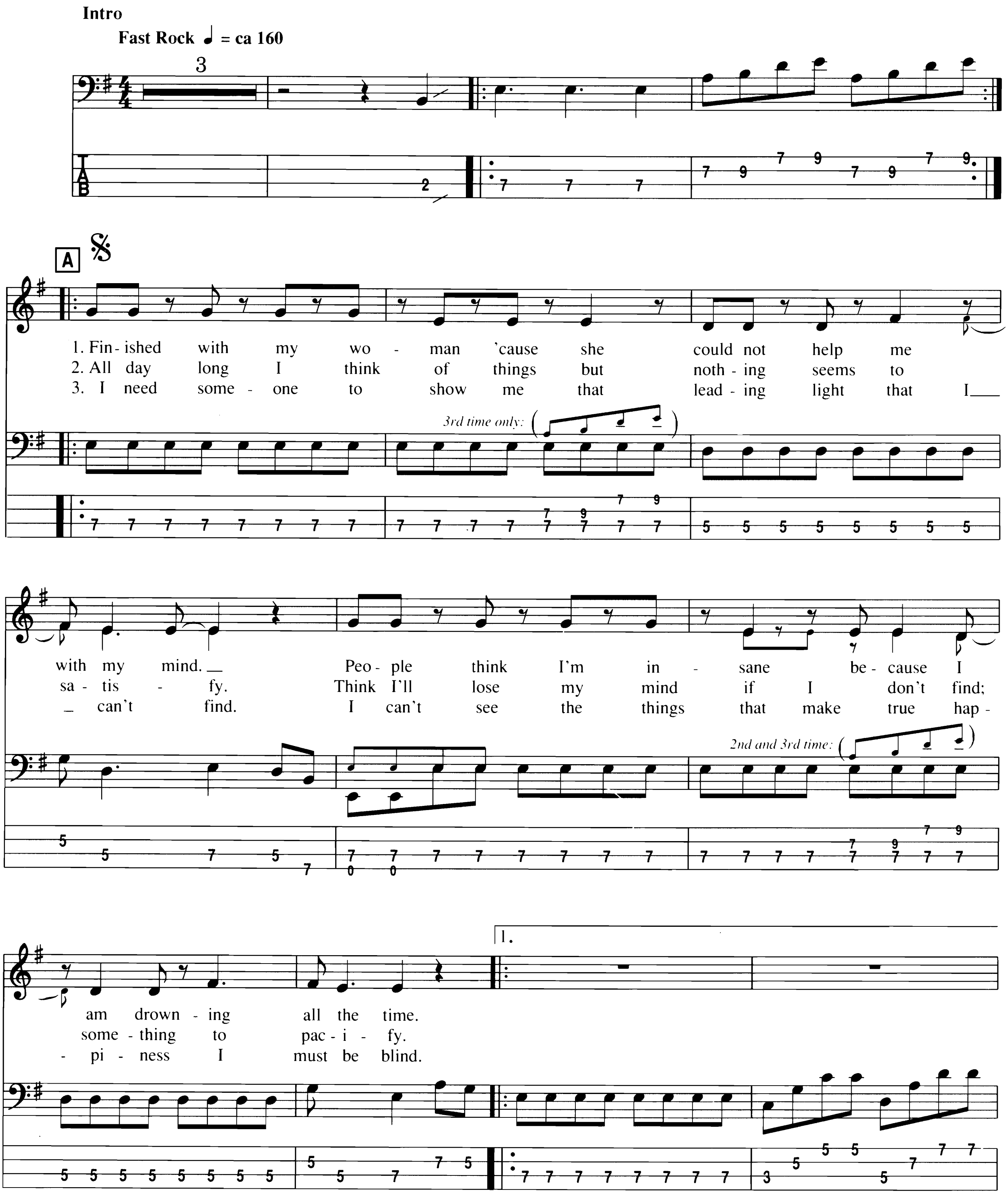

Bass Fill 1
Bass


C
stead - y job __ but he wants to be a pa - per - back writ - er, __ pa - per - back
G
D.C. al Coda
writ - er. __
Coda
Verse
G
real - ly like __ it you can have the rights, __ it could
(Fre - re
make a mil - lion for you o - ver - night. If you must re - turn __ if you can
Jac - que. Fre -
send it here, __ but I need a break __ and I want to be a pa - per - back
re Jac - que.)


C
writ - er,
pa - per-back
writ - er.
Outro
Bass tacet
(guitar)
3
Pa - per-back
writ - er.
(Pa - per - back.)
3
Pa - per-back
writ - er.
(Pa - per-back
writ - er.)
G
Pa - per-back
writ - er.
Pa-per-back
writ-er.
Bass
3
3
simile on repeat
Repeat and Fade
Pa - per-back
writ - er.
Pa - per-back
writ - er.

Paranoid

Words and Music by Anthony Iommi, John Osbourne, William Ward and Terence Butler



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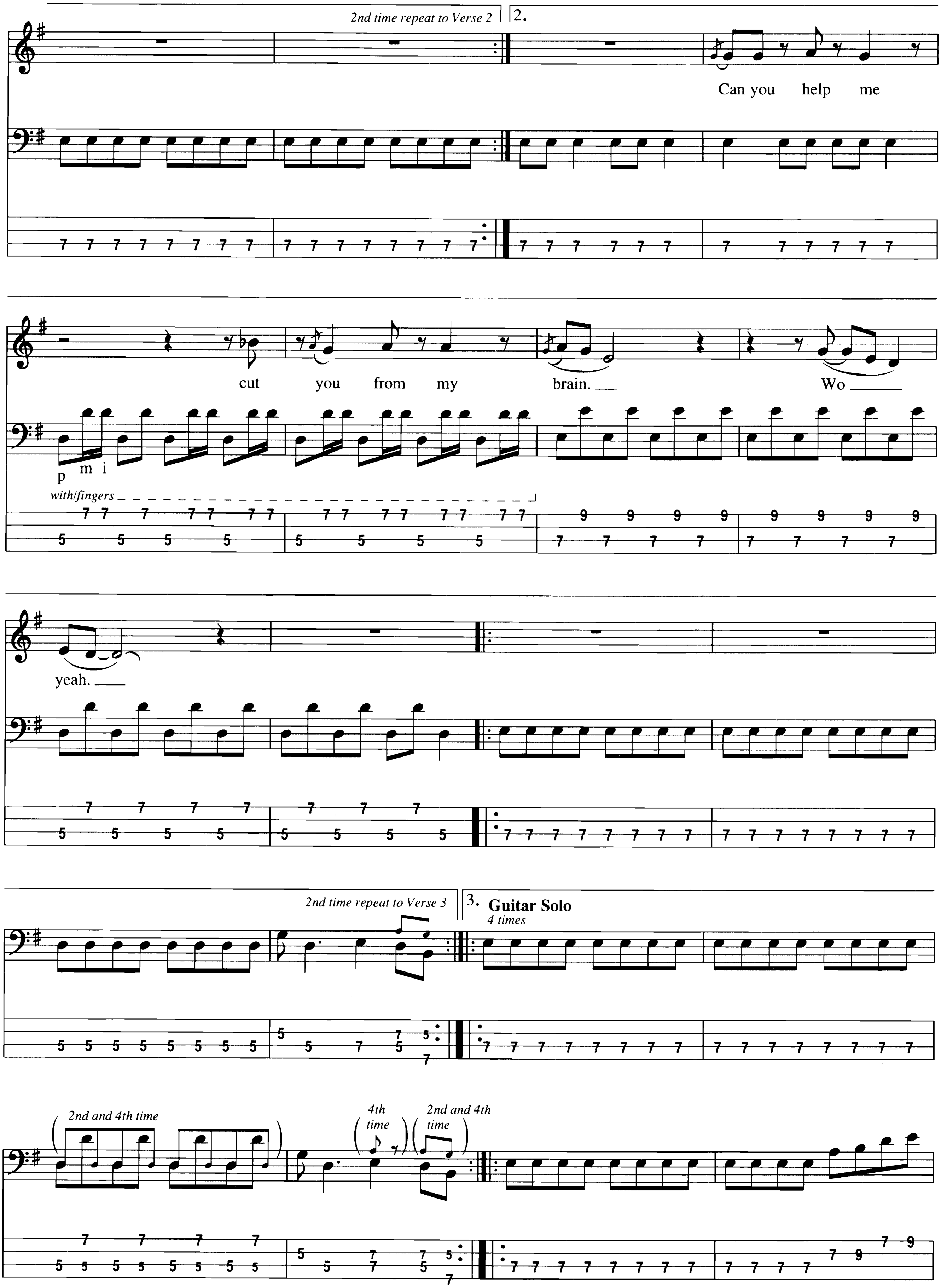
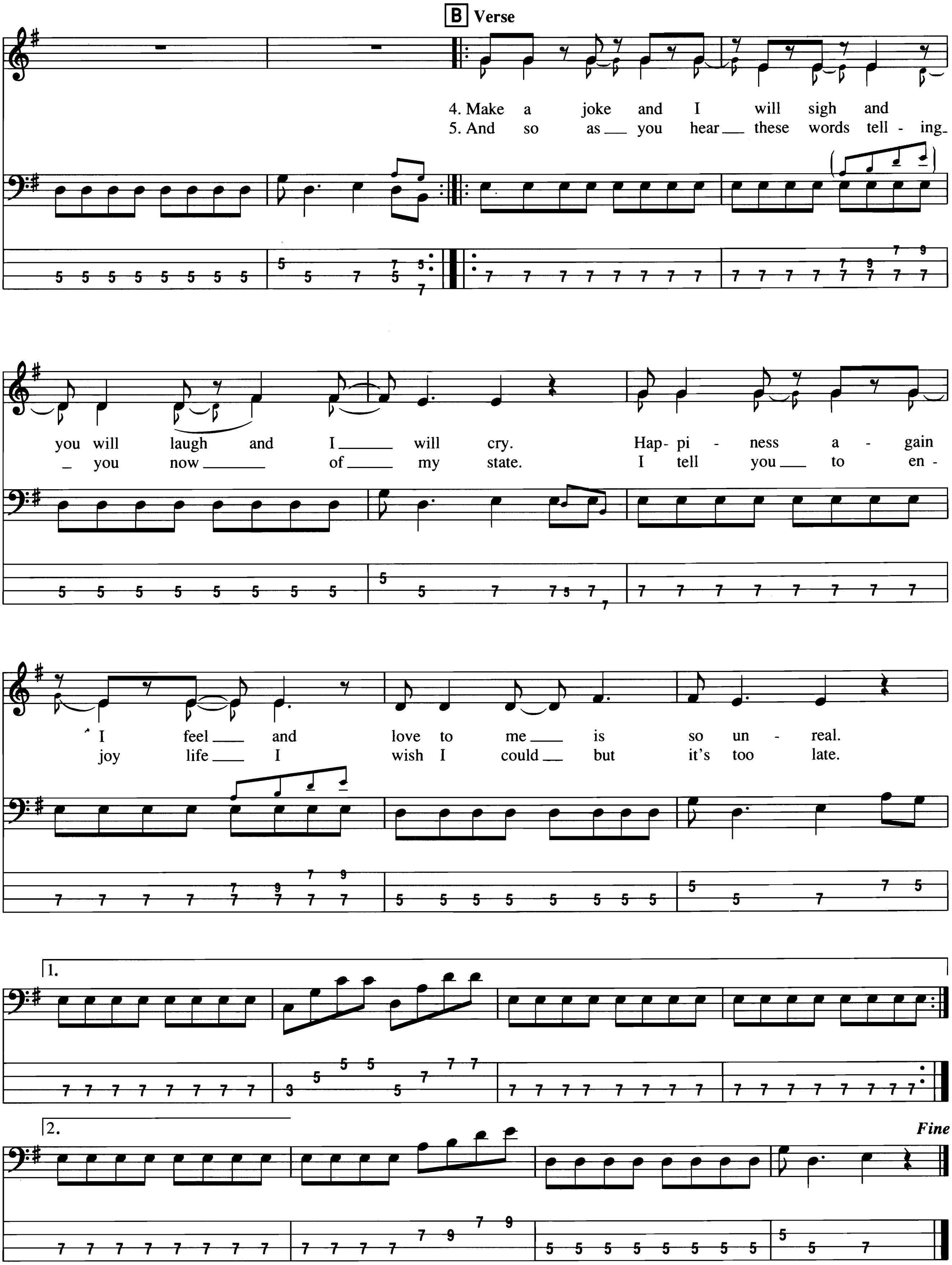
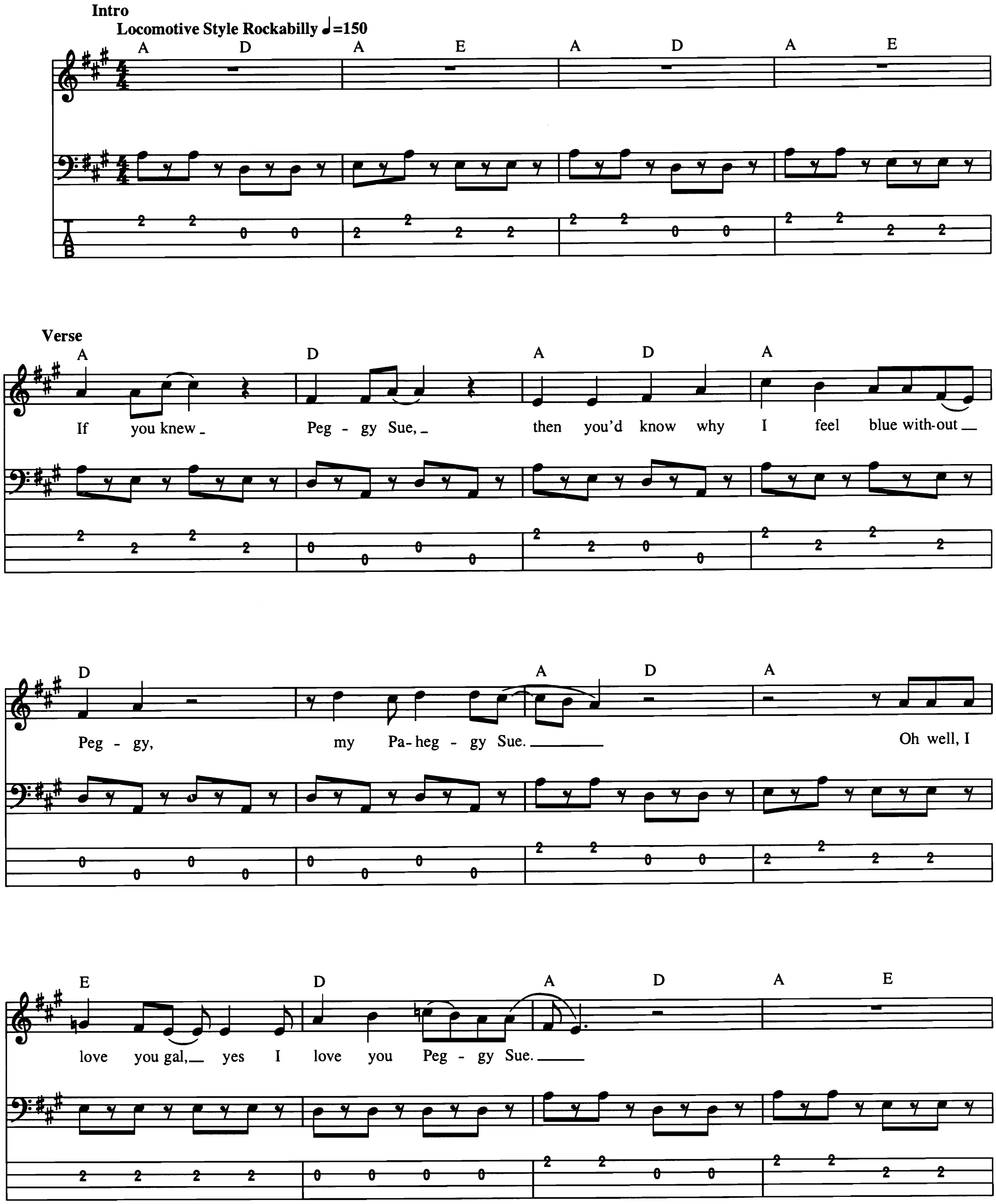

2nd time repeat to Verse 2
2.
Can you help me
cut you from my brain.
Wo
yeah.
p m i
with/fingers
2nd time repeat to Verse 3
3. Guitar Solo
4 times
2nd and 4th time
4th time
2nd and 4th time


B Verse
4. Make a joke and I will sigh and
5. And so as you hear these words tell - ing
you will laugh and I will cry. Hap- pi - ness a - gain
you now of my state. I tell you to en -
I feel and love to me is so un - real.
joy life I wish I could but it's too late.
1.
2.
Fine

Peggy Sue

Words and Music by Jerry Allison, Norman Petty and Buddy Holly



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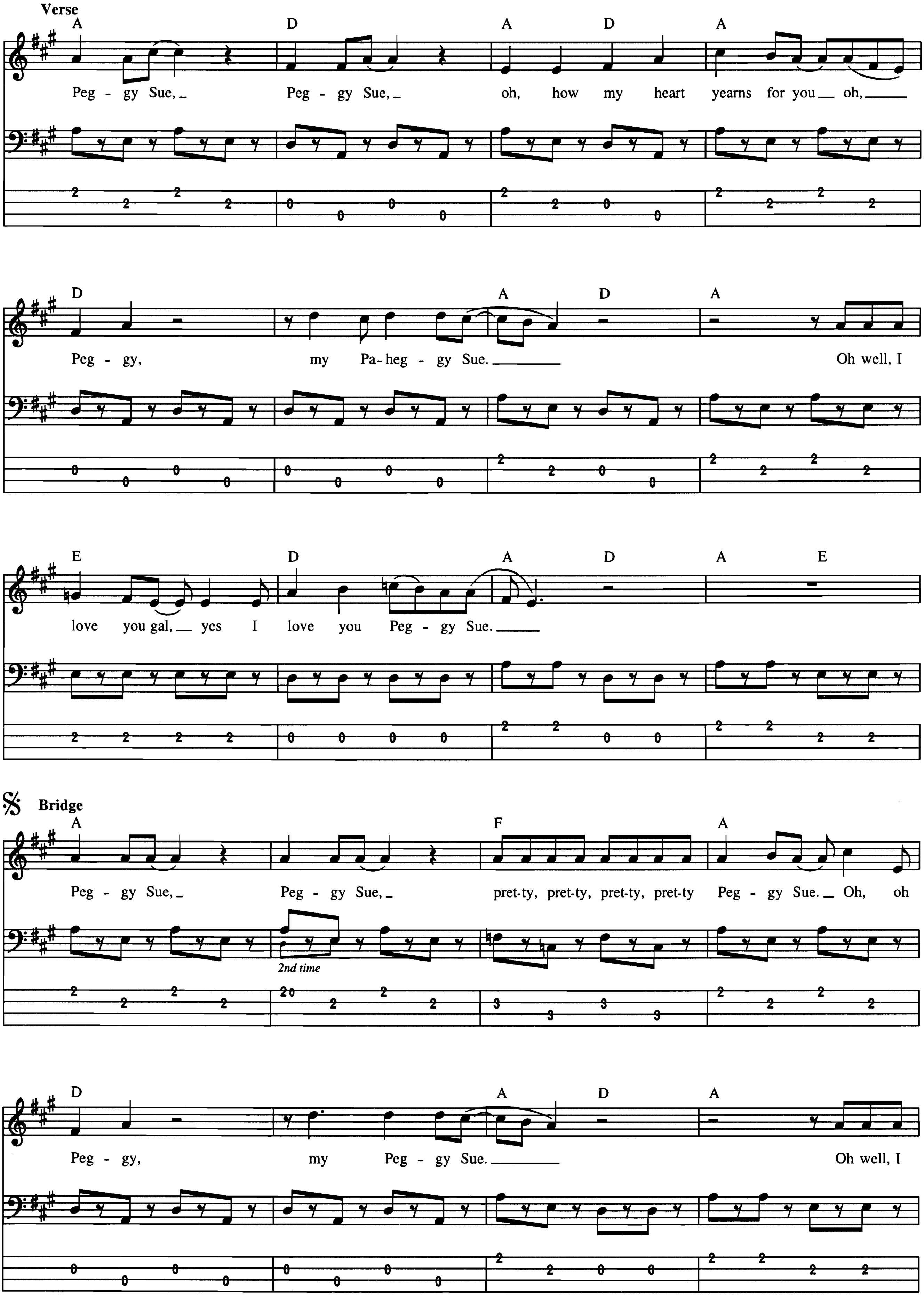
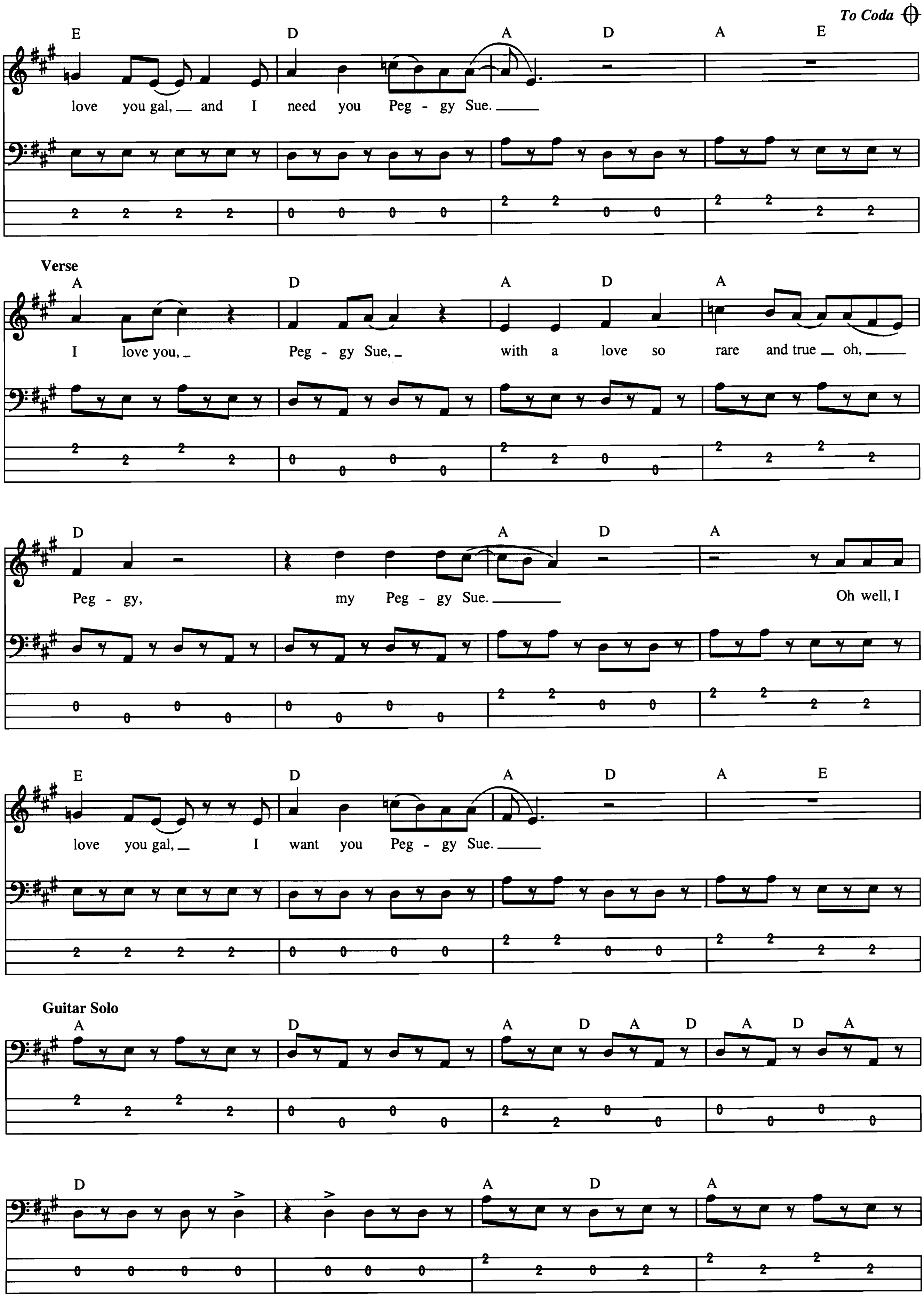
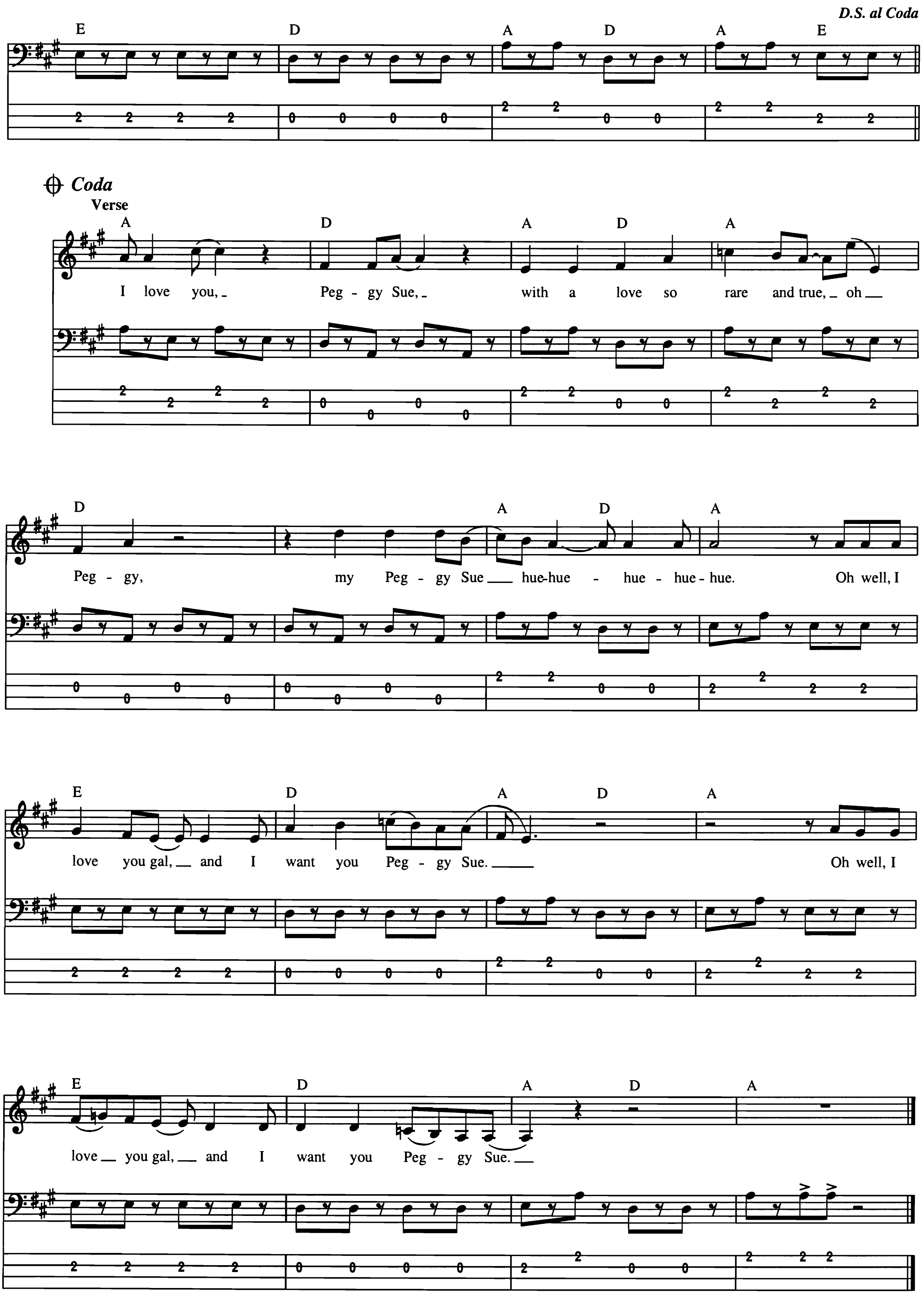

Verse
A D A D A
Peg - gy Sue, Peg - gy Sue, oh, how my heart yearns for you oh,
D A D A
Peg - gy, my Pa-heg - gy Sue. Oh well, I
E D A D A E
love you gal, yes I love you Peg - gy Sue.
Bridge
A F A
Peg - gy Sue, Peg - gy Sue, pret-ty, pret-ty, pret-ty, pret-ty Peg - gy Sue. Oh, oh
2nd time
D A D A
Peg - gy, my Peg - gy Sue. Oh well, I


To Coda
E D A D A E
love you gal, and I need you Peg - gy Sue.
Verse
A D A D A
I love you, Peg - gy Sue, with a love so rare and true oh,
D A D A
Peg - gy, my Peg - gy Sue. Oh well, I
E D A D A E
love you gal, I want you Peg - gy Sue.
Guitar Solo
A D A D A D A D A
D A D A


D.S. al Coda
E D A D A E
Coda
Verse
A D A D A
I love you, Peg - gy Sue, with a love so rare and true, oh
D A D A
Peg - gy, my Peg - gy Sue hue-hue - hue - hue - hue. Oh well, I
E D A D A
love you gal, and I want you Peg - gy Sue. Oh well, I
E D A D A
love you gal, and I want you Peg - gy Sue.

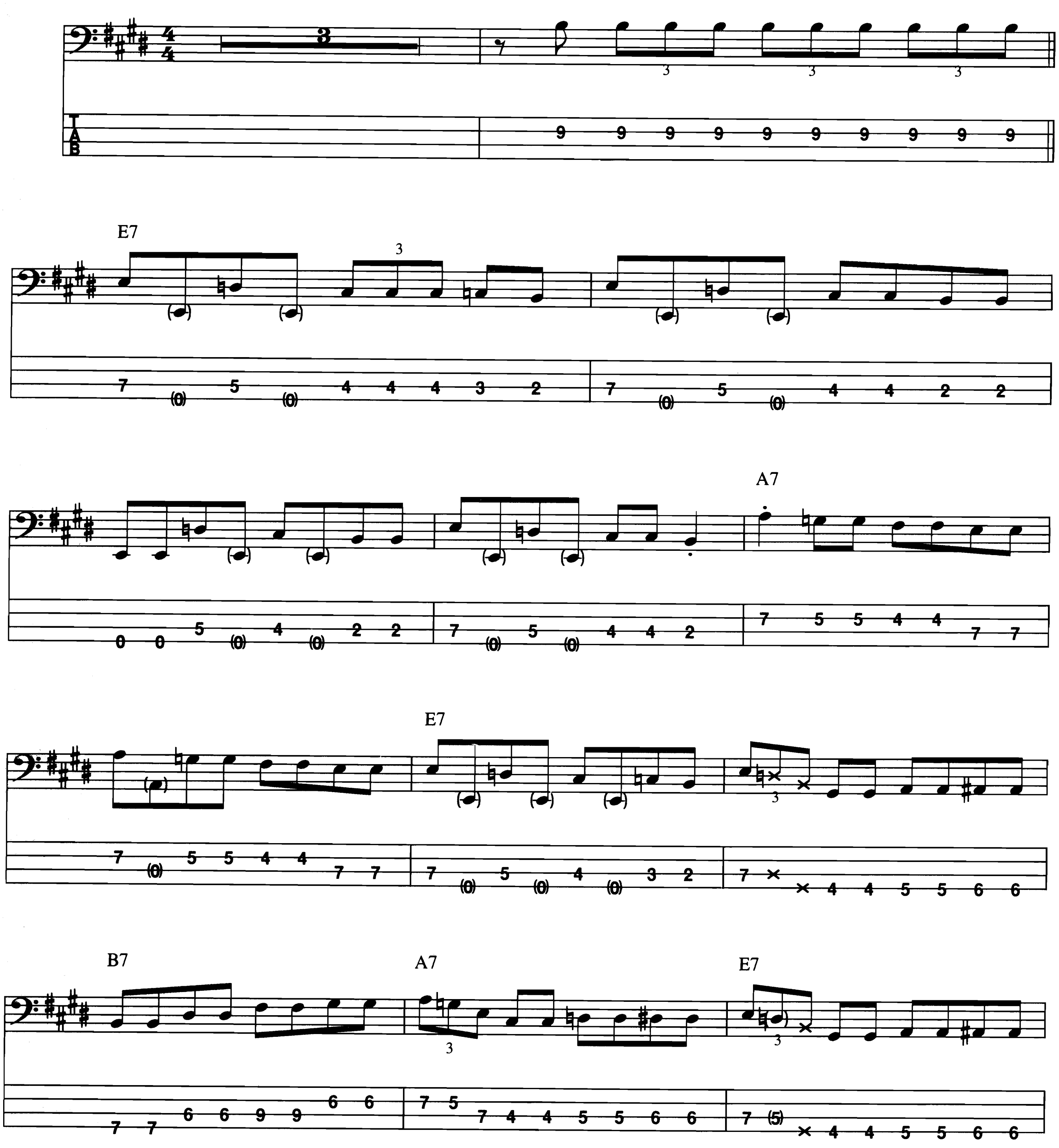
Pride and Joy

Written by Stevie Ray Vaughan

Bass
(tune down 1/2 step)

Moderate Blues Shuffle ♫ = ♩♪ (triplet) ♩ =100

A **Intro**



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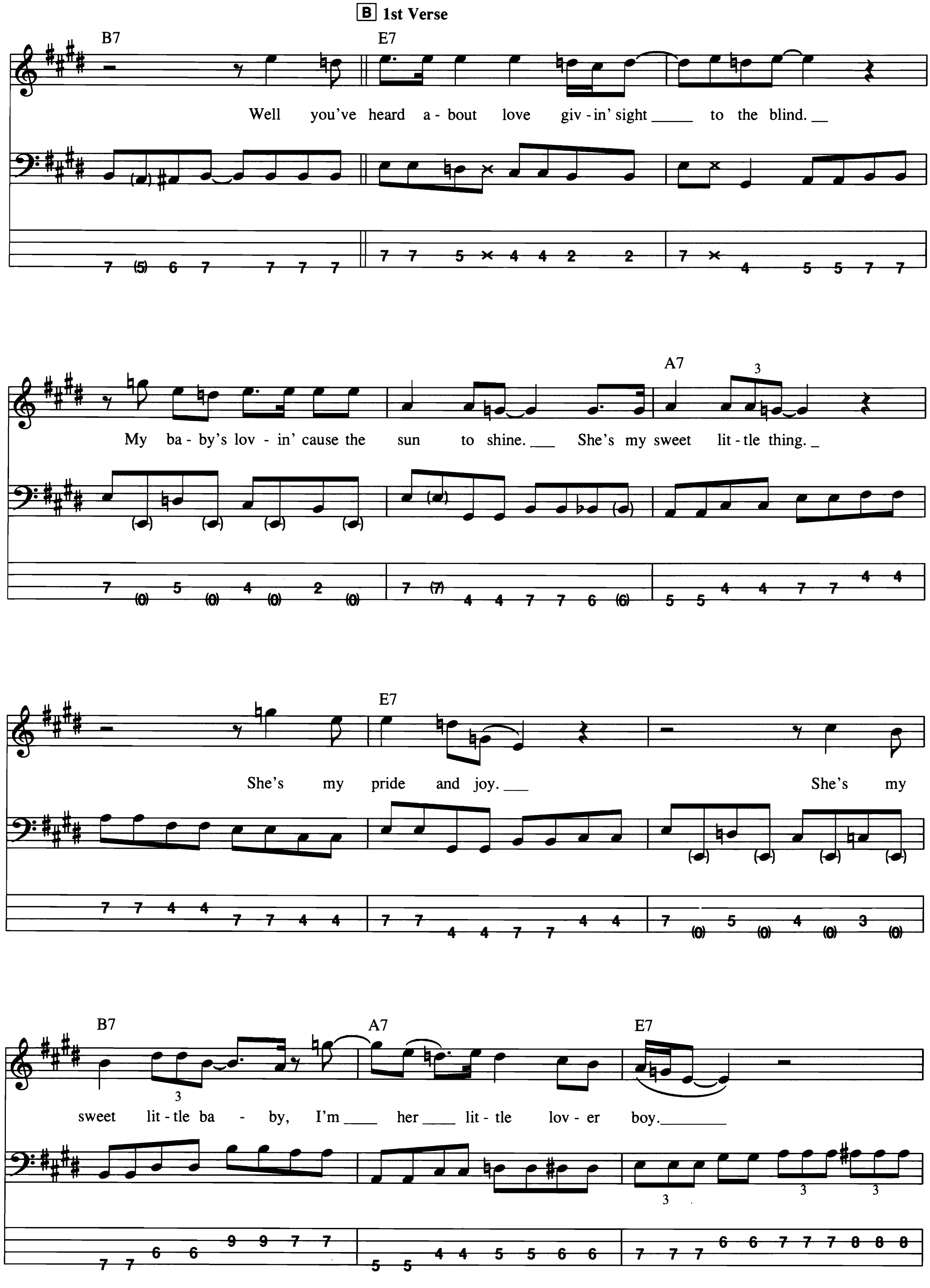
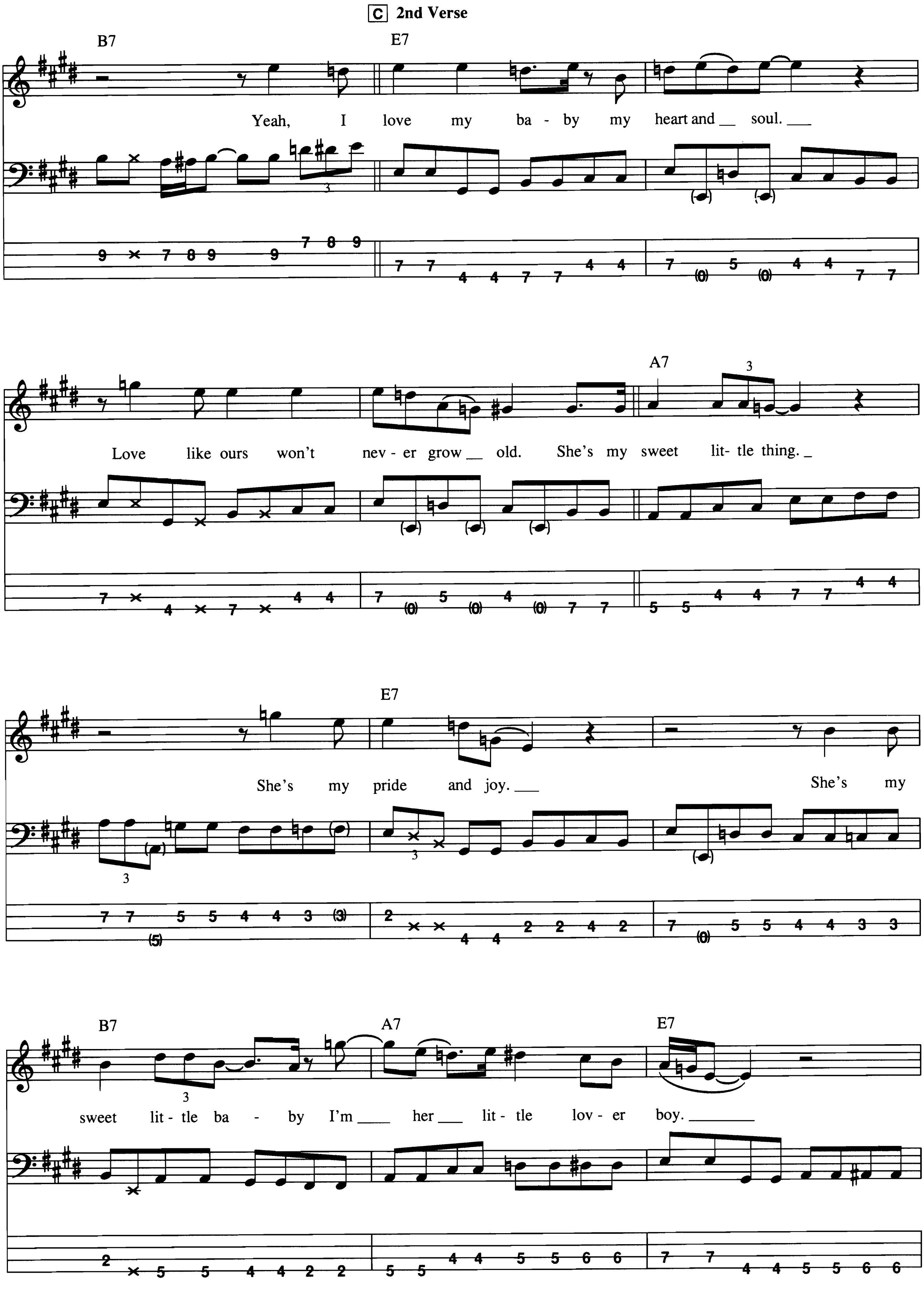
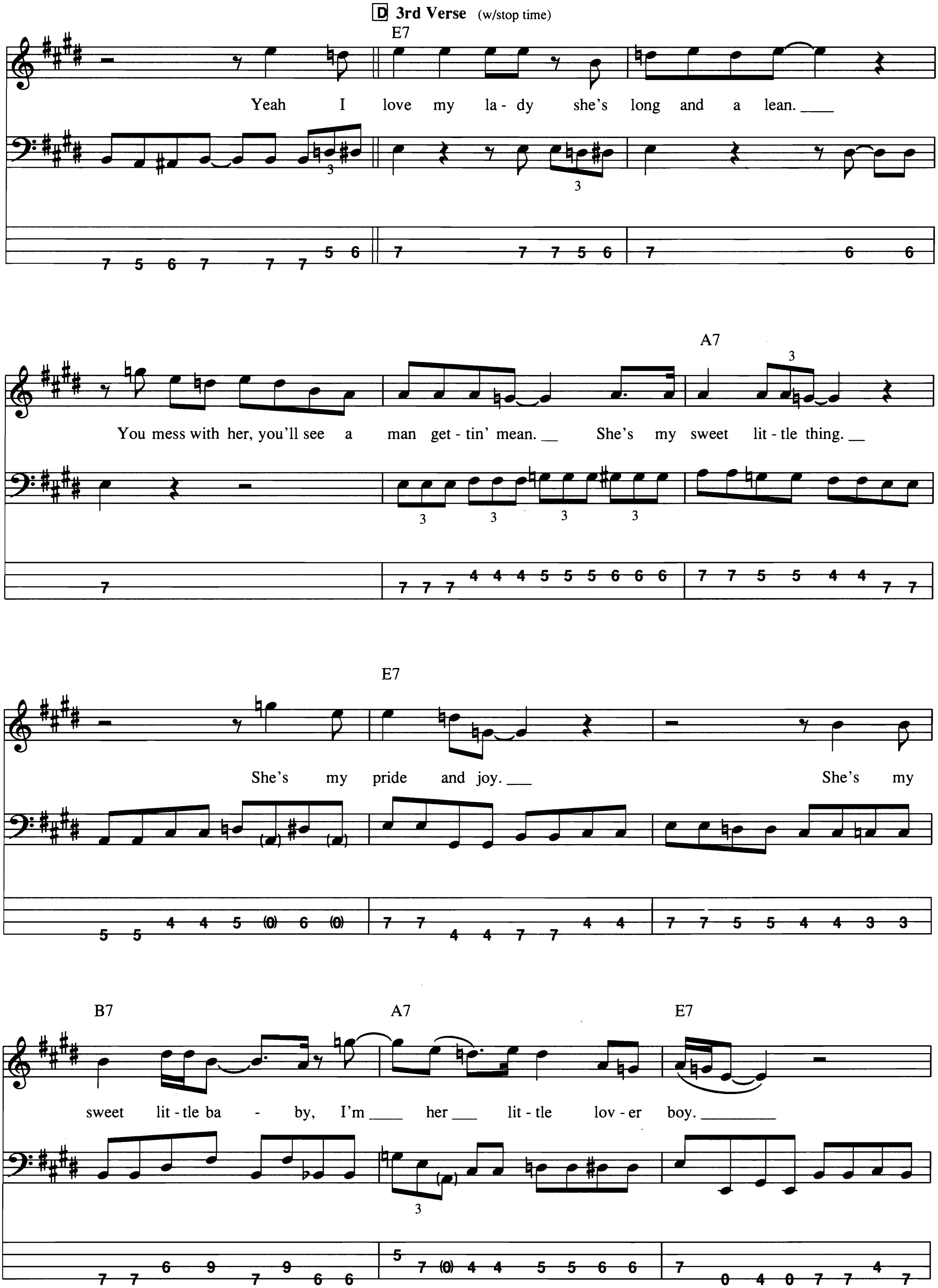
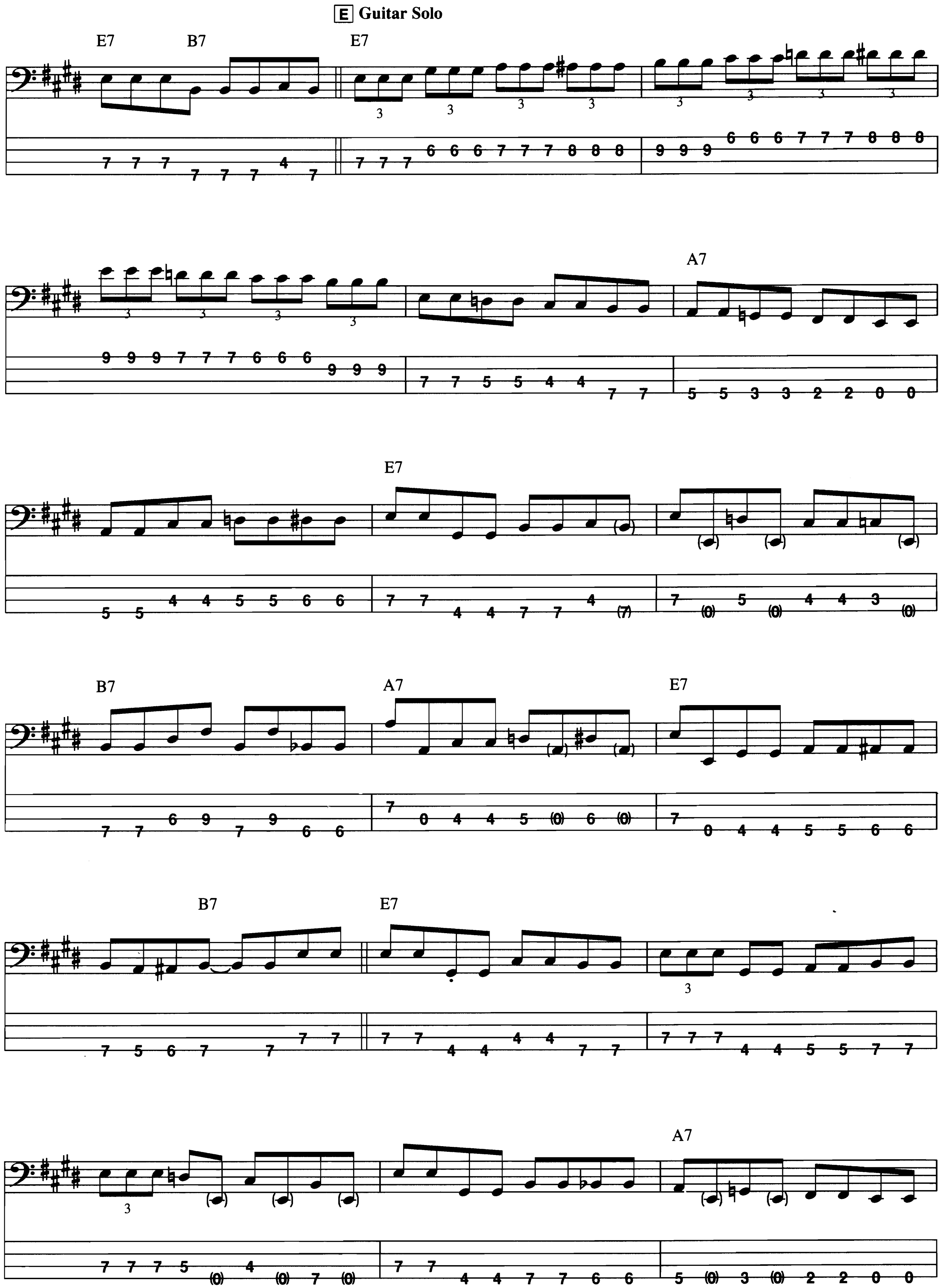
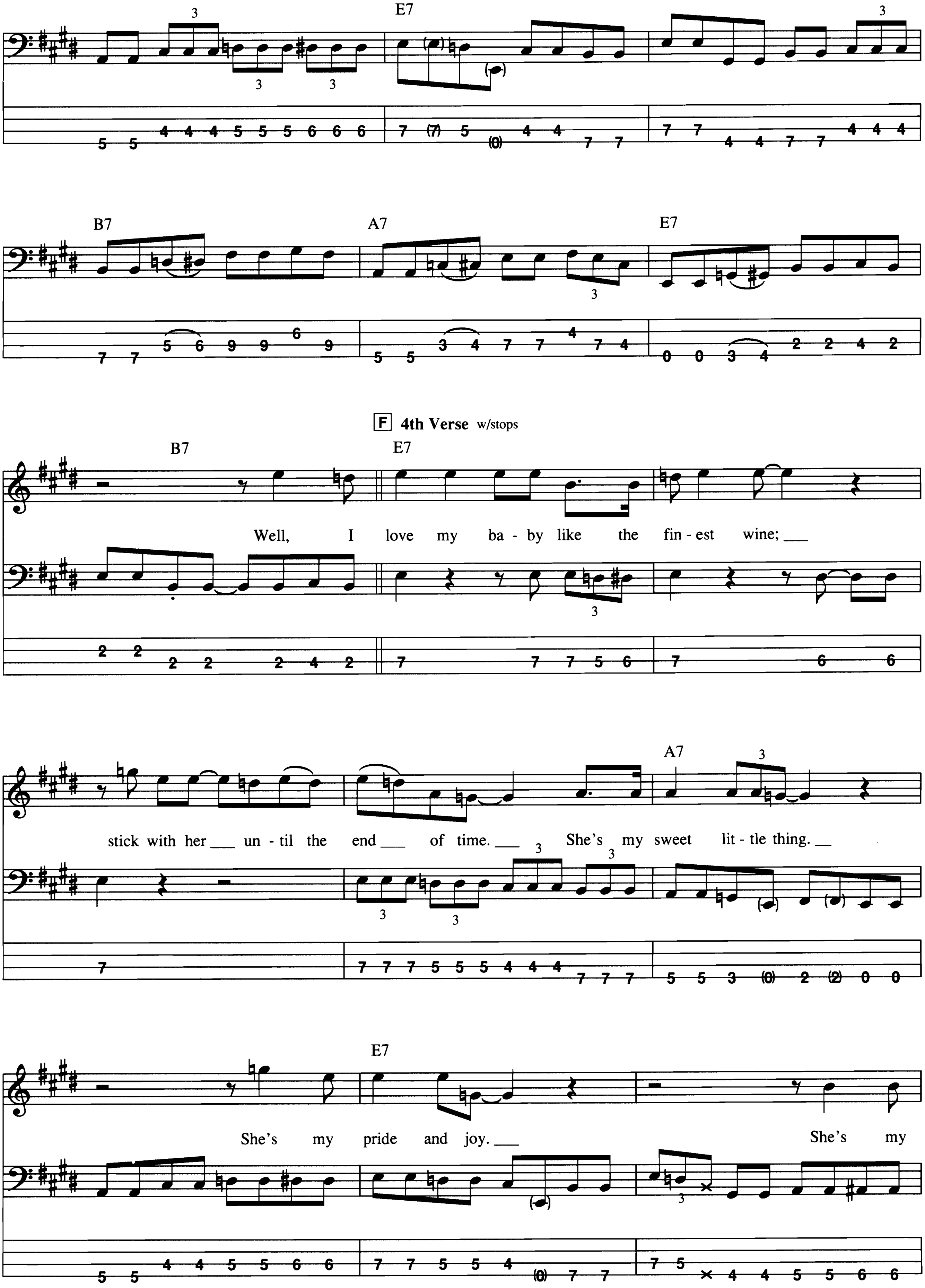
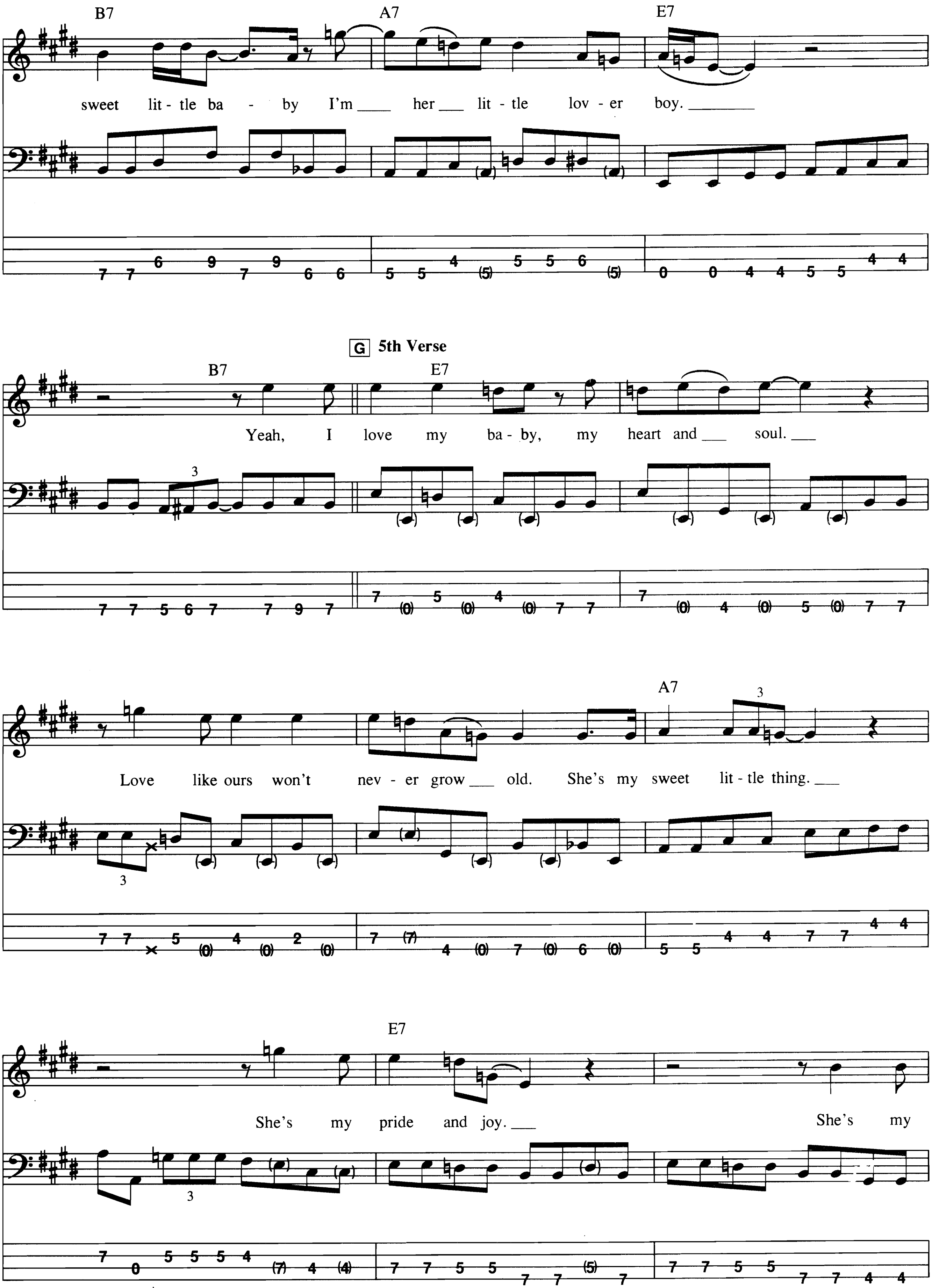

B 1st Verse
B7
E7
Well you've heard a - bout love giv - in' sight ___ to the blind. __
A7
My ba - by's lov - in' cause the sun to shine. ___ She's my sweet lit - tle thing. _
E7
She's my pride and joy. ___ She's my
B7
A7
E7
sweet lit - tle ba - by, I'm ___ her ___ lit - tle lov - er boy. ________

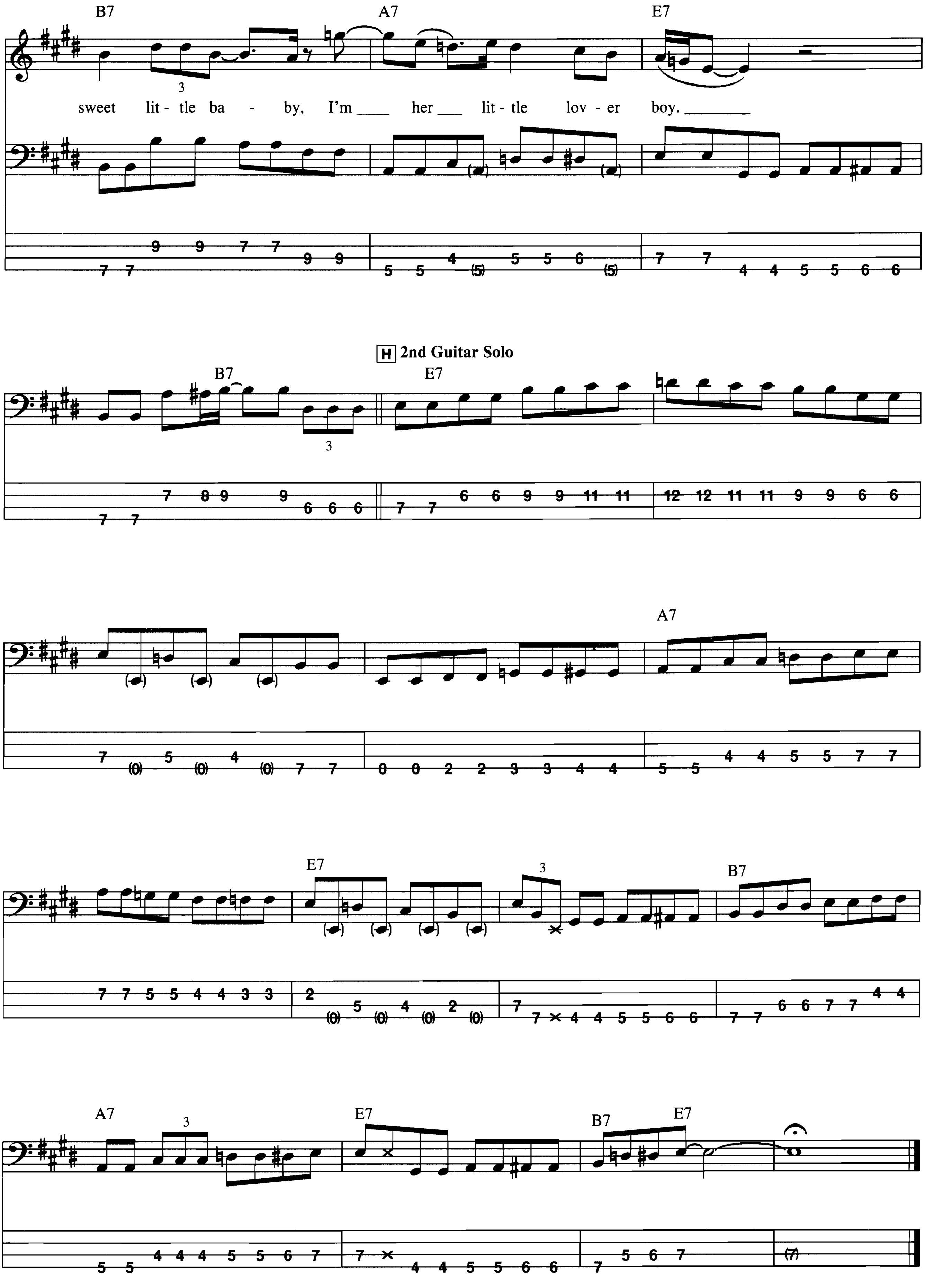

C 2nd Verse
B7
E7
Yeah, I love my ba - by my heart and __ soul. ___
A7
Love like ours won't nev - er grow __ old. She's my sweet lit- tle thing. _
E7
She's my pride and joy. ___ She's my
B7
A7
E7
sweet lit - tle ba - by I'm ___ her ___ lit - tle lov - er boy. ________


D 3rd Verse (w/stop time)
E7
Yeah I love my la - dy she's long and a lean.
A7
You mess with her, you'll see a man get - tin' mean. She's my sweet lit - tle thing.
E7
She's my pride and joy. She's my
B7
A7
E7
sweet lit - tle ba - by, I'm her lit - tle lov - er boy.


E Guitar Solo
E7
B7
E7
A7
E7
B7
A7
E7
B7
E7
A7

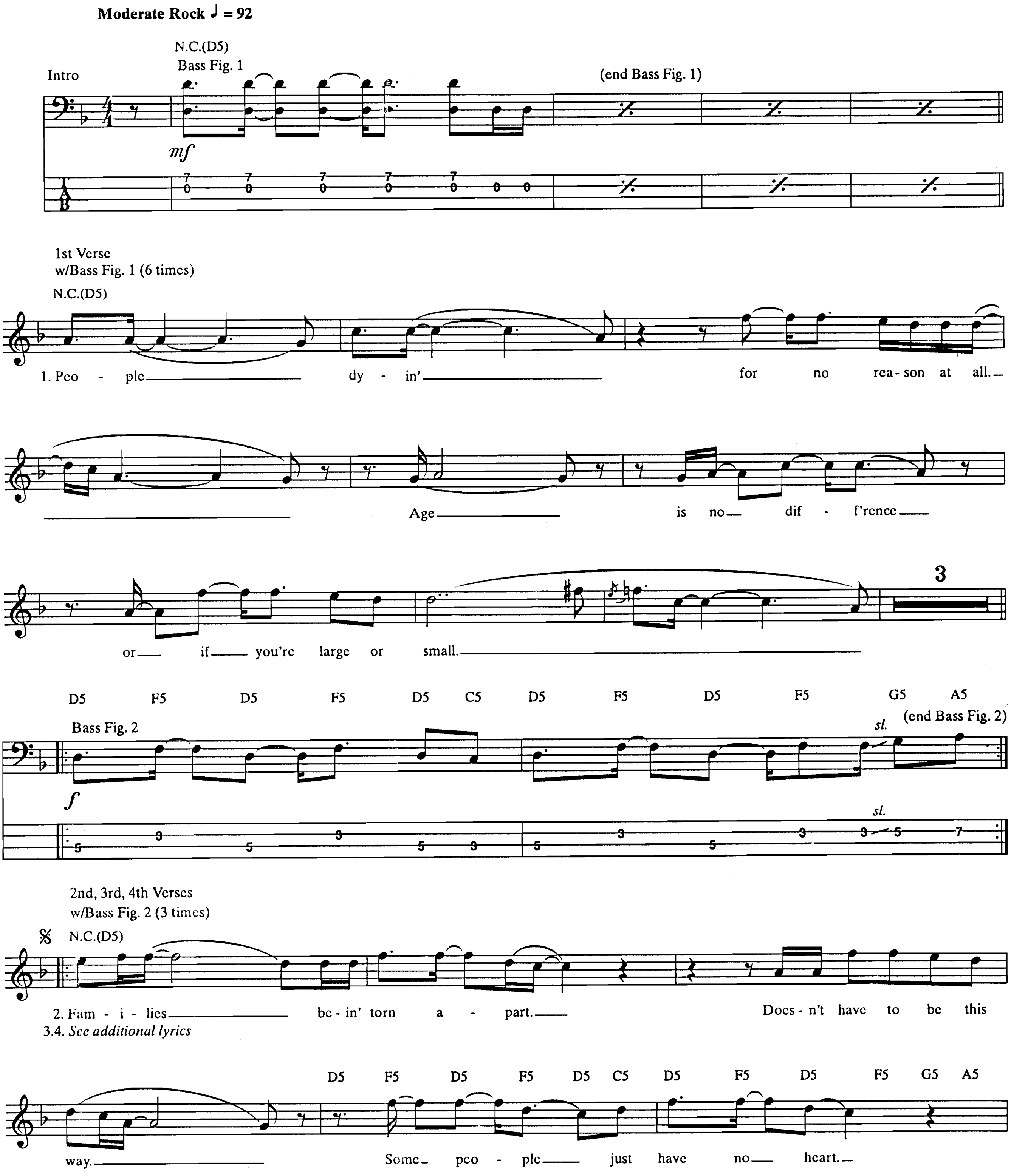

E7
B7
A7
E7
F 4th Verse w/stops
B7
E7
Well, I love my ba - by like the fin - est wine; ___
stick with her ___ un - til the end ___ of time. ___
A7
She's my sweet lit - tle thing. __
E7
She's my pride and joy. ___
She's my


B7
A7
E7
sweet lit - tle ba - by I'm her lit - tle lov - er boy.
G 5th Verse
B7
E7
Yeah, I love my ba - by, my heart and soul.
A7
Love like ours won't nev - er grow old. She's my sweet lit - tle thing.
E7
She's my pride and joy. She's my


B7
A7
E7
sweet lit - tle ba - by, I'm ___ her ___ lit - tle lov - er boy. _______
H 2nd Guitar Solo
B7
E7
A7
E7
B7
A7
E7
B7
E7

Pure Massacre

Words by Daniel Johns
Music by Daniel Johns and Ben Gillies



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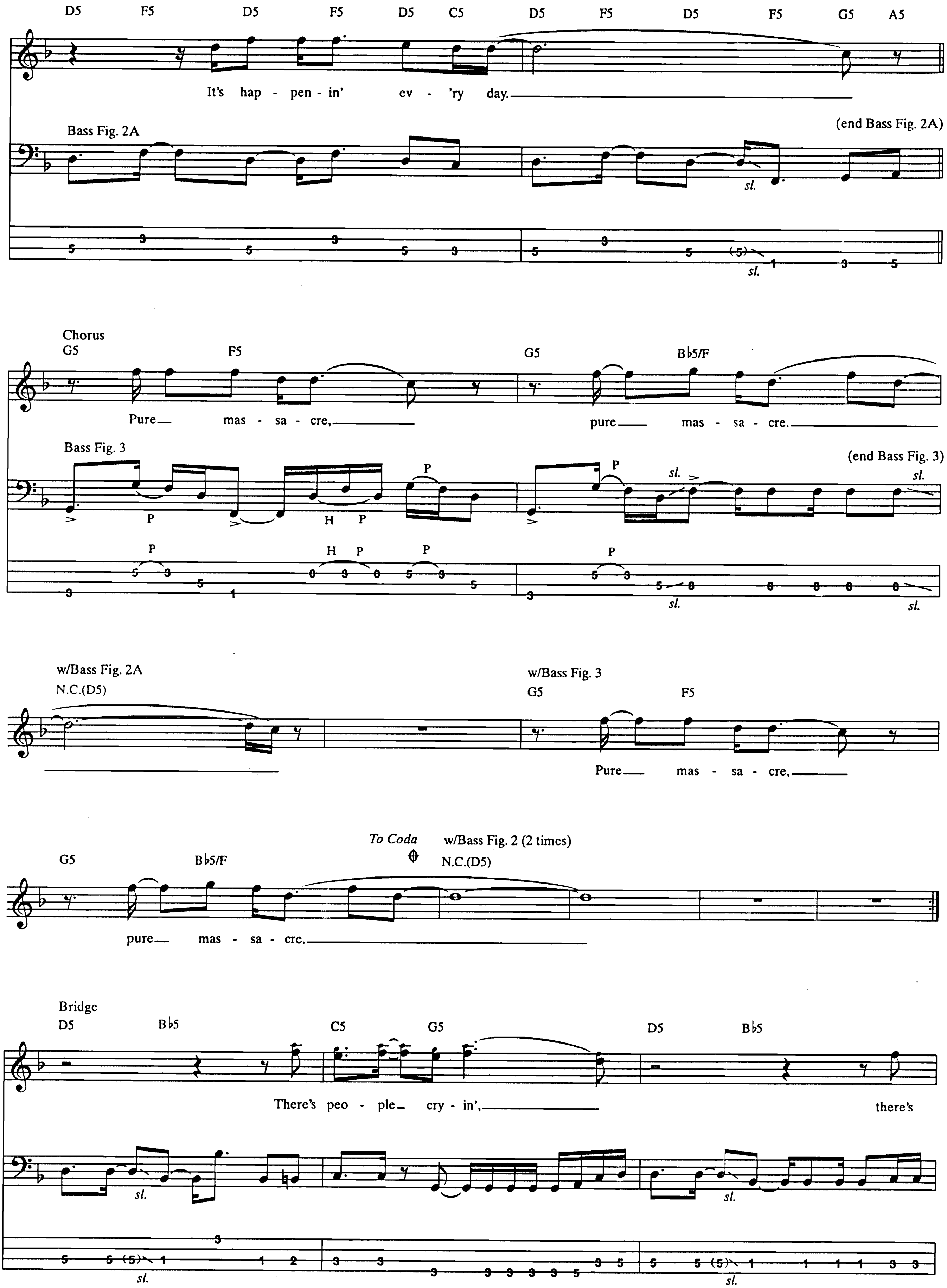
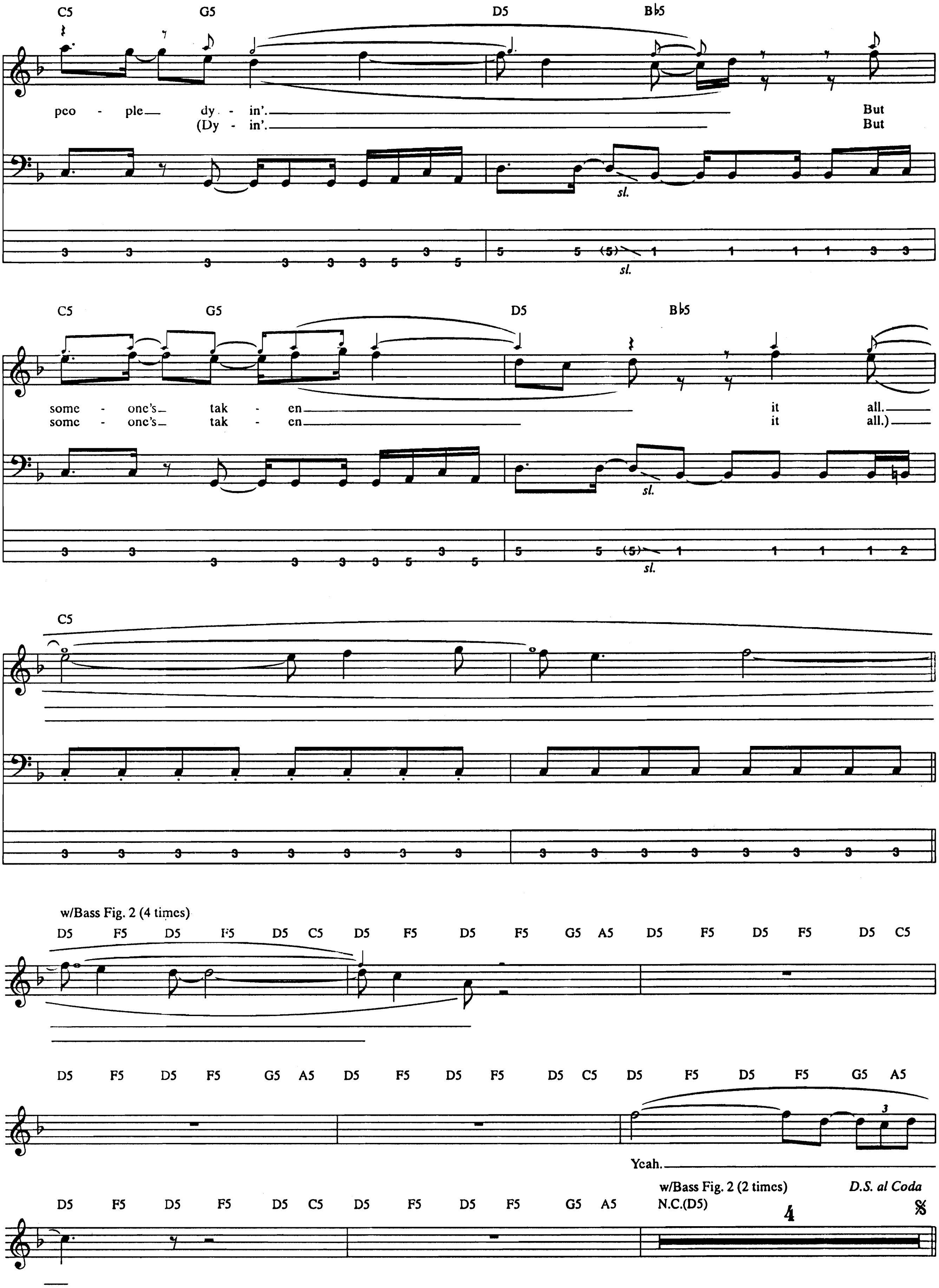
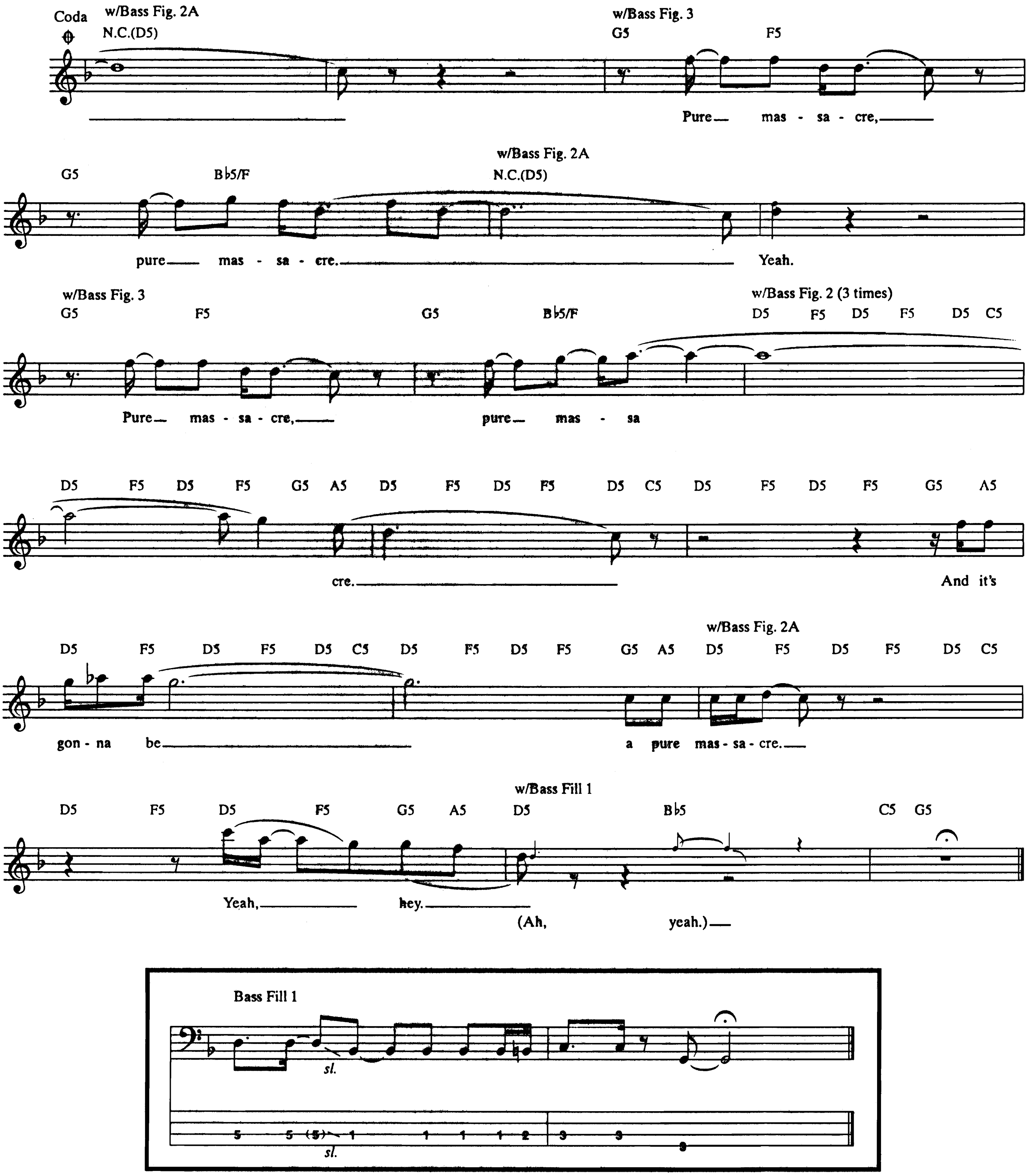

D5 F5 D5 F5 D5 C5 D5 F5 D5 F5 G5 A5
It's hap - pen - in' ev - 'ry day.
Bass Fig. 2A
(end Bass Fig. 2A)
sl.
Chorus
G5 F5 G5 B♭5/F
Pure mas - sa - cre, pure mas - sa - cre.
Bass Fig. 3
(end Bass Fig. 3)
P H P sl.
w/Bass Fig. 2A
N.C.(D5)
w/Bass Fig. 3
G5 F5
Pure mas - sa - cre,
G5 B♭5/F
To Coda
w/Bass Fig. 2 (2 times)
N.C.(D5)
pure mas - sa - cre.
Bridge
D5 B♭5 C5 G5 D5 B♭5
There's peo - ple cry - in', there's
sl.


C5 G5 D5 B♭5
peo - ple dy - in'. But
(Dy - in'. But
sl.
C5 G5 D5 B♭5
some - one's tak - en it all.
some - one's tak - en it all.)
sl.
C5
w/Bass Fig. 2 (4 times)
D5 F5 D5 F5 D5 C5 D5 F5 D5 F5 G5 A5 D5 F5 D5 F5 D5 C5
D5 F5 D5 F5 G5 A5 D5 F5 D5 F5 D5 C5 D5 F5 D5 F5 G5 A5
Yeah.
w/Bass Fig. 2 (2 times)
D.S. al Coda
D5 F5 D5 F5 D5 C5 D5 F5 D5 F5 G5 A5 N.C.(D5)
4



Additional Lyrics

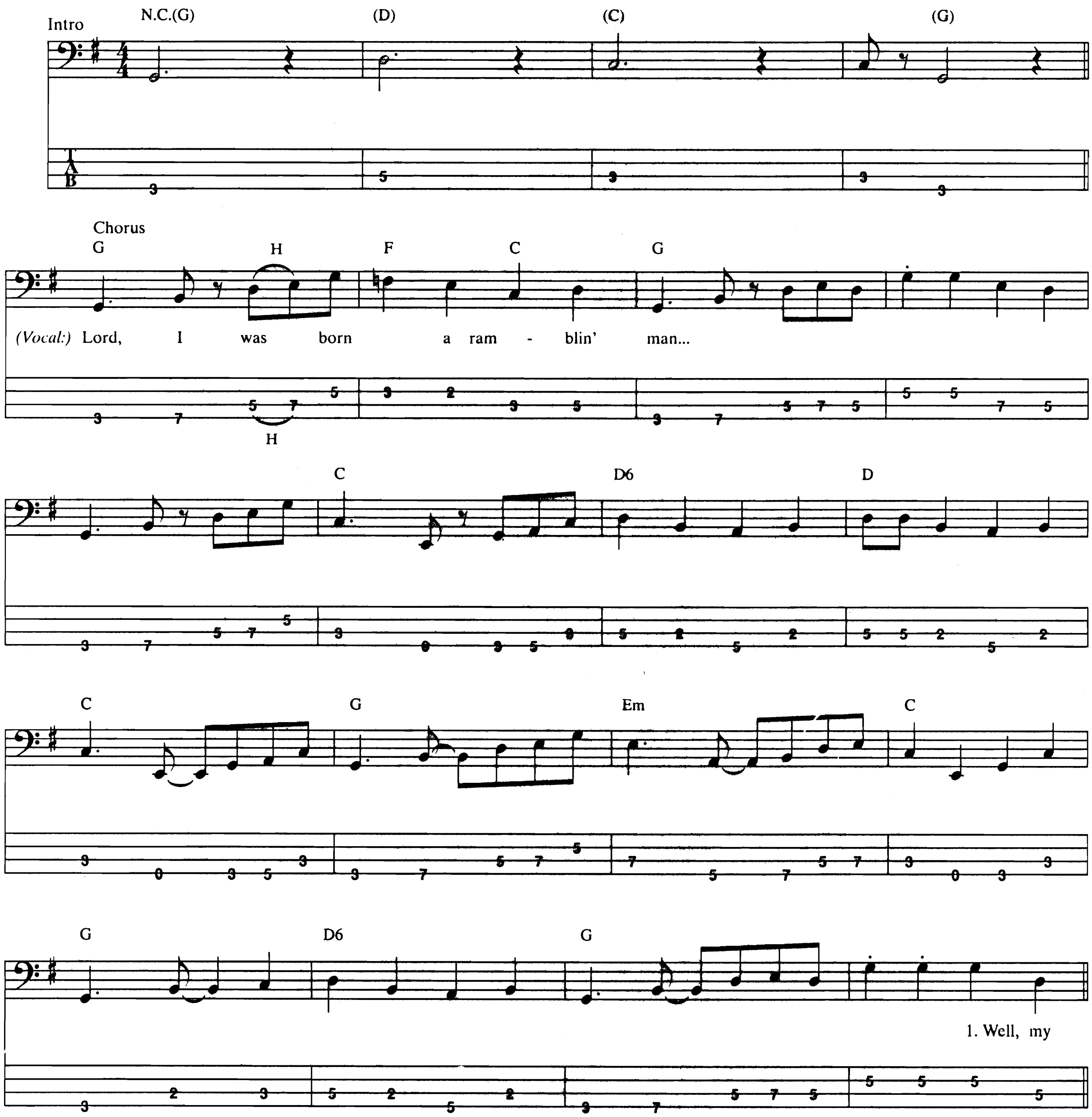
3.4. Machine guns pumpin', hearts thumpin',
Death is all around there.
People cryin' for freedom,
No one hears a sound. *(To Chorus)*

Ramblin' Man

Words and Music by Dickey Betts

Tune up 1/2 step:
④=E♯ ②=D♯
③=A♯ ①=G♯

Fast Rock ♩ = 184



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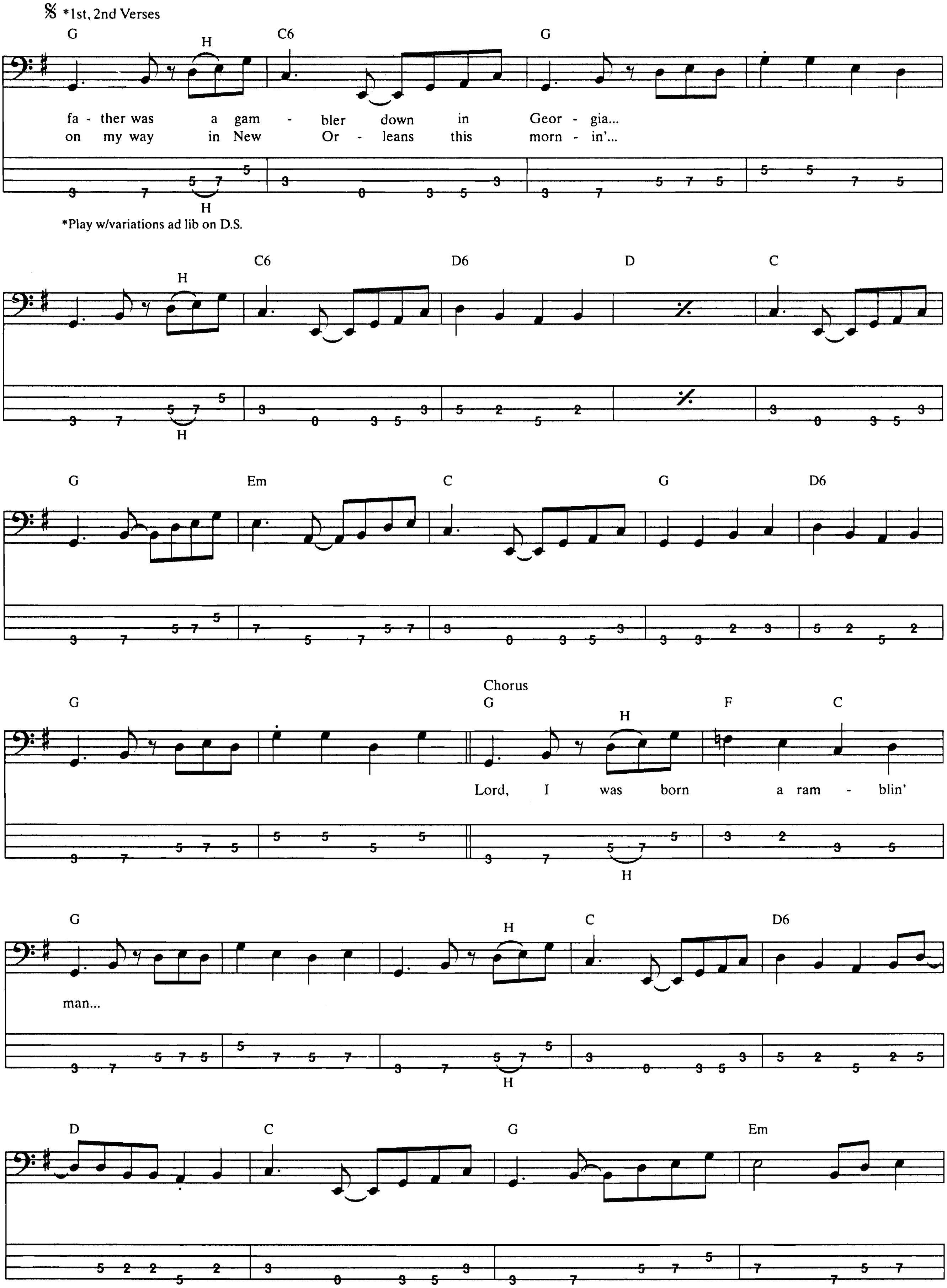
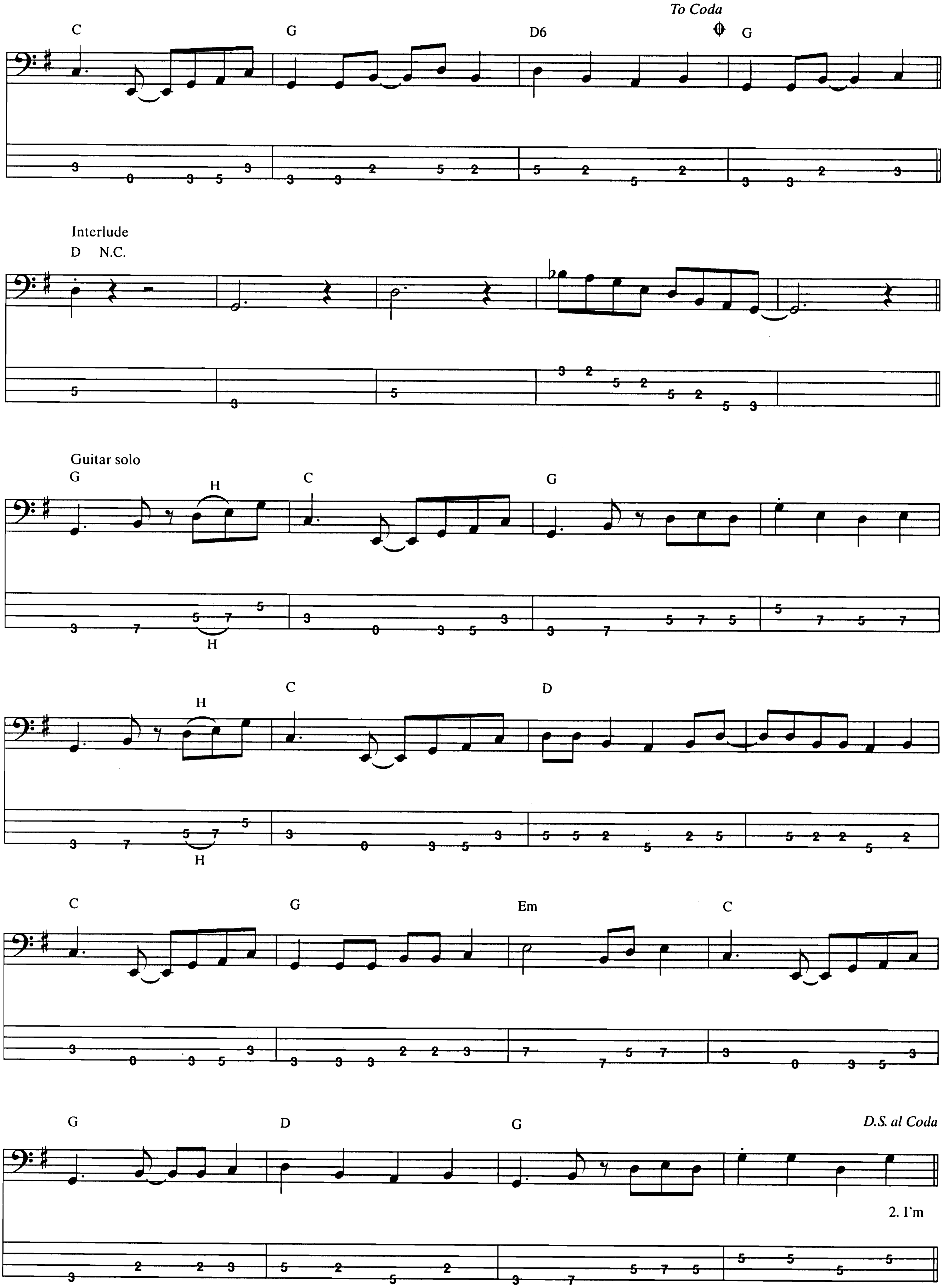
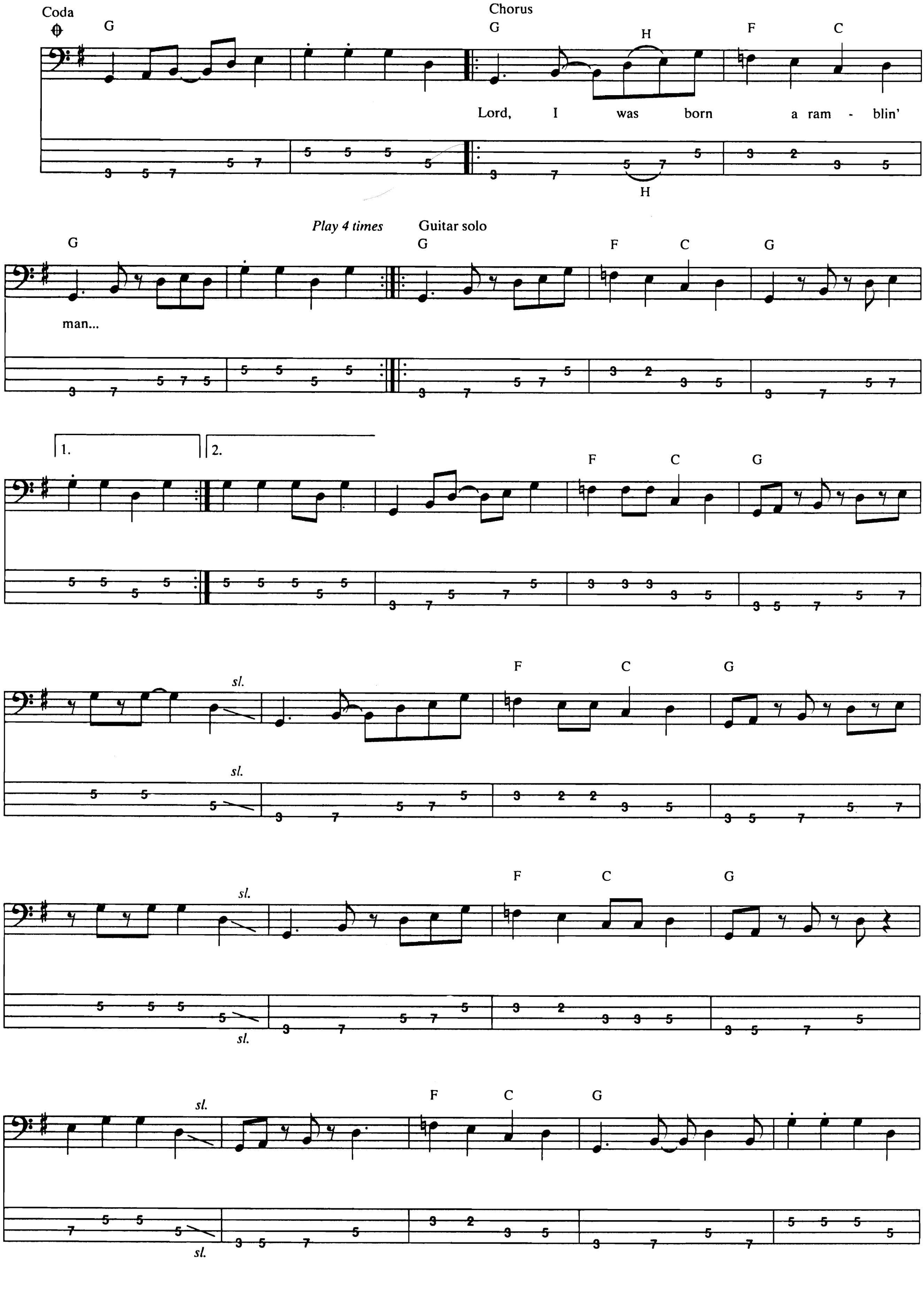
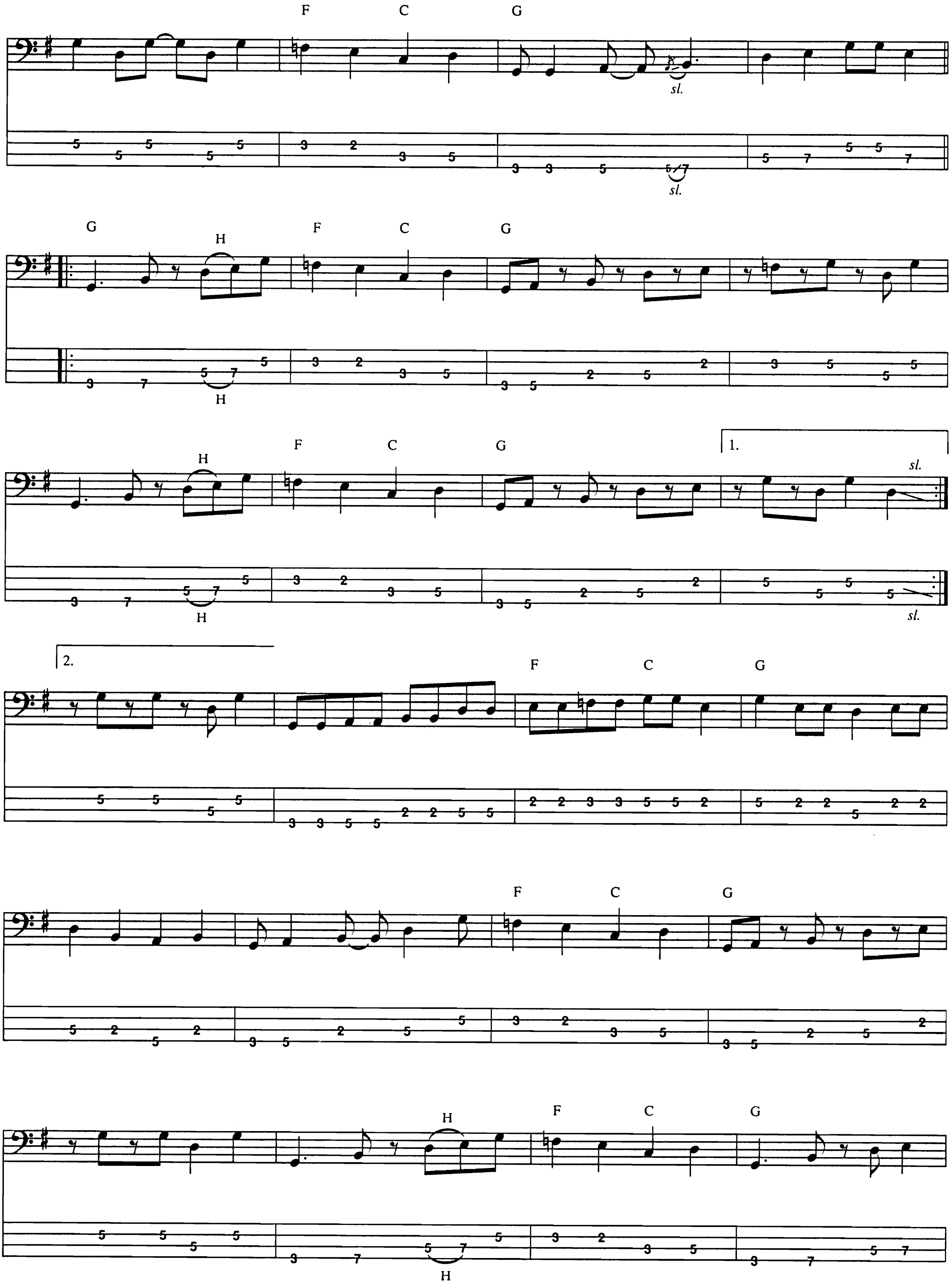
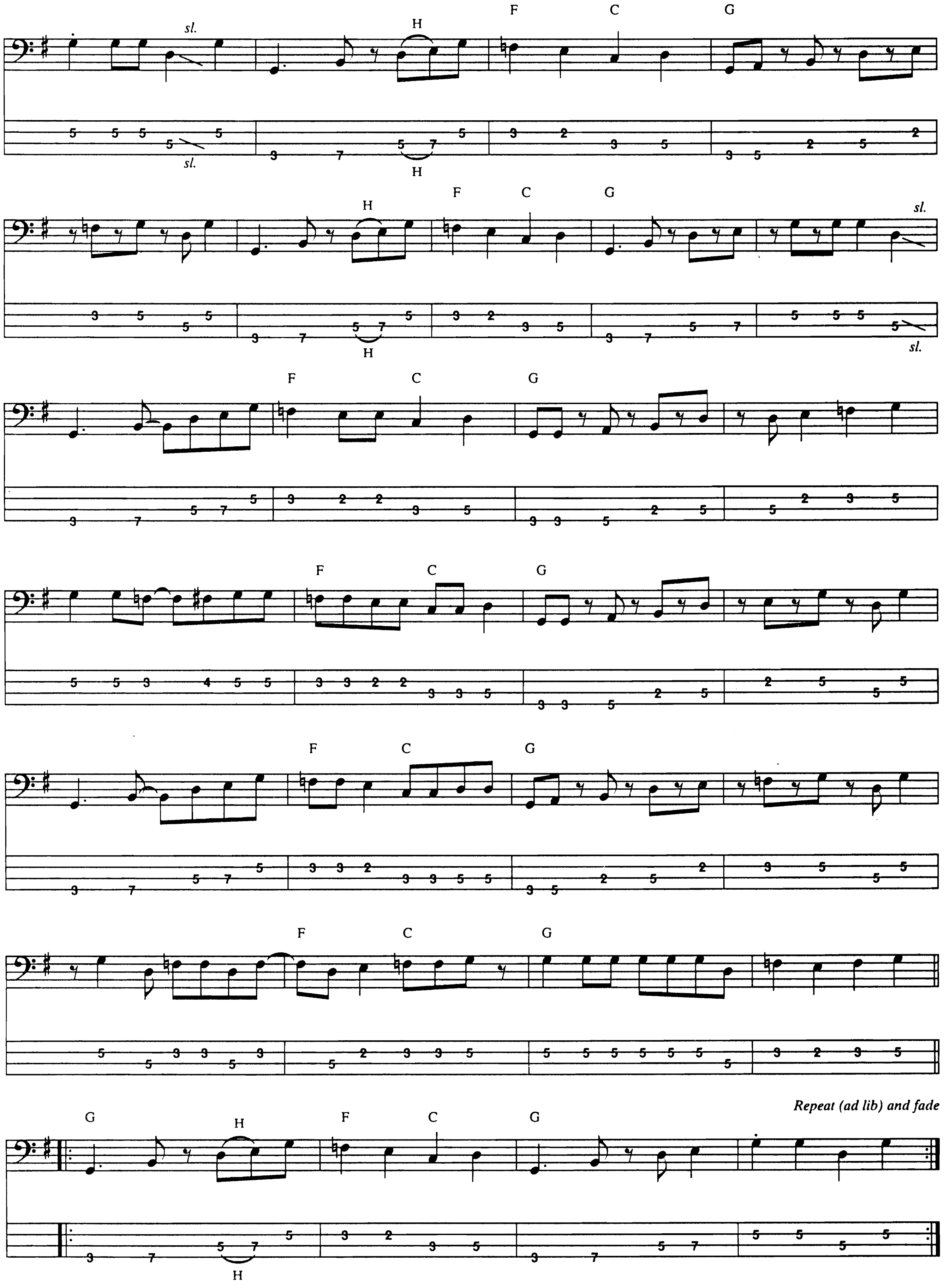

*1st, 2nd Verses
G H C6 G
fa - ther was a gam - bler down in Geor - gia...
on my way in New Or - leans this morn - in'...
*Play w/variations ad lib on D.S.
C6 D6 D C
G Em C G D6
G
Chorus
G H F C
Lord, I was born a ram - blin'
G H C D6
man...
D C G Em



To Coda
C
G
D6
G
Interlude
D N.C.
Guitar solo
G
H
C
G
H
C
D
C
G
Em
C
G
D
G
D.S. al Coda
2. I'm

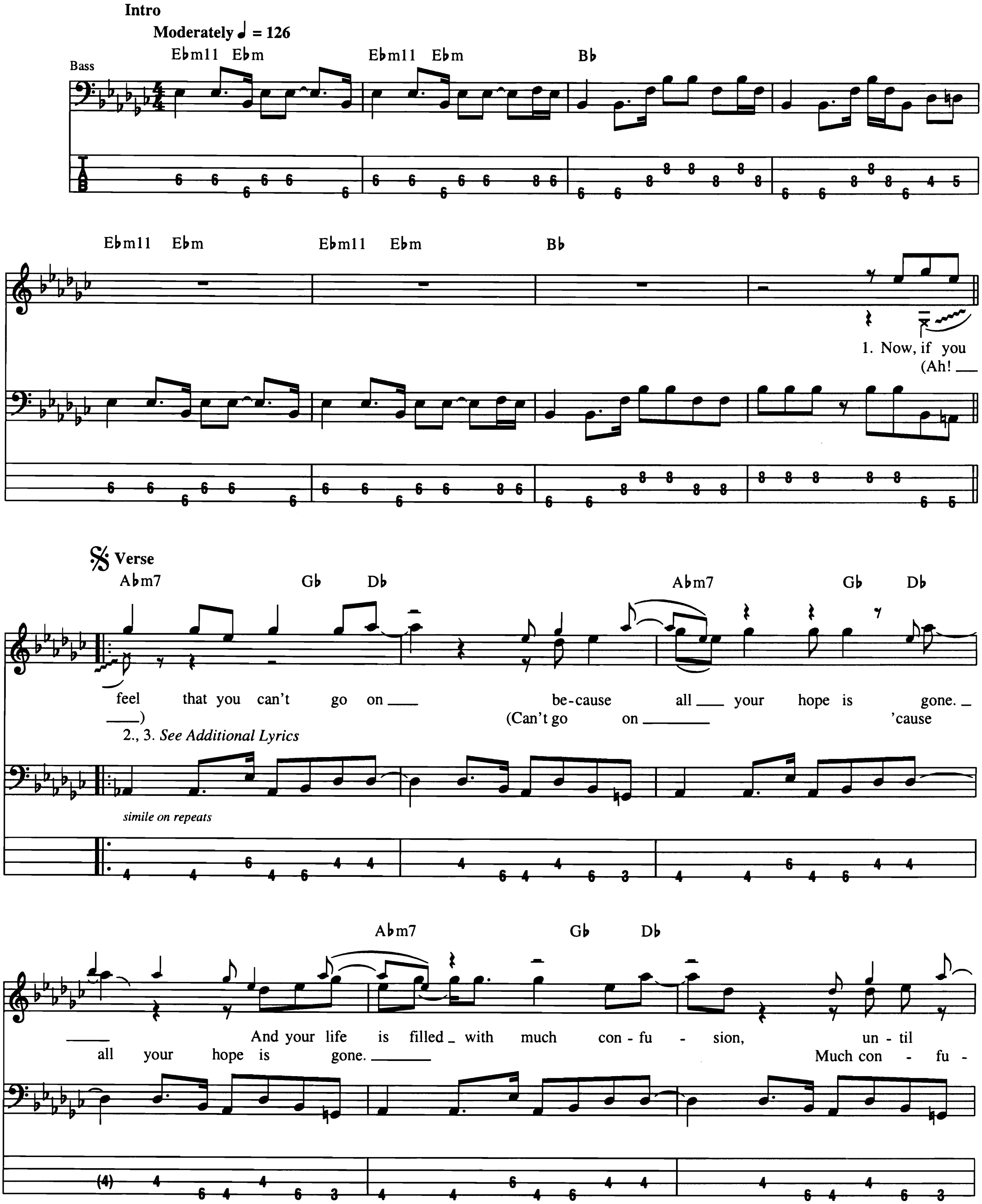

Coda
G
Chorus
G
H
F
C
Lord, I was born a ram - blin'
H
G
Play 4 times
Guitar solo
G
F
C
G
man...
1.
2.
F
C
G
sl.
F
C
G
sl.
F
C
G
sl.
sl.
F
C
G
sl.
sl.


F C G
sl.
G H F C G
H
H F C G 1.
sl.
H
2. F C G
F C G
H F C G
H


F C G
sl.
H
Repeat (ad lib) and fade

Reach Out, I'll Be There

Words and Music by Brian Holland, Lamont Dozier and Edward Holland



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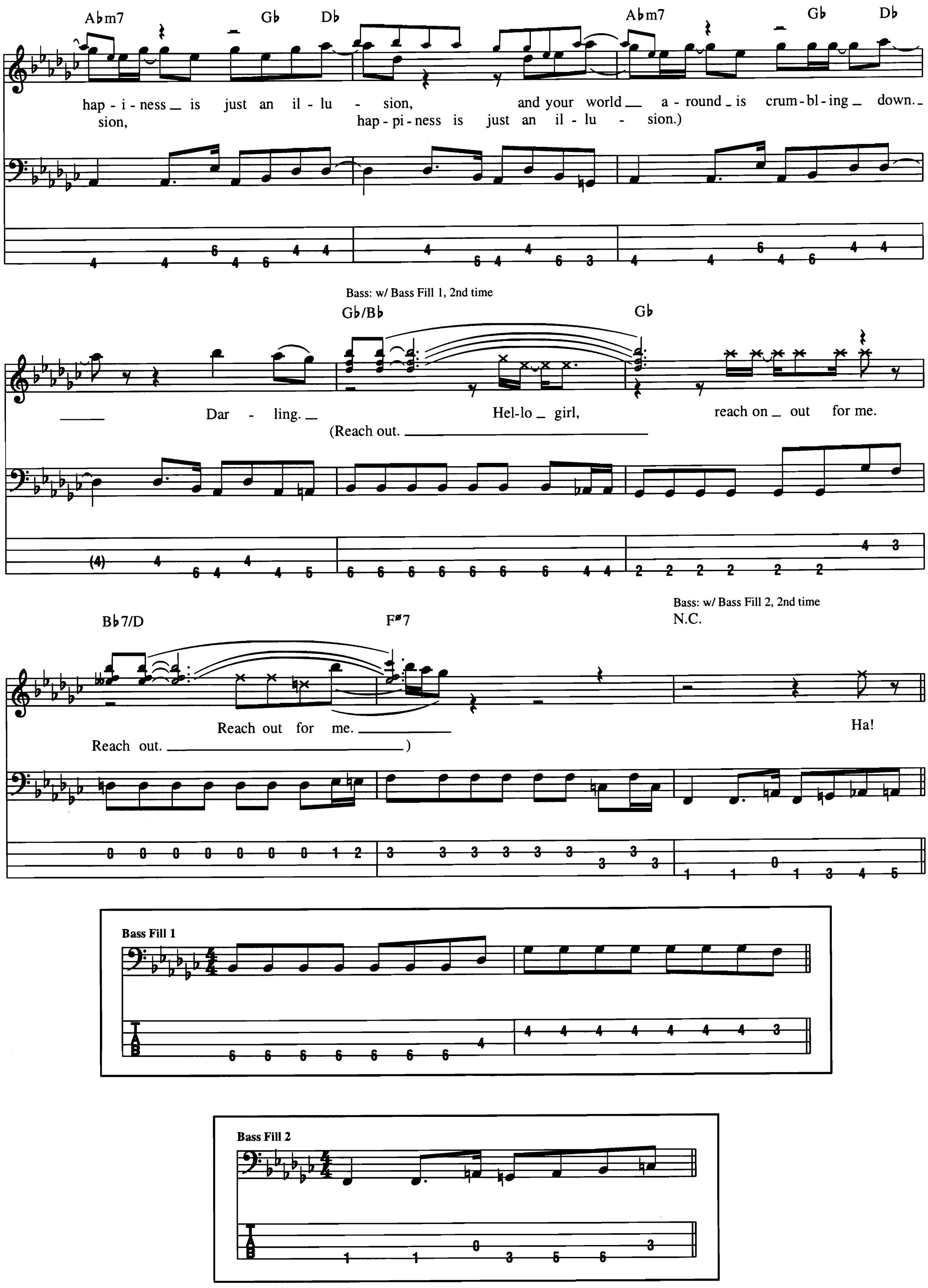
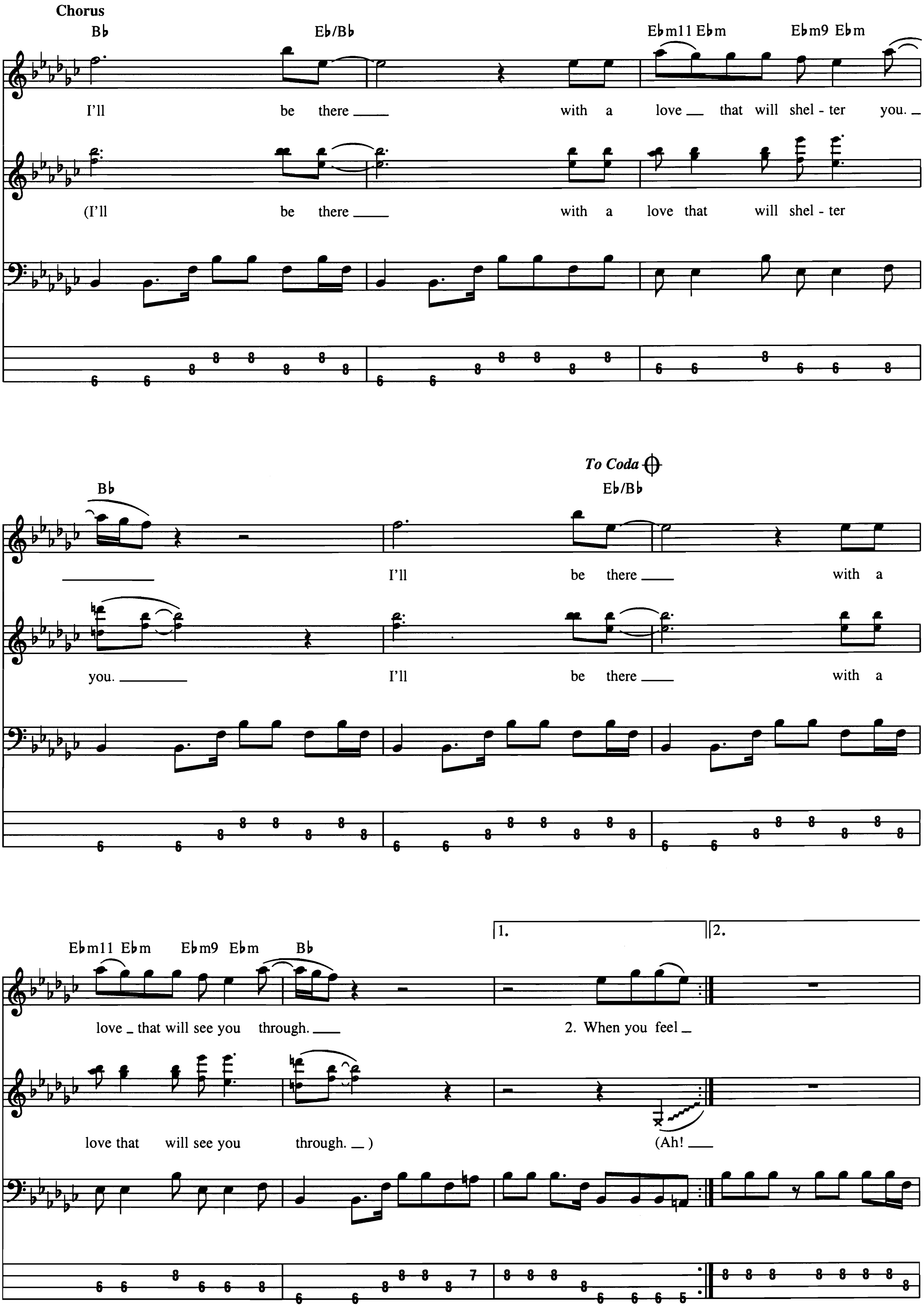
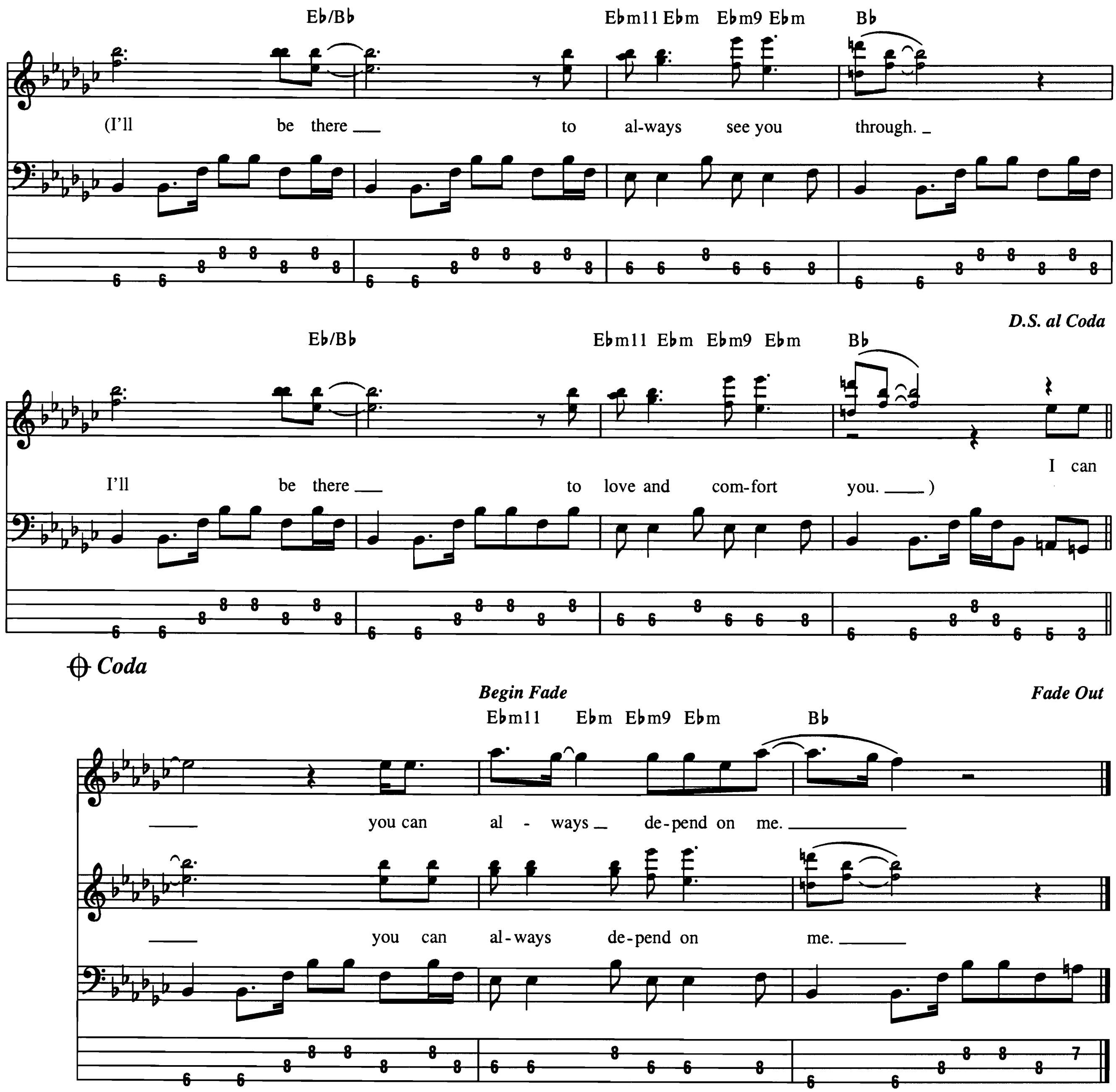

Abm7
Gb
Db
Abm7
Gb
Db
hap - i - ness is just an il - lu - sion, and your world a - round is crum - bl - ing down.
sion, hap - pi - ness is just an il - lu - sion.)
Bass: w/ Bass Fill 1, 2nd time
Gb/Bb
Gb
Dar - ling. Hel-lo girl, reach on out for me.
(Reach out.
Bb7/D
F#7
Bass: w/ Bass Fill 2, 2nd time
N.C.
Reach out for me.
Reach out.)
Ha!
Bass Fill 1
Bass Fill 2


Chorus
B♭
E♭/B♭
E♭m11 E♭m
E♭m9 E♭m
I'll be there ___ with a love ___ that will shel - ter you. ___
(I'll be there ___ with a love that will shel - ter
B♭
To Coda
E♭/B♭
I'll be there ___ with a
you. ___ I'll be there ___ with a
E♭m11 E♭m
E♭m9 E♭m
B♭
1.
2.
love _ that will see you through. ___ 2. When you feel _
love that will see you through. _) (Ah! ___



Additional Lyrics

2. When you feel lost and about to give up,
'Cause your best just ain't good enough.
And you feel the world has grown cold,
And you're drifting all on your own.
And you need a hand to hold.
Darlin', hello girl, reach out for me.
Reach out for me.
I'll be there to love and comfort you.
And I'll be there to cherish and care for you...

3. I can the way you hang your head,
You're without love now, now you're afraid.
And through your tears you'll look around,
But there's no piece of mind to be found.
I know what you're thinkin': You're a loner, no love of your own.
But darling, come on girl, reach out for me.
Reach out. Just look over your shoulder.
I'll be there to give you all the love you need.
And I'll be there, you can always depend on me.

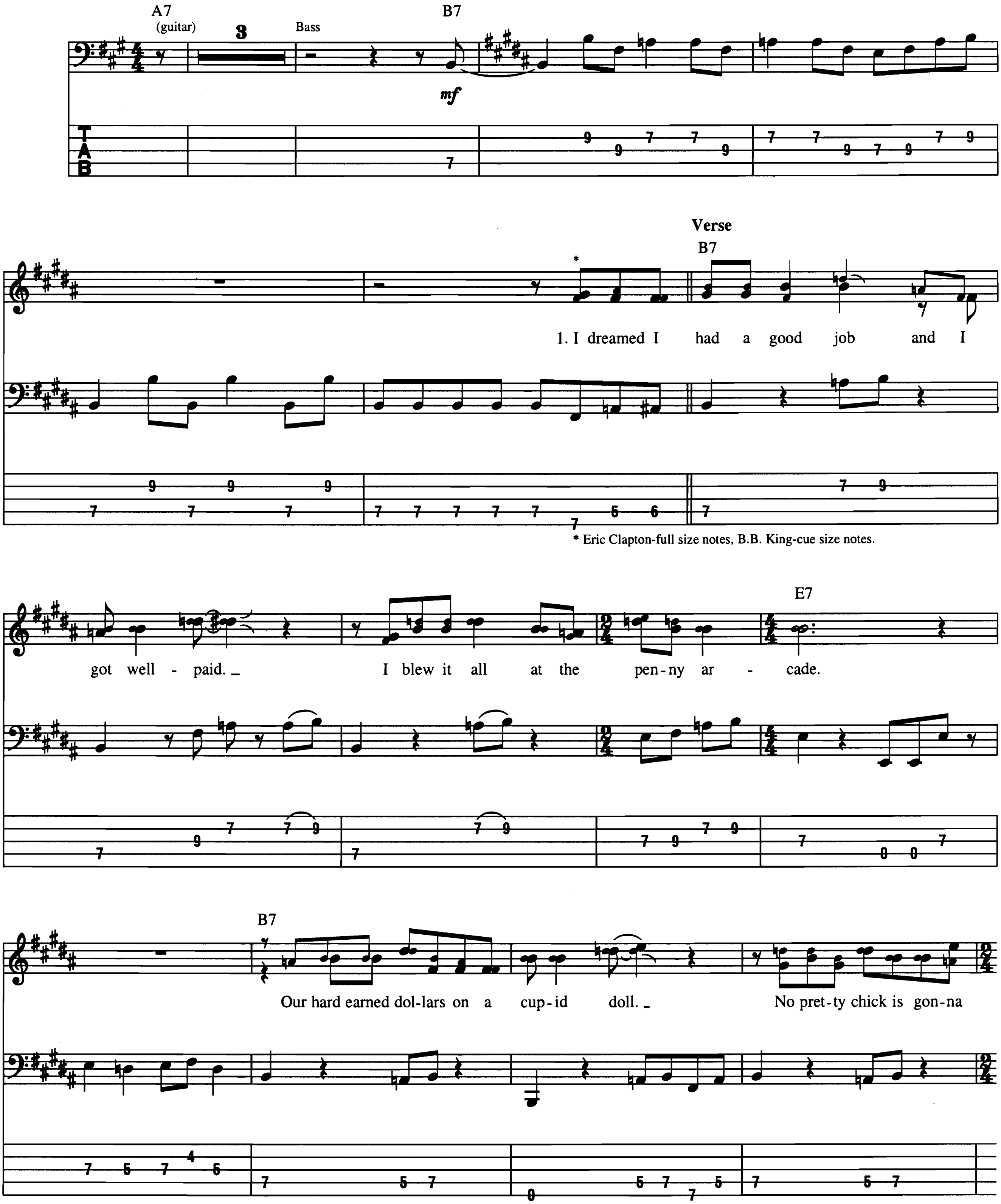
Riding With the King

Words and Music by John Hiatt

5-string bass:
(low to high) B–E–A–D–G

Intro

Moderate Blues ♩ = 102



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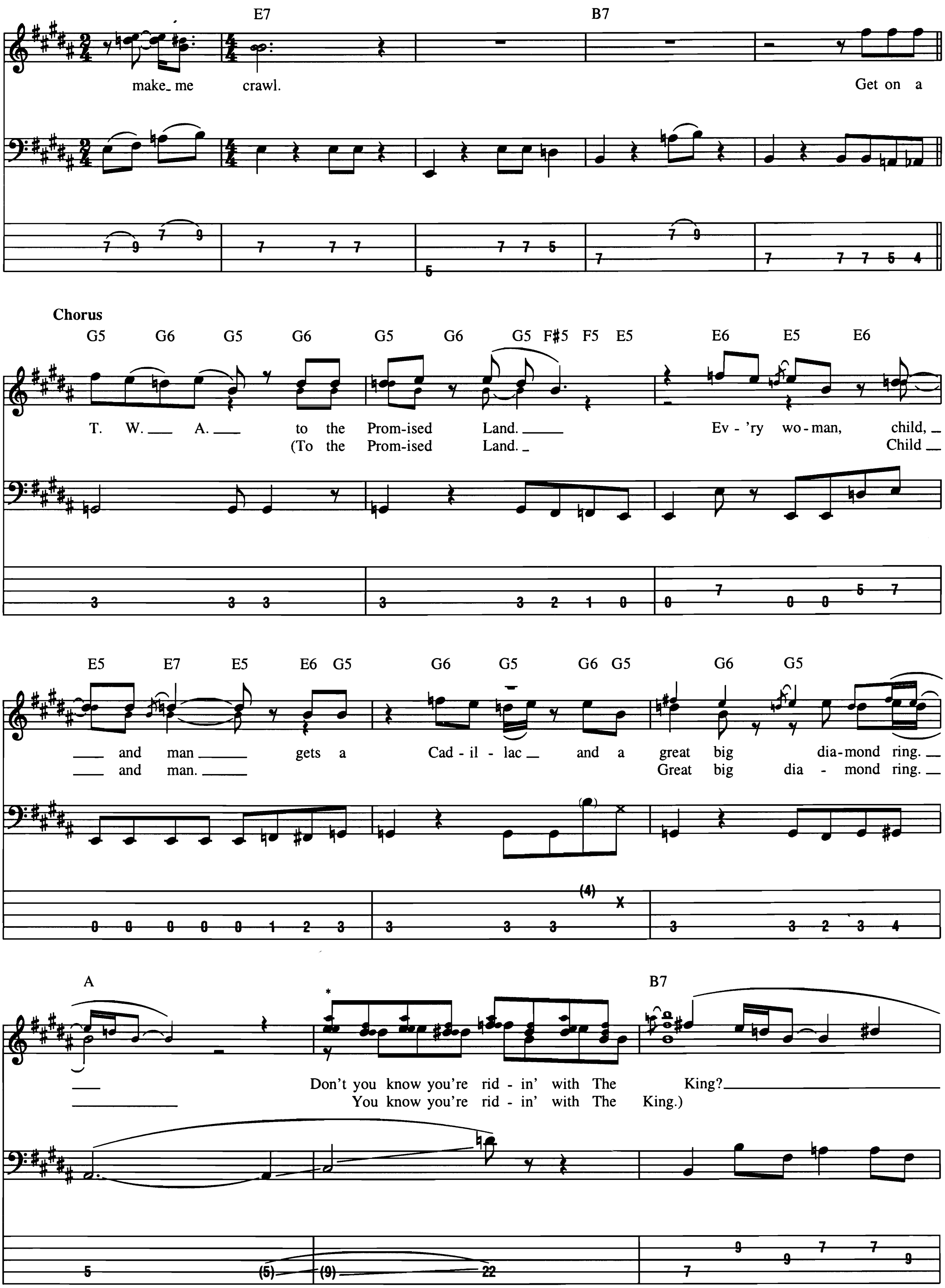
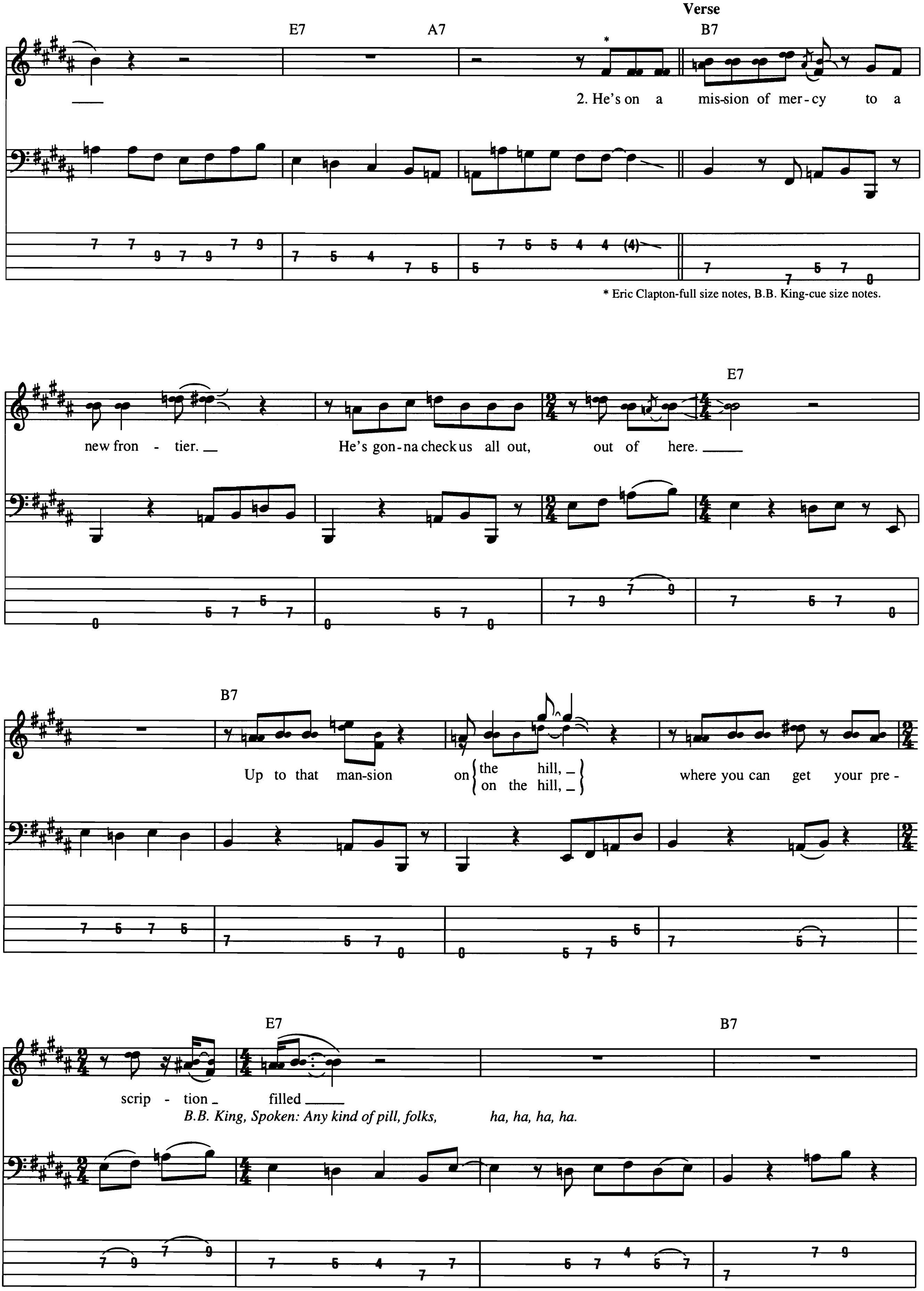
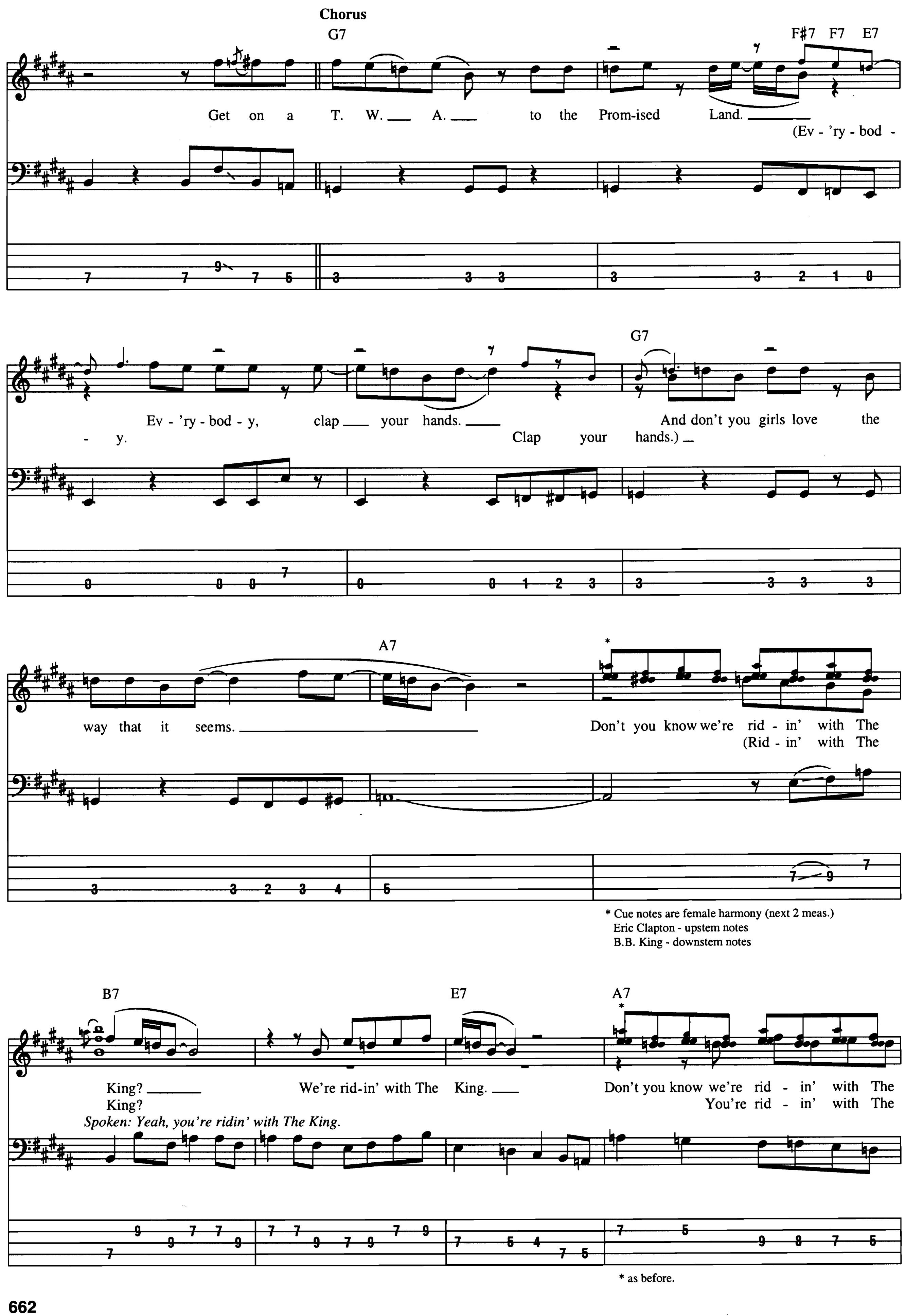
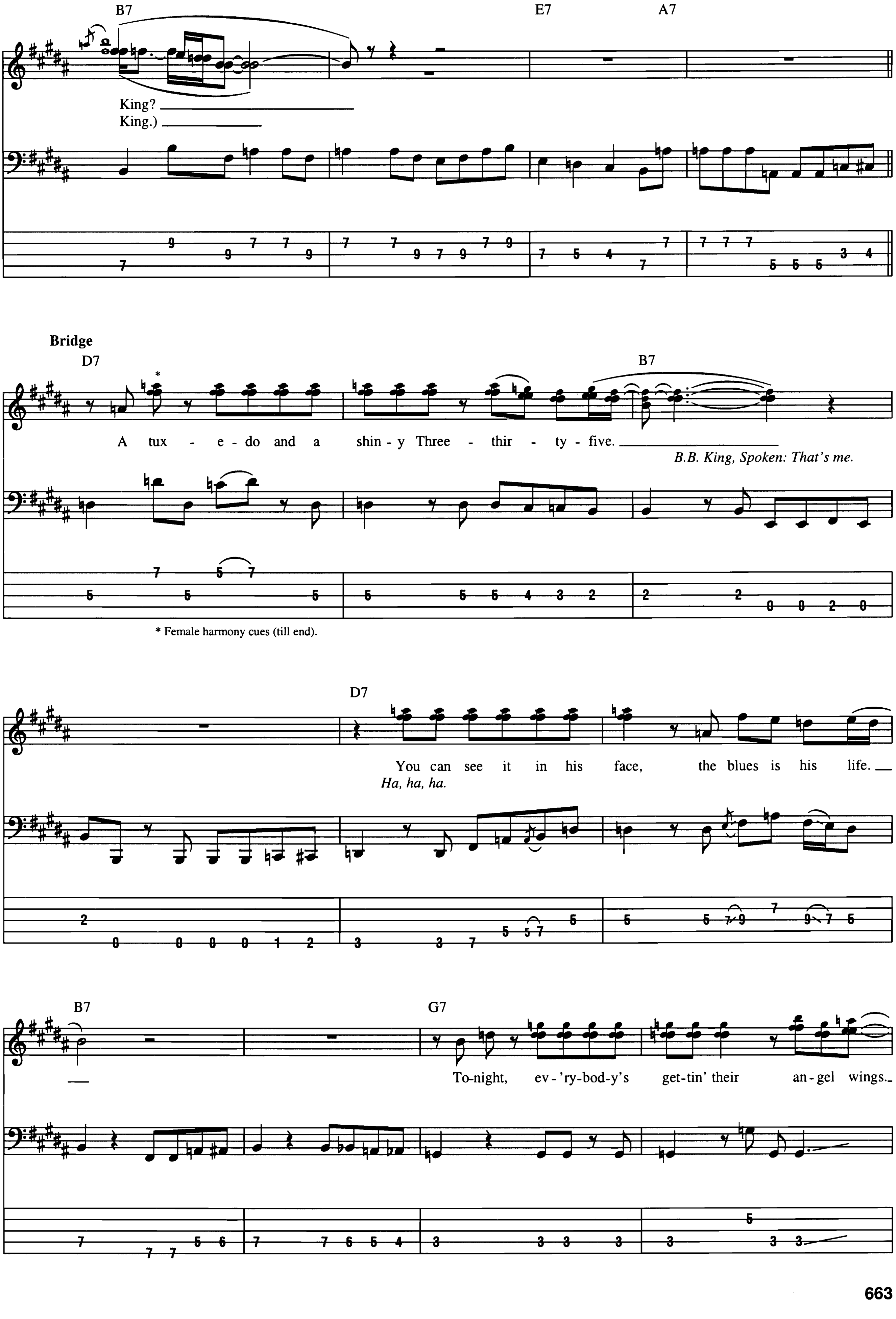


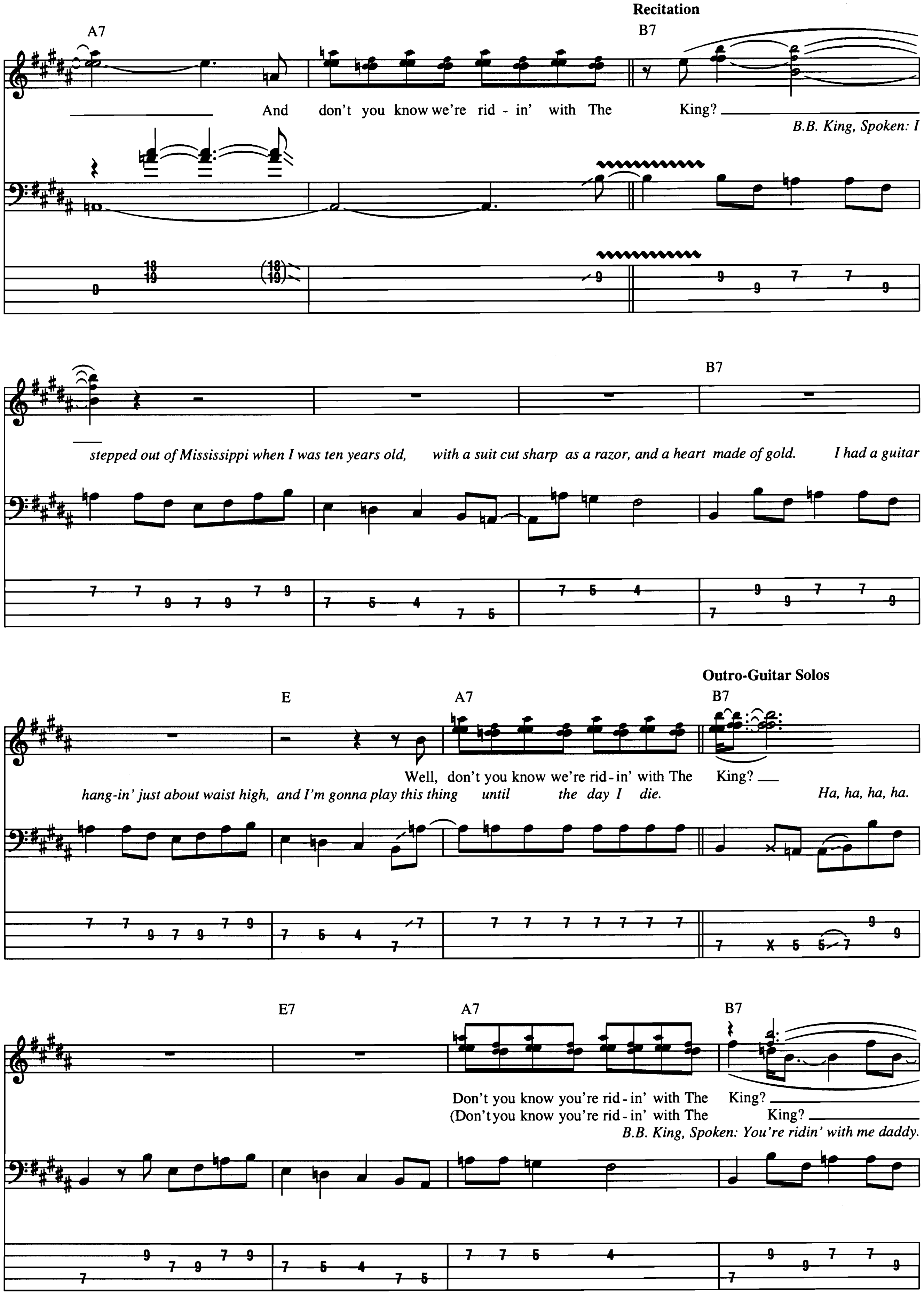
* Cue notes are female harmony (next 2 meas.)
Eric Clapton upstem notes.
B.B. King downstem notes.

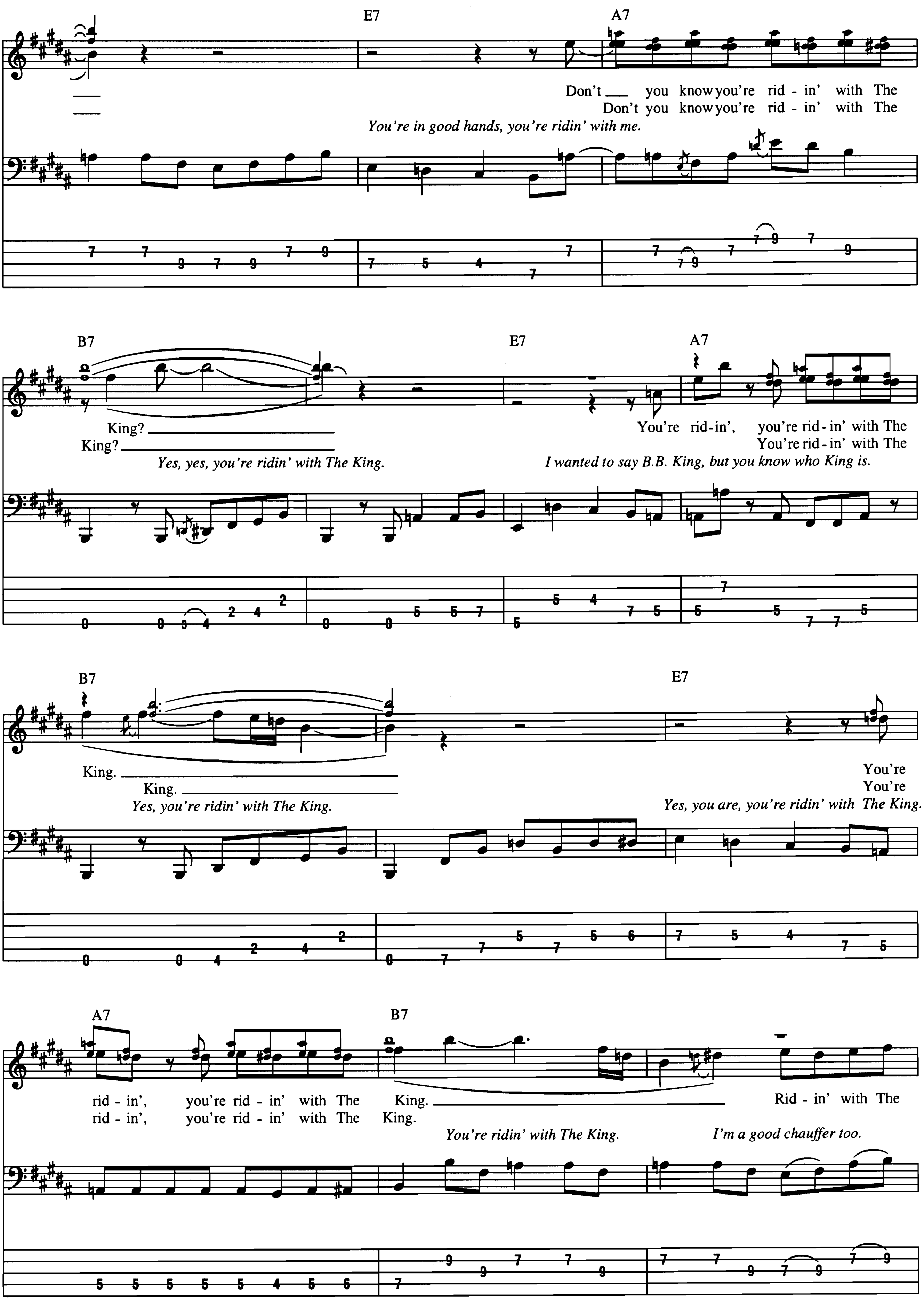

Verse
E7
A7
B7
2. He's on a mis-sion of mer-cy to a
new fron - tier.
He's gon-na check us all out, out of here.
Up to that man-sion on the hill, on the hill,
where you can get your pre - scrip - tion filled
B.B. King, Spoken: Any kind of pill, folks, ha, ha, ha, ha.
* Eric Clapton-full size notes, B.B. King-cue size notes.

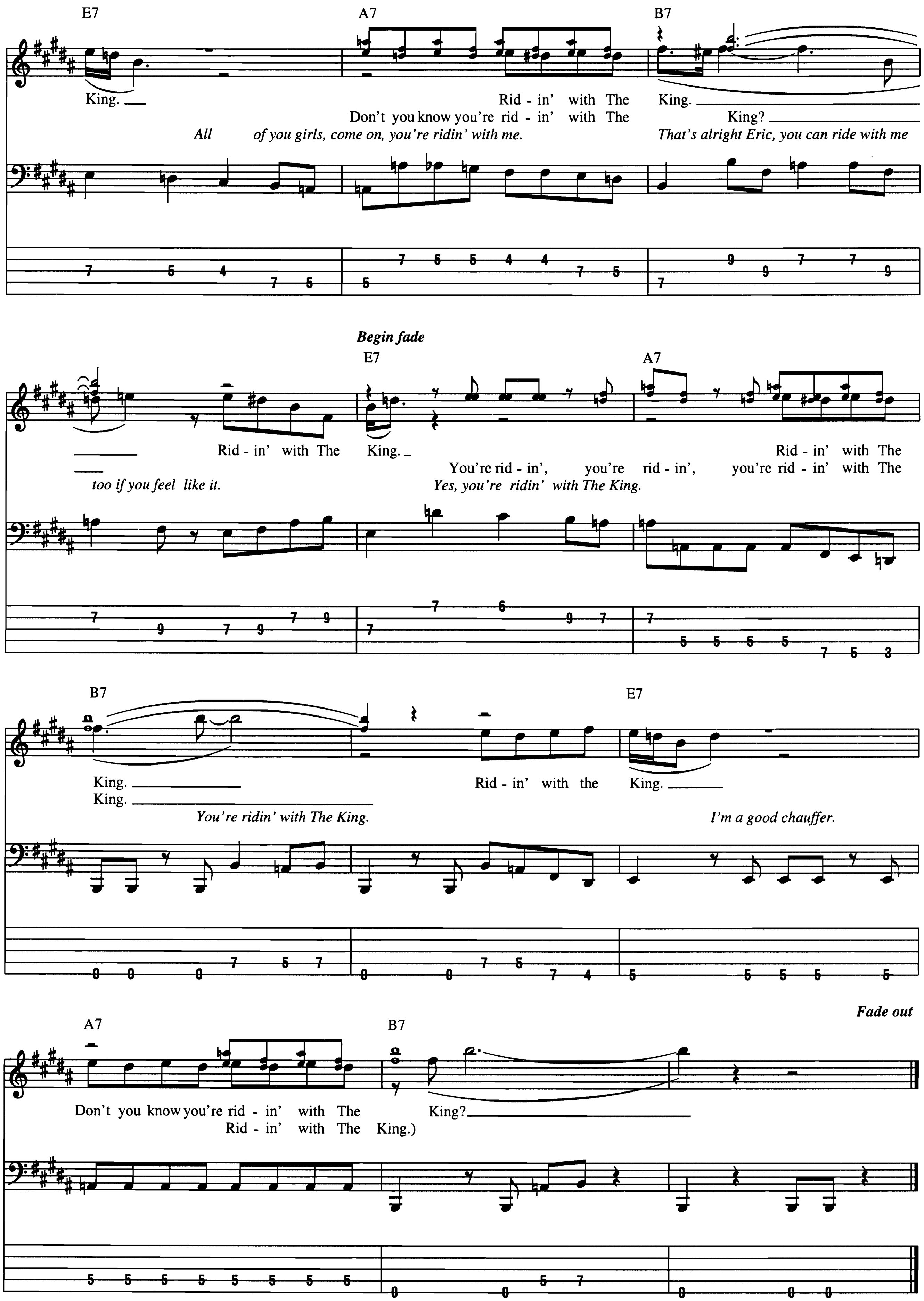


Chorus
G7
F#7 F7 E7
Get on a T. W. A. to the Prom-ised Land.
(Ev - 'ry - bod -
Ev - 'ry - bod - y, clap your hands.
- y. Clap your hands.)
G7
And don't you girls love the
way that it seems.
A7
Don't you know we're rid - in' with The
(Rid - in' with The
* Cue notes are female harmony (next 2 meas.)
Eric Clapton - upstem notes
B.B. King - downstem notes
B7
E7
A7
King? We're rid-in' with The King.
King?
Spoken: Yeah, you're ridin' with The King.
Don't you know we're rid - in' with The
You're rid - in' with The
* as before.


B7
E7
A7
King?
King.)
Bridge
D7
B7
A tux - e - do and a shin - y Three - thir - ty - five.
B.B. King, Spoken: That's me.
* Female harmony cues (till end).
D7
You can see it in his face, the blues is his life.
Ha, ha, ha.
B7
G7
To-night, ev - 'ry-bod-y's get-tin' their an-gel wings.

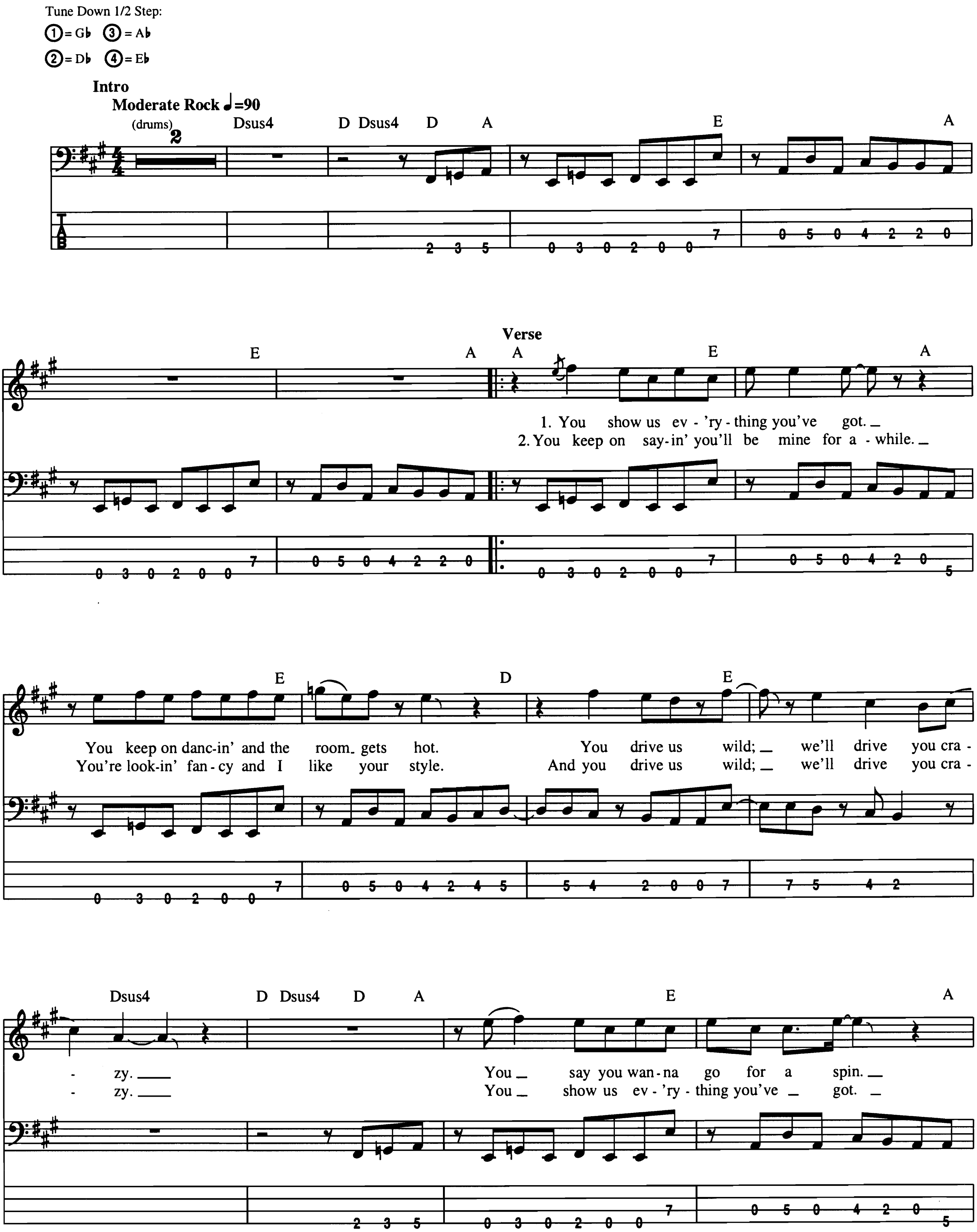

Recitation
A7
B7
And don't you know we're rid - in' with The King?
B.B. King, Spoken: I
stepped out of Mississippi when I was ten years old, with a suit cut sharp as a razor, and a heart made of gold. I had a guitar
B7
Outro-Guitar Solos
E
A7
B7
Well, don't you know we're rid - in' with The King?
hang-in' just about waist high, and I'm gonna play this thing until the day I die.
Ha, ha, ha, ha.
E7
A7
B7
Don't you know you're rid - in' with The King?
(Don't you know you're rid - in' with The King?
B.B. King, Spoken: You're ridin' with me daddy.


E7
A7
Don't ___ you know you're rid - in' with The
Don't you know you're rid - in' with The
You're in good hands, you're ridin' with me.
B7
E7
A7
King? ___
King? ___
You're rid-in', you're rid - in' with The
You're rid - in' with The
Yes, yes, you're ridin' with The King.
I wanted to say B.B. King, but you know who King is.
B7
E7
King. ___
King. ___
You're
You're
Yes, you're ridin' with The King.
Yes, you are, you're ridin' with The King.
A7
B7
rid - in', you're rid - in' with The King. ___
rid - in', you're rid - in' with The King.
Rid - in' with The
You're ridin' with The King.
I'm a good chauffer too.


E7
A7
B7
King.
Rid - in' with The
King.
Don't you know you're rid - in' with The
King?
All of you girls, come on, you're ridin' with me.
That's alright Eric, you can ride with me
Begin fade
E7
A7
Rid - in' with The
King.
You're rid - in', you're rid - in', you're rid - in' with The
too if you feel like it.
Yes, you're ridin' with The King.
B7
E7
King.
King.
Rid - in' with the
King.
You're ridin' with The King.
I'm a good chauffer.
Fade out
A7
B7
Don't you know you're rid - in' with The
King?
Rid - in' with The King.)

Rock and Roll All Nite

Words and Music by Paul Stanley and Gene Simmons



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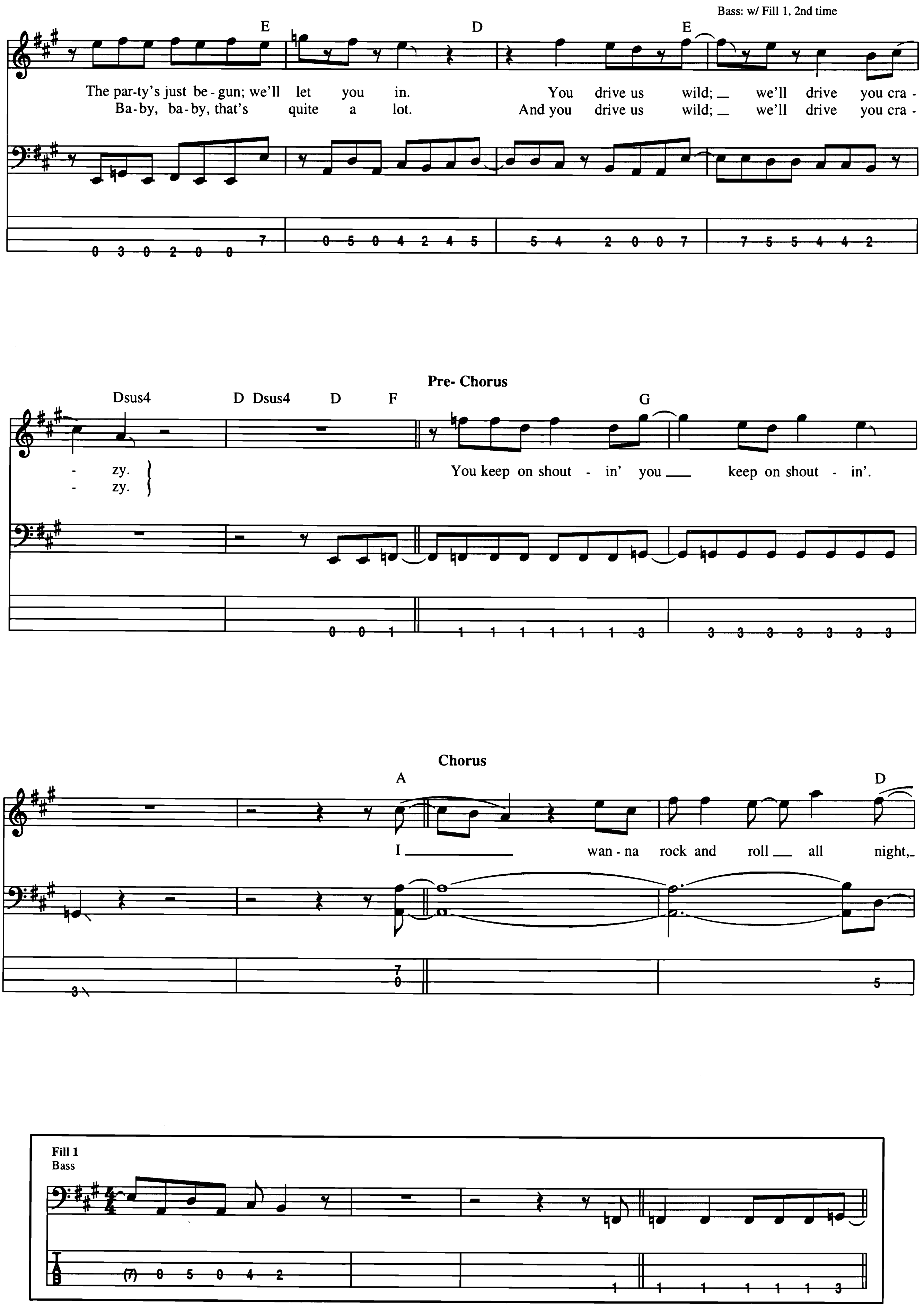
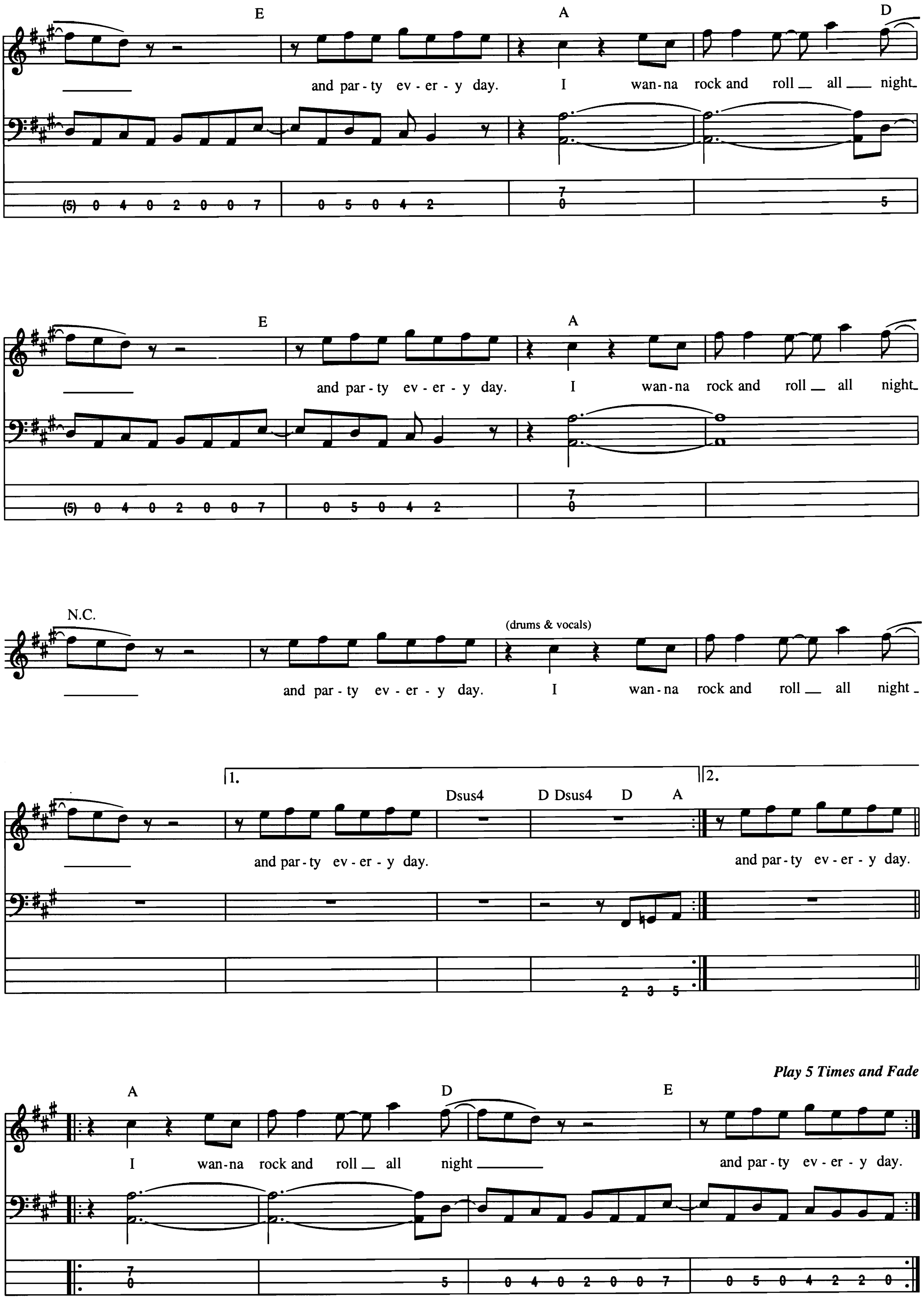
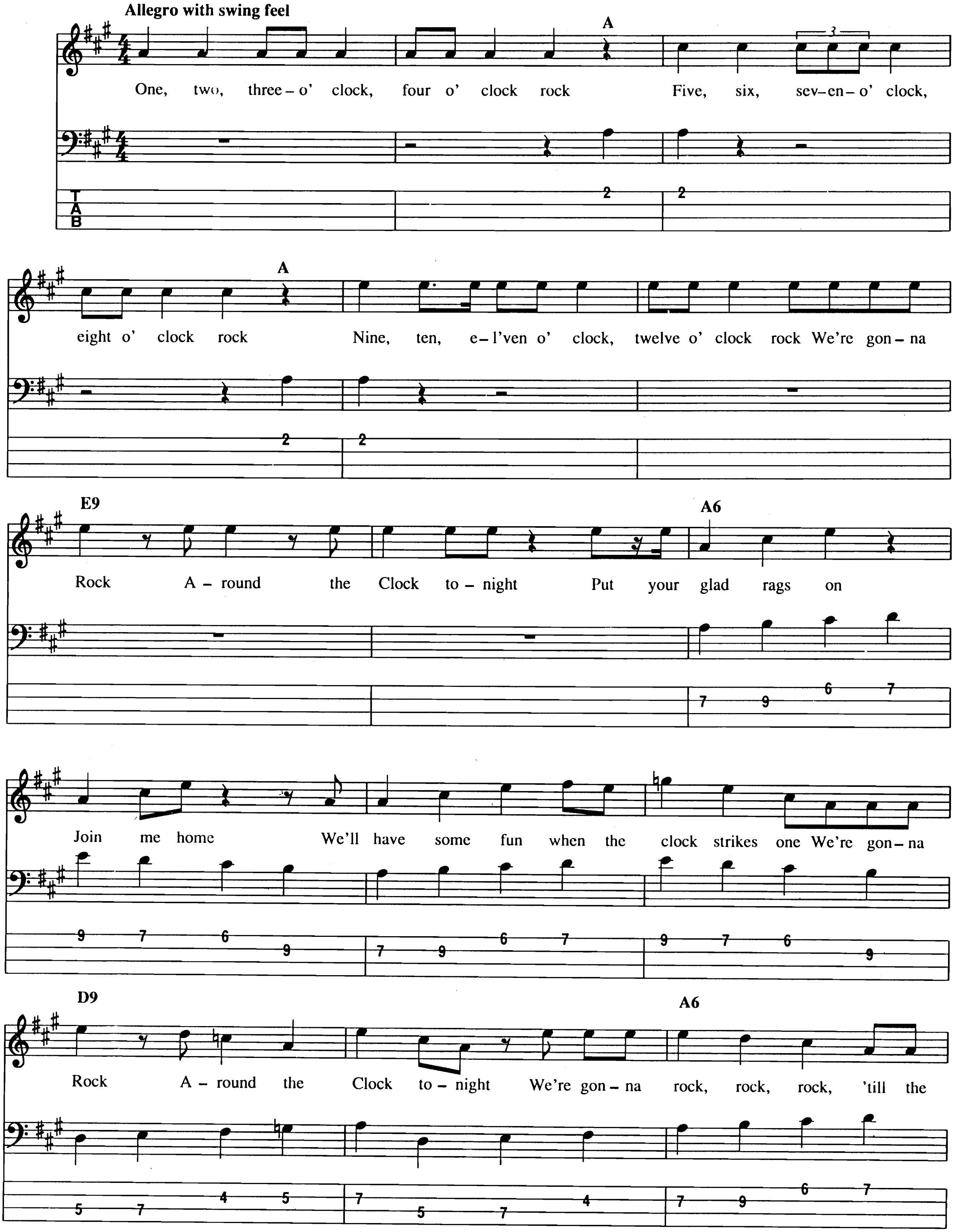


Bass: w/ Fill 1, 2nd time
E
D
E
The par-ty's just be-gun; we'll let you in. You drive us wild; we'll drive you cra-
Ba-by, ba-by, that's quite a lot. And you drive us wild; we'll drive you cra-
Pre- Chorus
Dsus4
D Dsus4
D
F
G
-zy.
-zy.
You keep on shout-in' you keep on shout-in'.
Chorus
A
D
I wan-na rock and roll all night,
Fill 1
Bass


E A D
and par - ty ev - er - y day. I wan - na rock and roll all night
(5) 0 4 0 2 0 0 7 0 5 0 4 2 7 0 5
E A
and par - ty ev - er - y day. I wan - na rock and roll all night
(5) 0 4 0 2 0 0 7 0 5 0 4 2 7 0
N.C.
(drums & vocals)
and par - ty ev - er - y day. I wan - na rock and roll all night
1.
Dsus4 D Dsus4 D A
and par - ty ev - er - y day.
2 3 5
2.
and par - ty ev - er - y day.
Play 5 Times and Fade
A D E
I wan - na rock and roll all night
and par - ty ev - er - y day.
7 0 5 0 4 0 2 0 0 7 0 5 0 4 2 2 0

Rock Around the Clock

Words and Music by Max C. Freedman and Jimmy DeKnight



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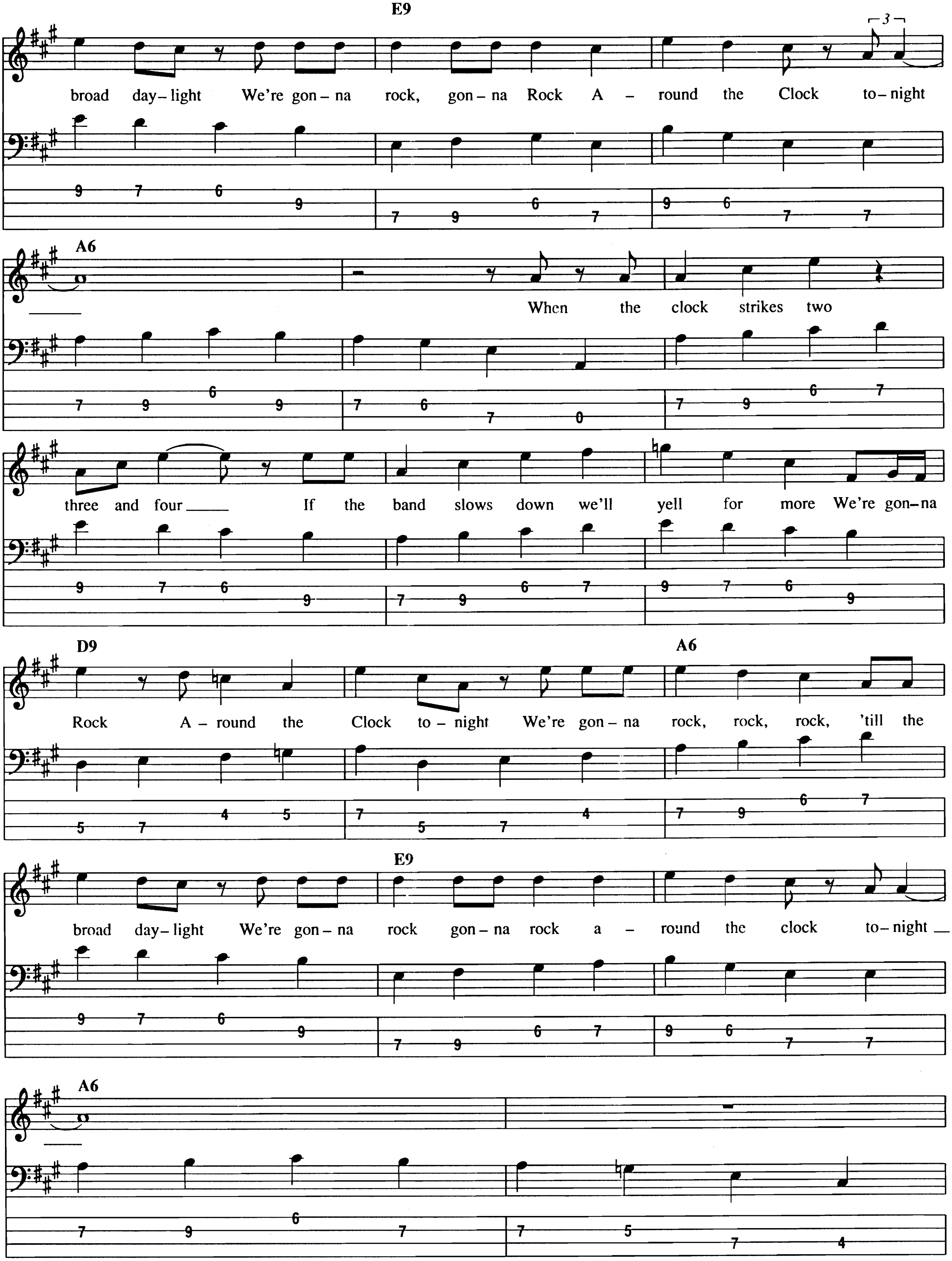
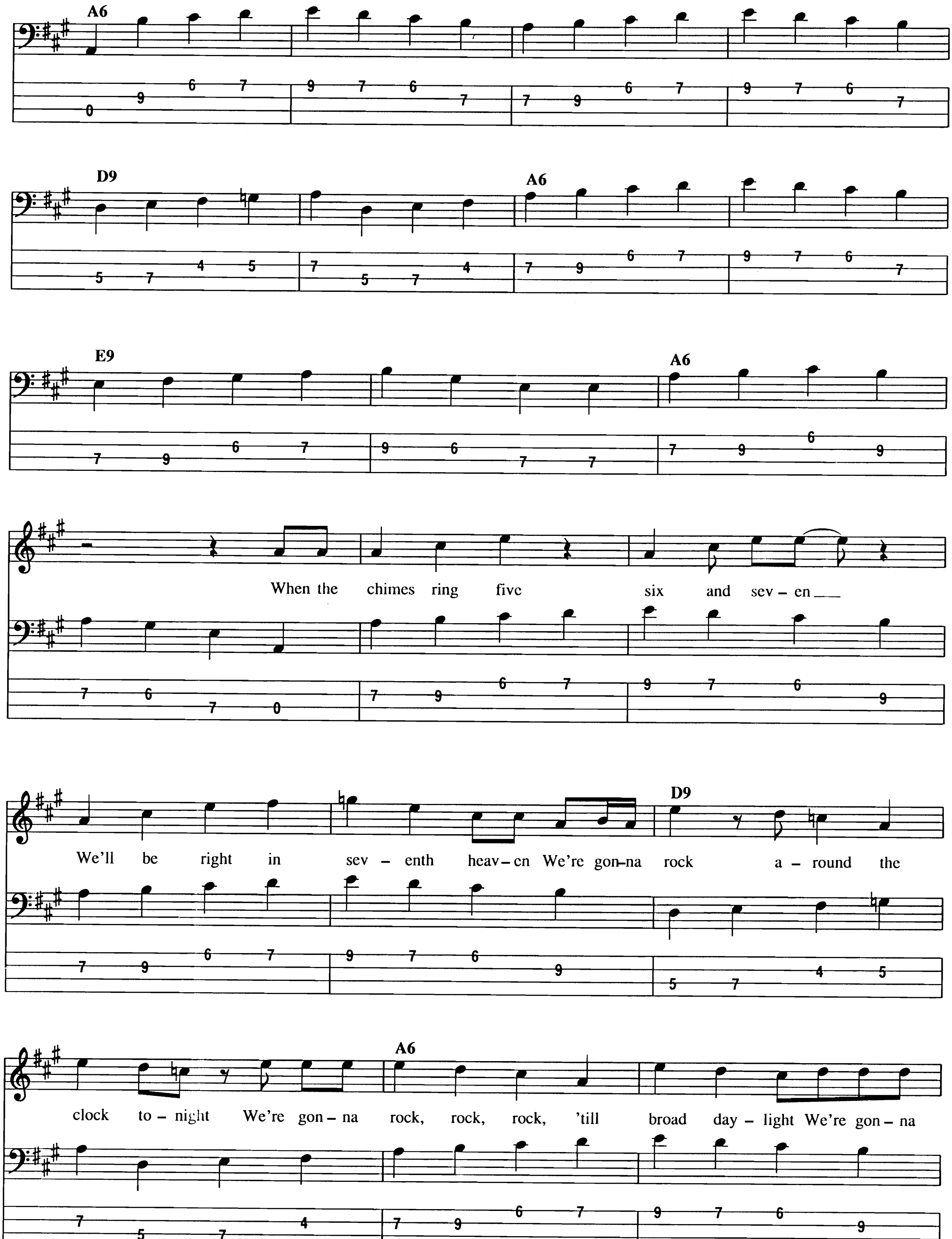
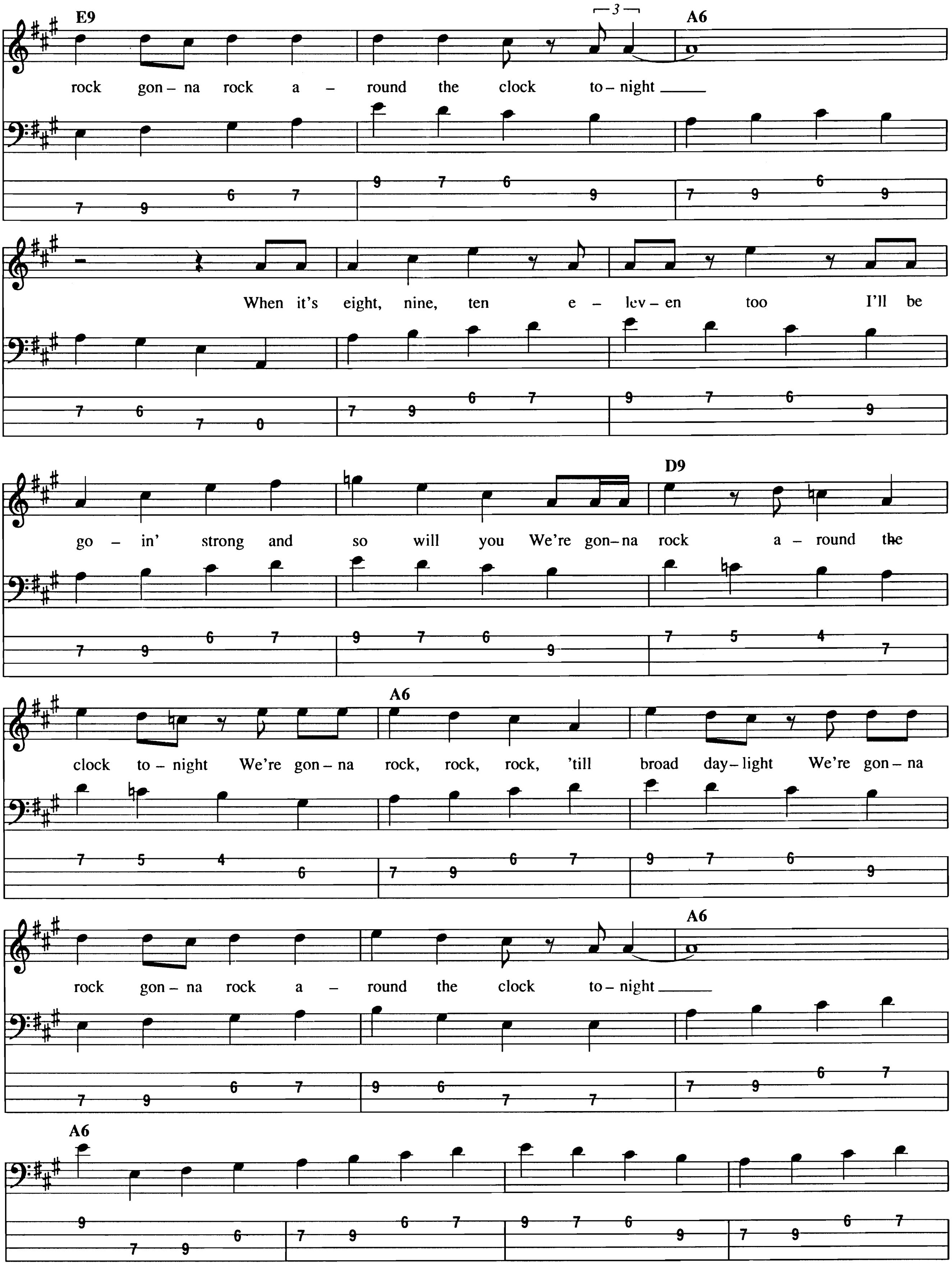
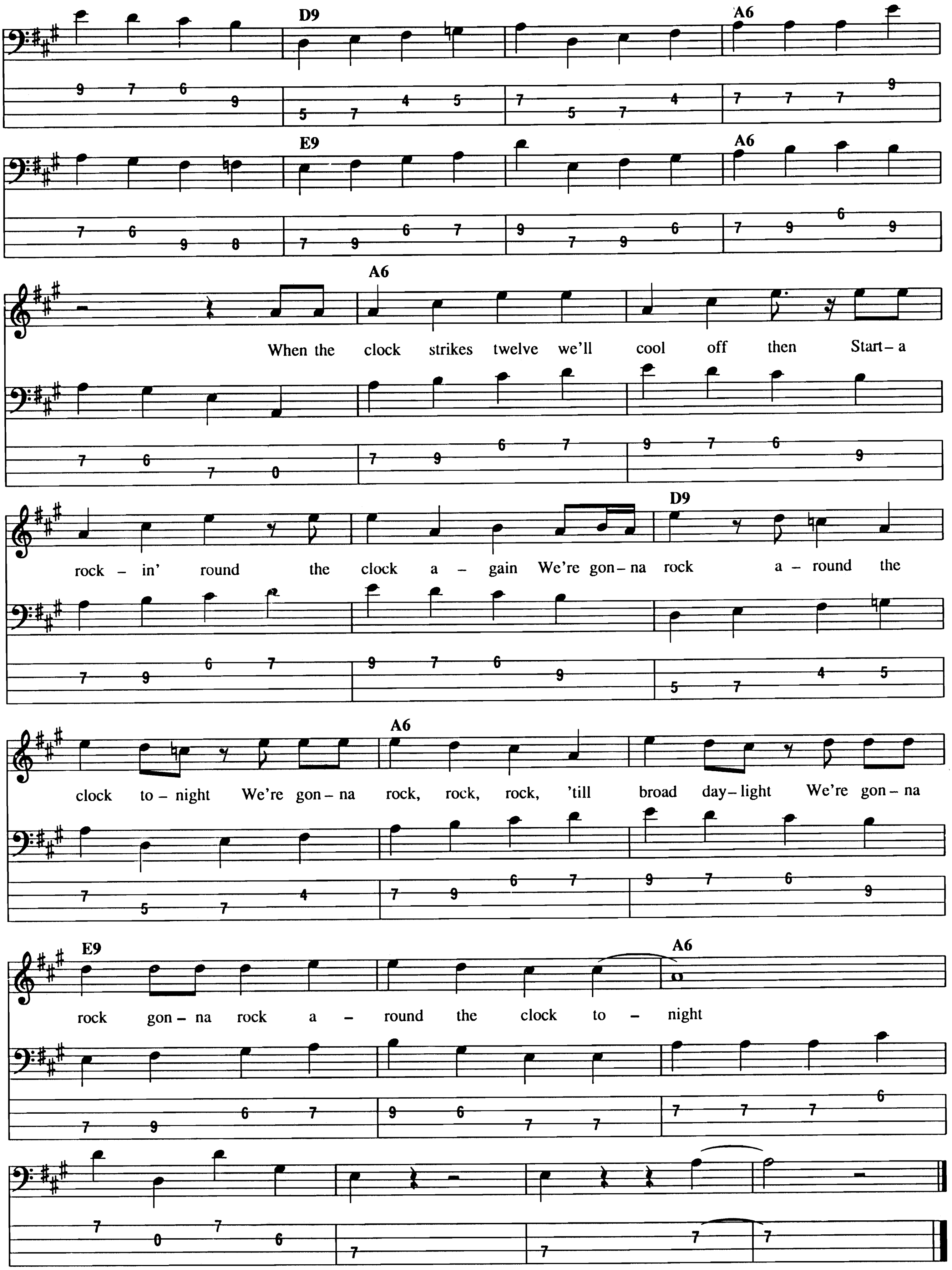

E9
broad day-light We're gon-na rock, gon-na Rock A-round the Clock to-night
A6
When the clock strikes two
three and four If the band slows down we'll yell for more We're gon-na
D9
Rock A-round the Clock to-night We're gon-na
A6
rock, rock, rock, 'till the
broad day-light We're gon-na
E9
rock gon-na rock a-round the clock to-night
A6

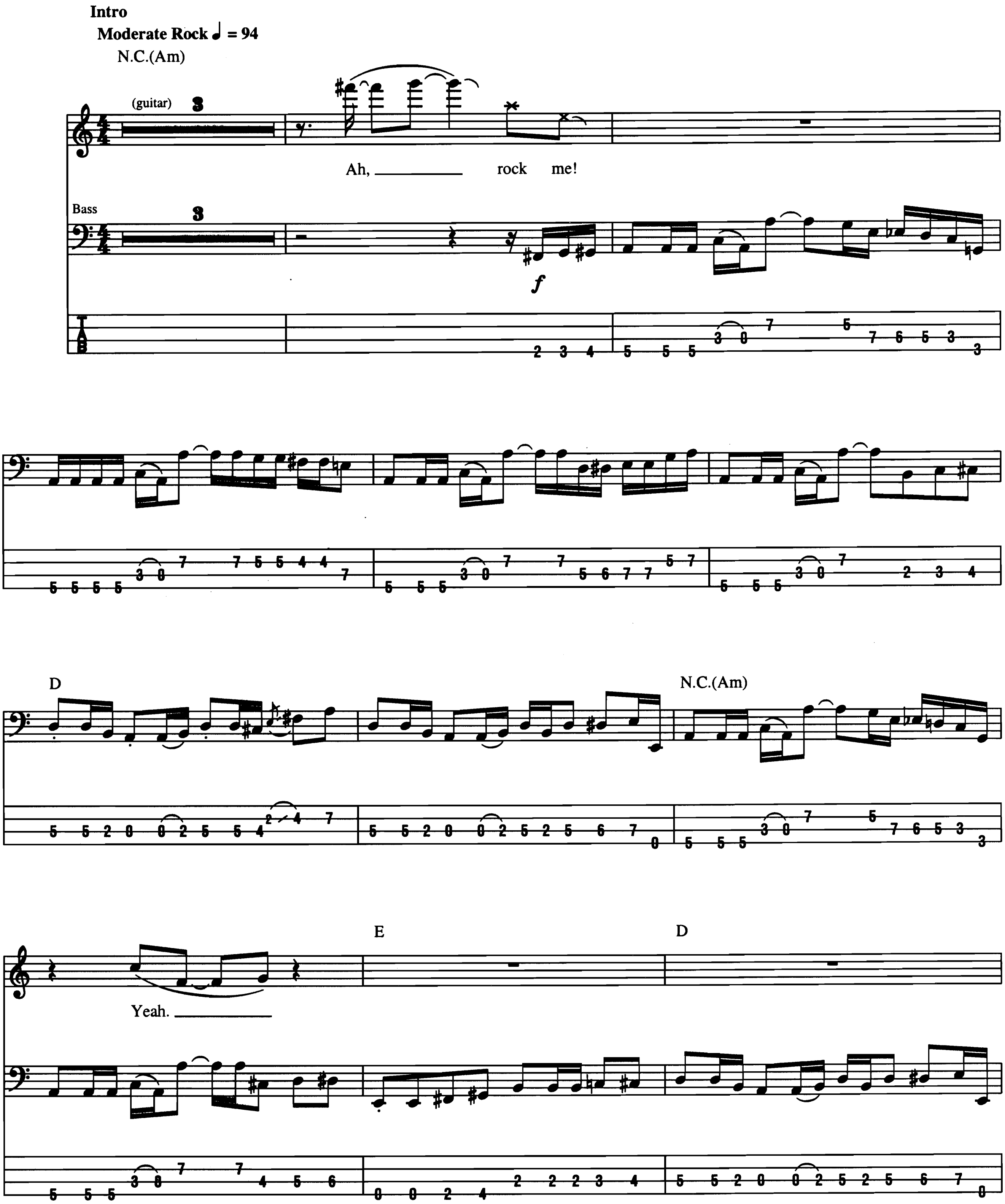

A6
D9
A6
E9
A6
When the chimes ring five six and sev – en
We'll be right in sev – enth heav – en We're gon–na rock a – round the
D9
clock to – night We're gon – na rock, rock, rock, 'till broad day – light We're gon – na
A6


E9
A6
rock gon – na rock a – round the clock to – night
When it's eight, nine, ten e – lev – en too I'll be
D9
go – in' strong and so will you We're gon – na rock a – round the
A6
clock to – night We're gon – na rock, rock, rock, 'till broad day – light We're gon – na
A6
rock gon – na rock a – round the clock to – night
A6


D9
A6
E9
A6
A6
When the clock strikes twelve we'll cool off then Start– a
rock – in' round the clock a – gain We're gon– na rock a – round the
D9
clock to – night We're gon– na rock, rock, rock, 'till broad day– light We're gon– na
A6
E9
rock gon – na rock a – round the clock to – night
A6

Rock Me Baby

Words and Music by B.B. King and Joe Bihari



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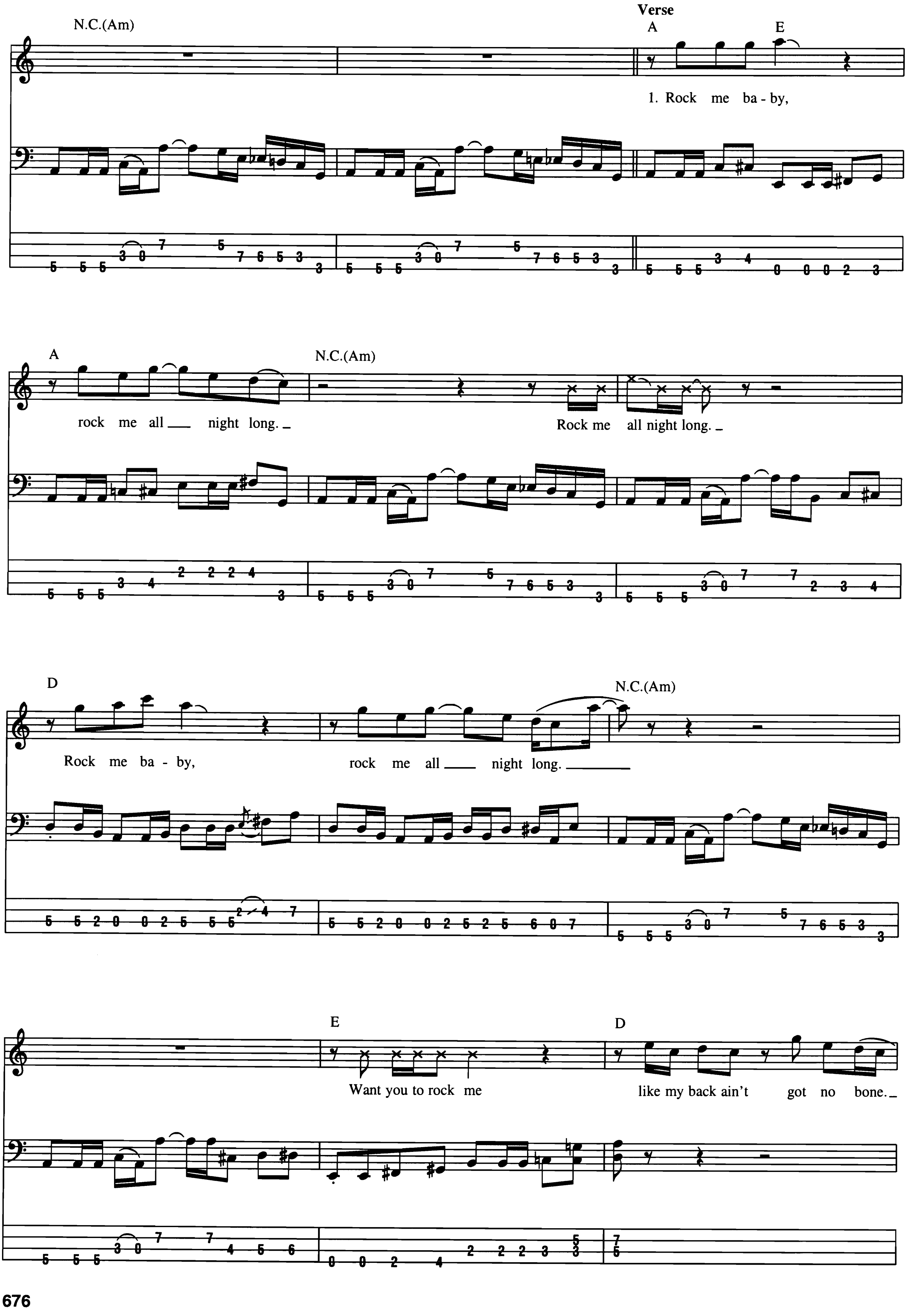
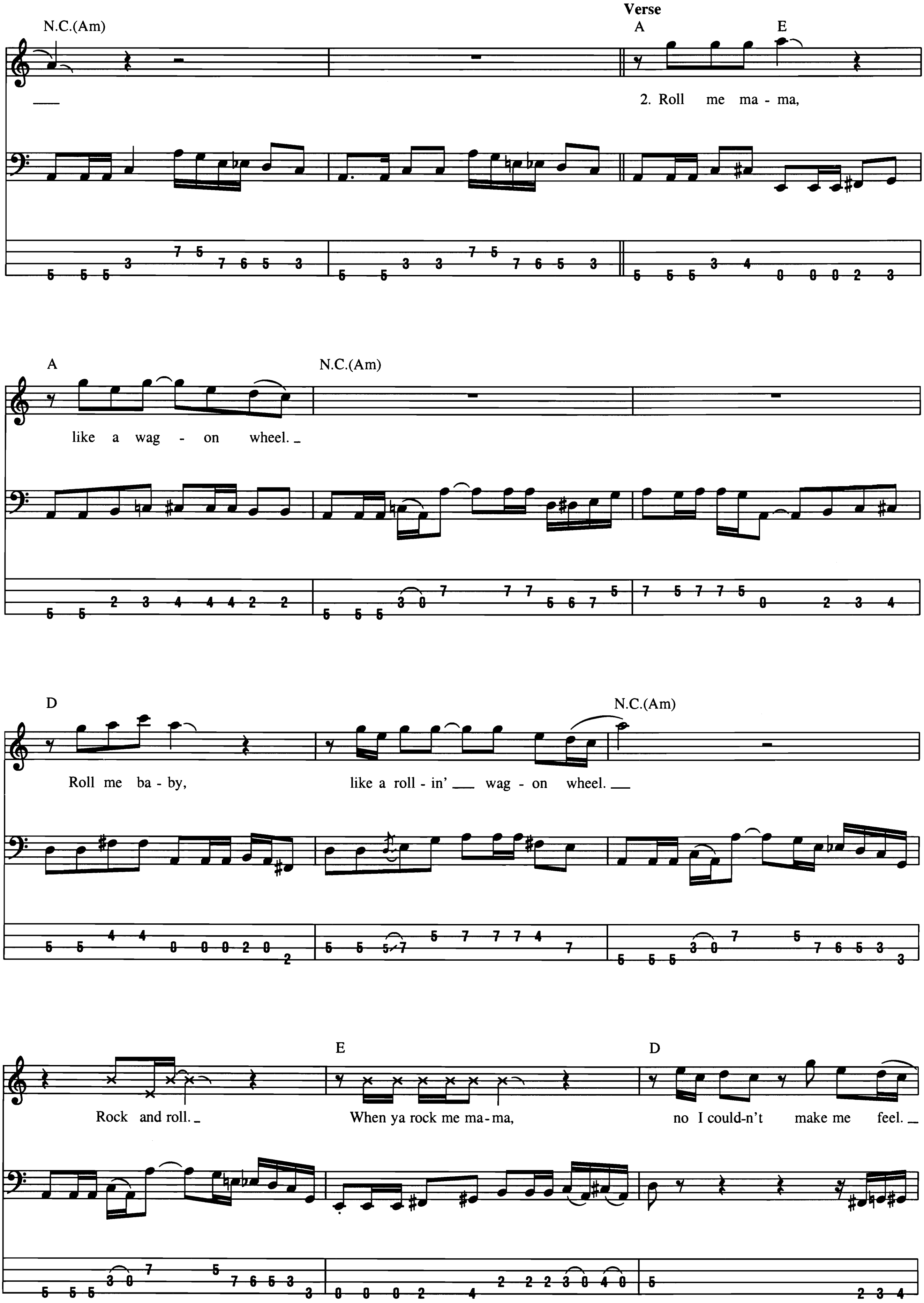
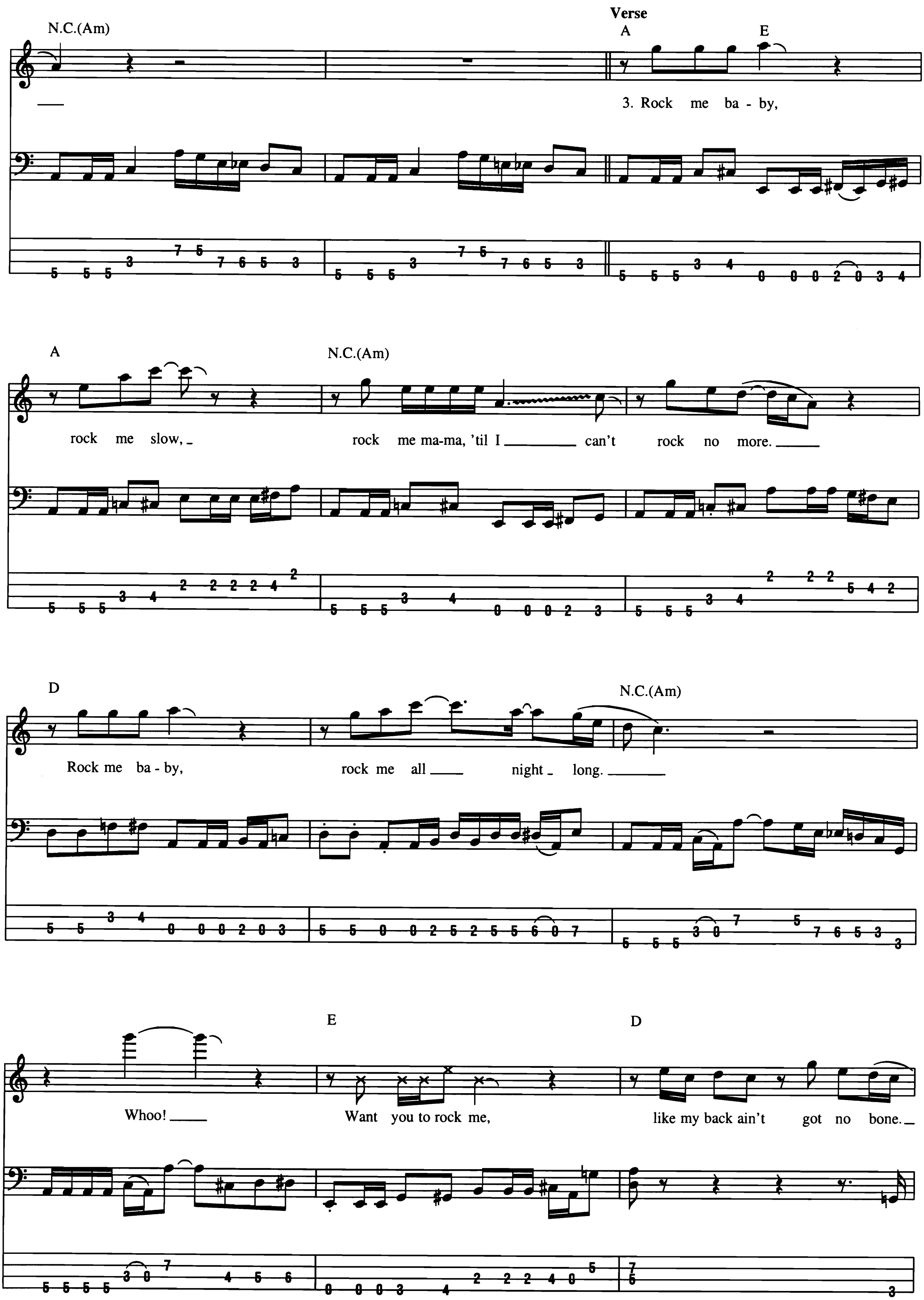
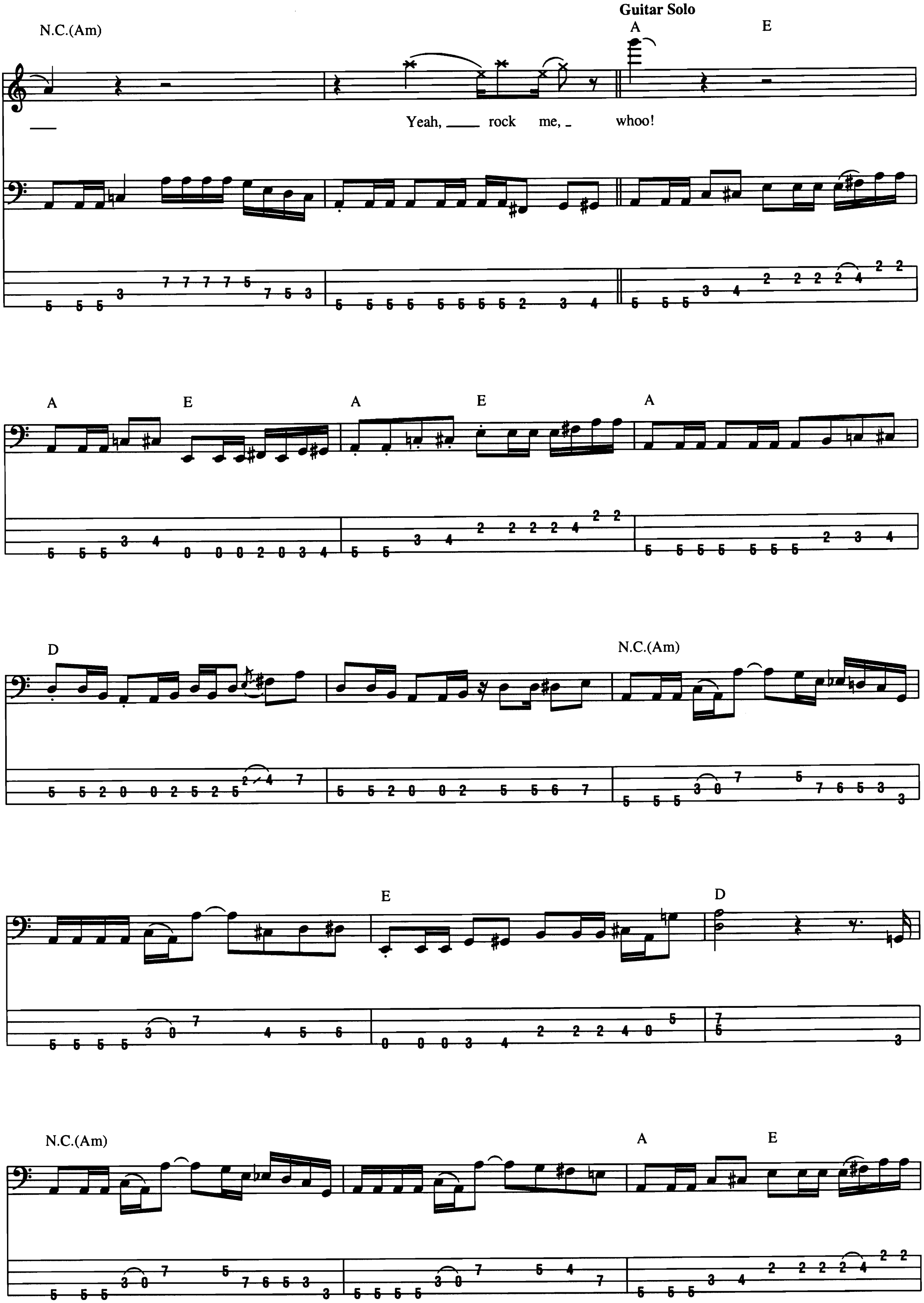
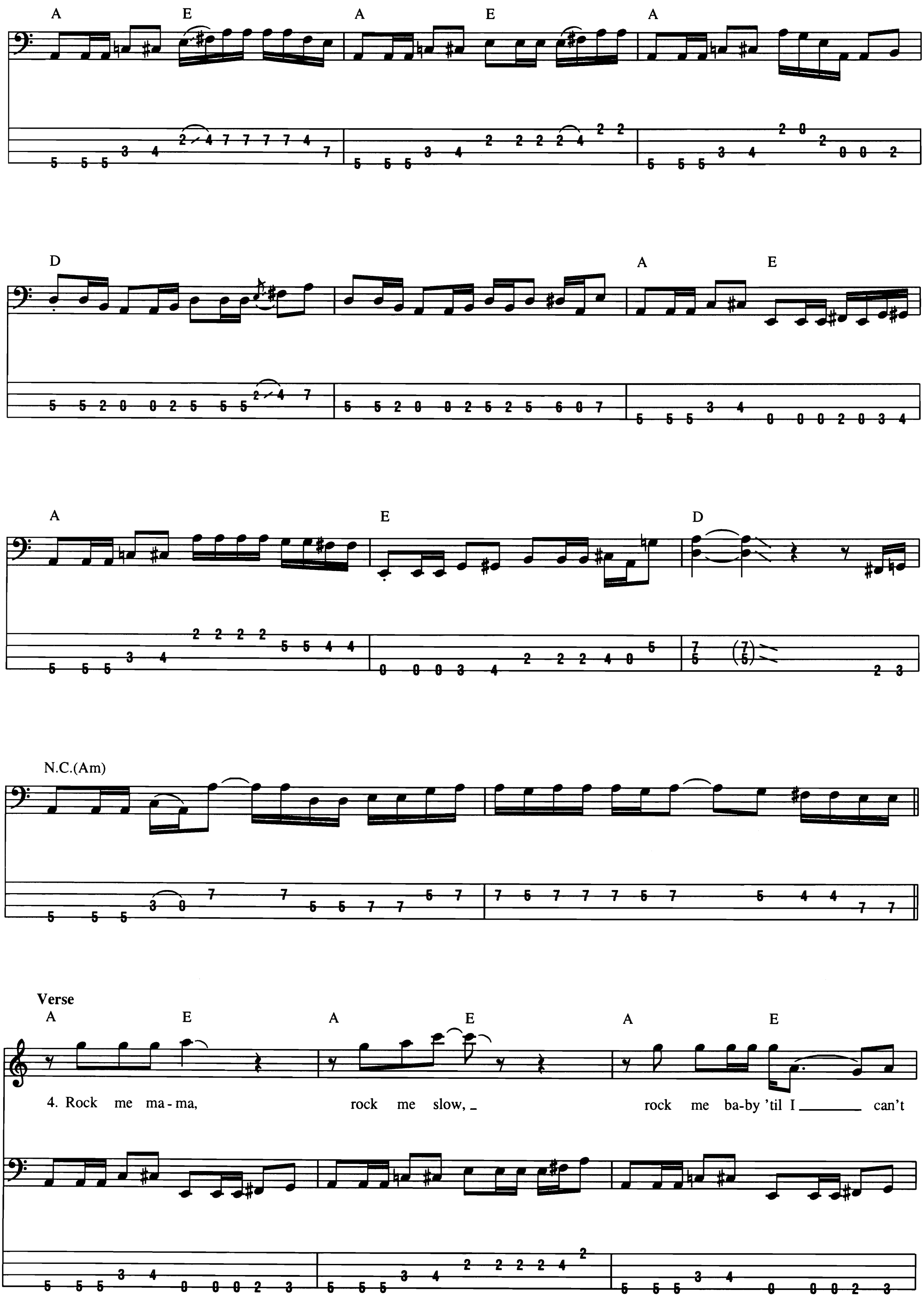

N.C.(Am)
Verse
A
E
1. Rock me ba - by,
A
N.C.(Am)
rock me all night long.
Rock me all night long.
D
N.C.(Am)
Rock me ba - by,
rock me all night long.
E
D
Want you to rock me
like my back ain't got no bone.

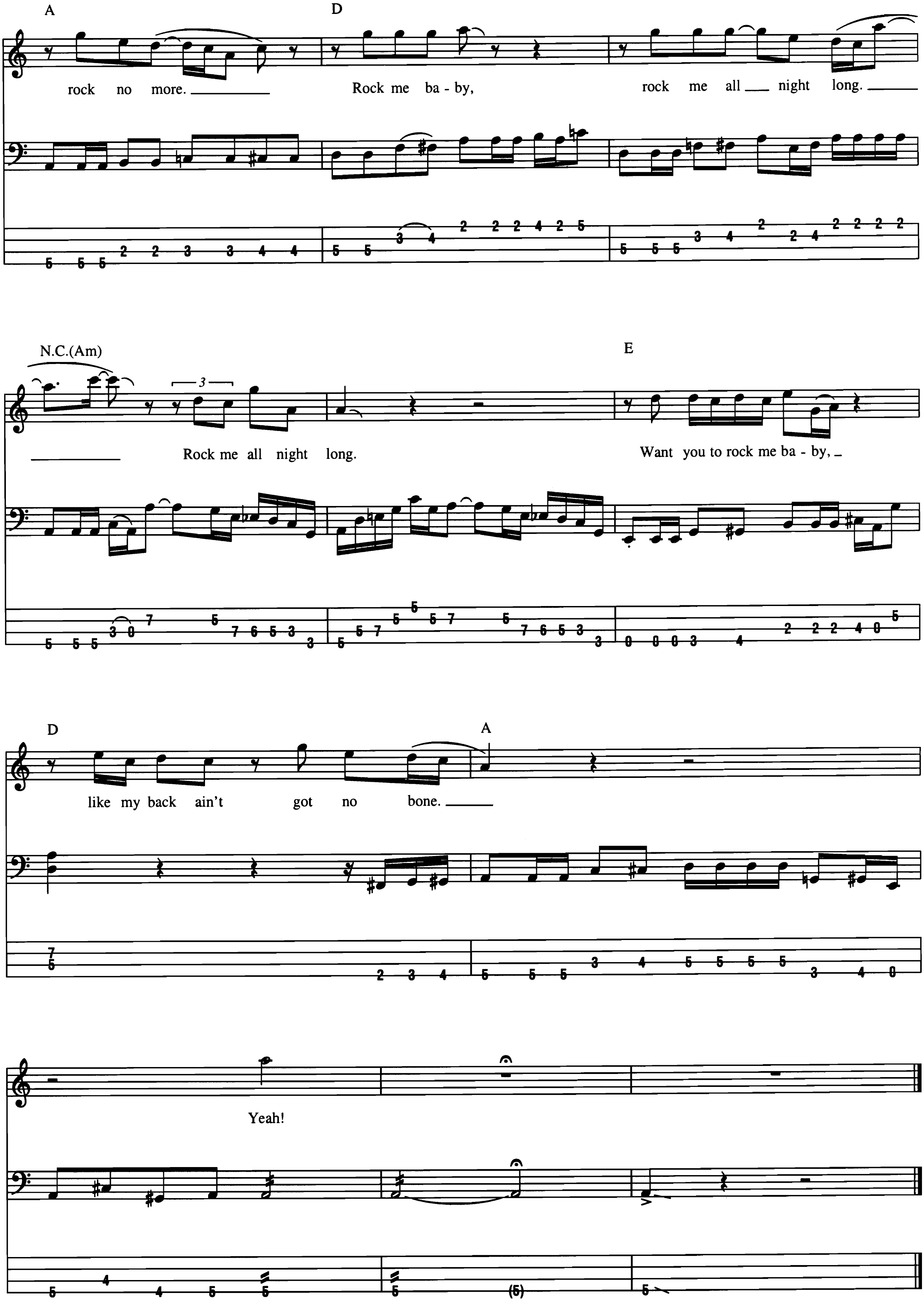

N.C.(Am)
Verse
A
E
2. Roll me ma - ma,
A
N.C.(Am)
like a wag - on wheel.
D
N.C.(Am)
Roll me ba - by,
like a roll - in' wag - on wheel.
E
D
Rock and roll.
When ya rock me ma - ma,
no I could - n't make me feel.



N.C.(Am)
Verse
A
E
3. Rock me ba - by,
A
N.C.(Am)
rock me slow,
rock me ma-ma, 'til I can't rock no more.
D
N.C.(Am)
Rock me ba - by,
rock me all night long.
E
D
Whoo!
Want you to rock me,
like my back ain't got no bone.

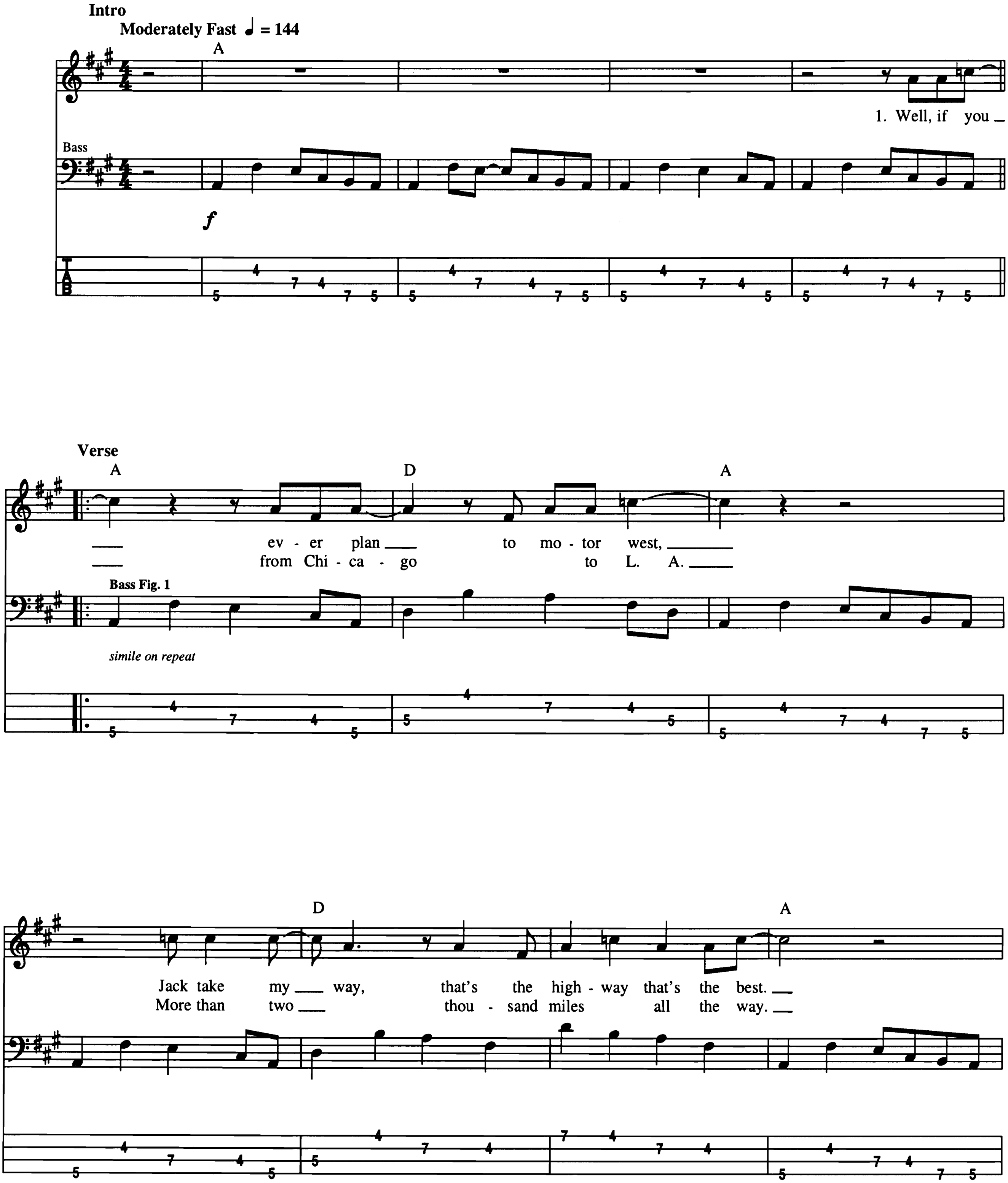

Guitar Solo
N.C.(Am)
A
E
Yeah, rock me, whoo!
A
E
A
E
A
D
N.C.(Am)
E
D
N.C.(Am)
A
E


A E A E A
D A E
A E D
N.C.(Am)
Verse
A E A E A E
4. Rock me ma-ma, rock me slow, rock me ba-by 'til I can't


A
D
rock no more.
Rock me ba - by,
rock me all night long.
N.C.(Am)
E
3
Rock me all night long.
Want you to rock me ba - by,
D
A
like my back ain't got no bone.
Yeah!

Route 66

By Bobby Troup



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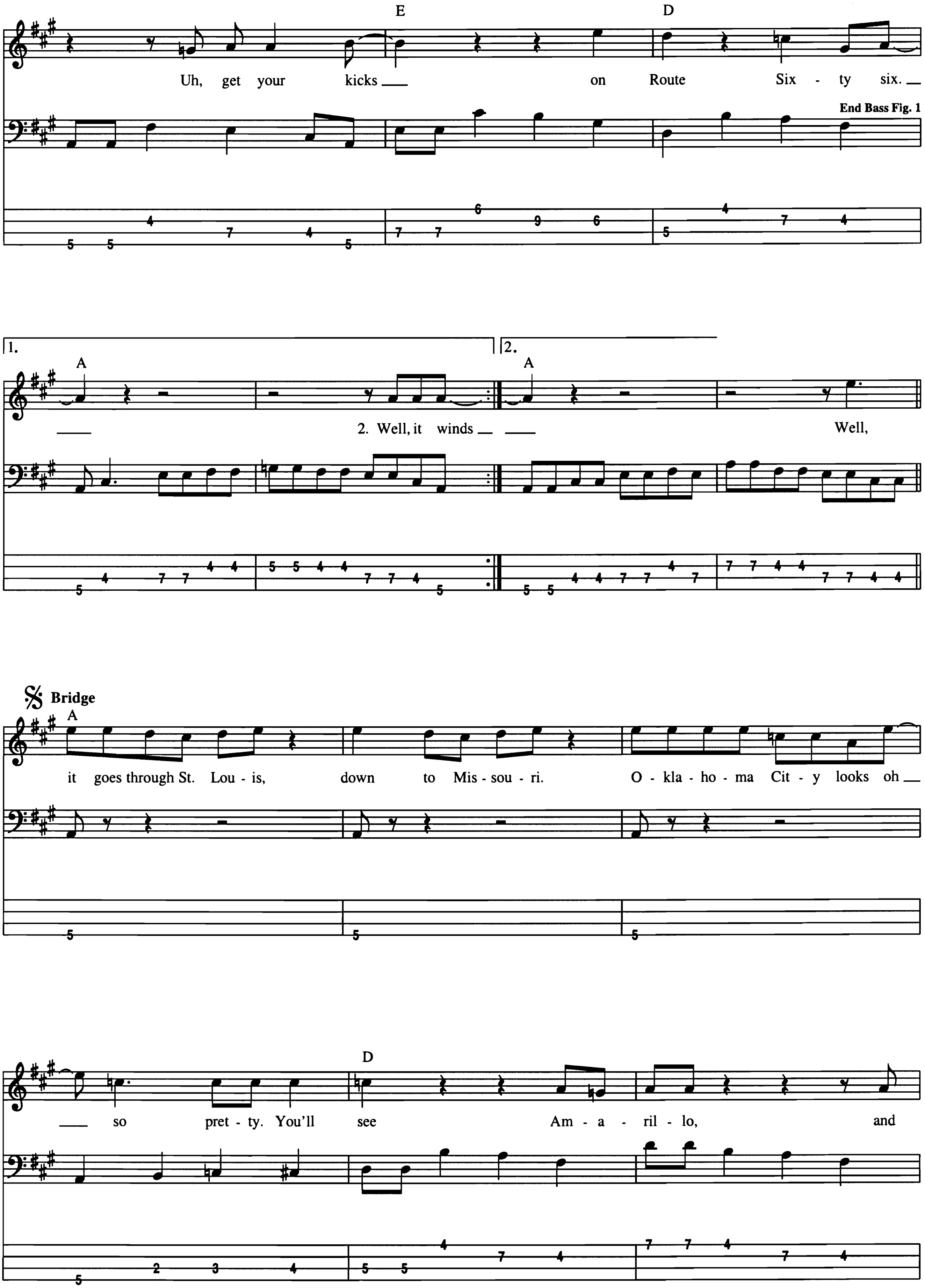
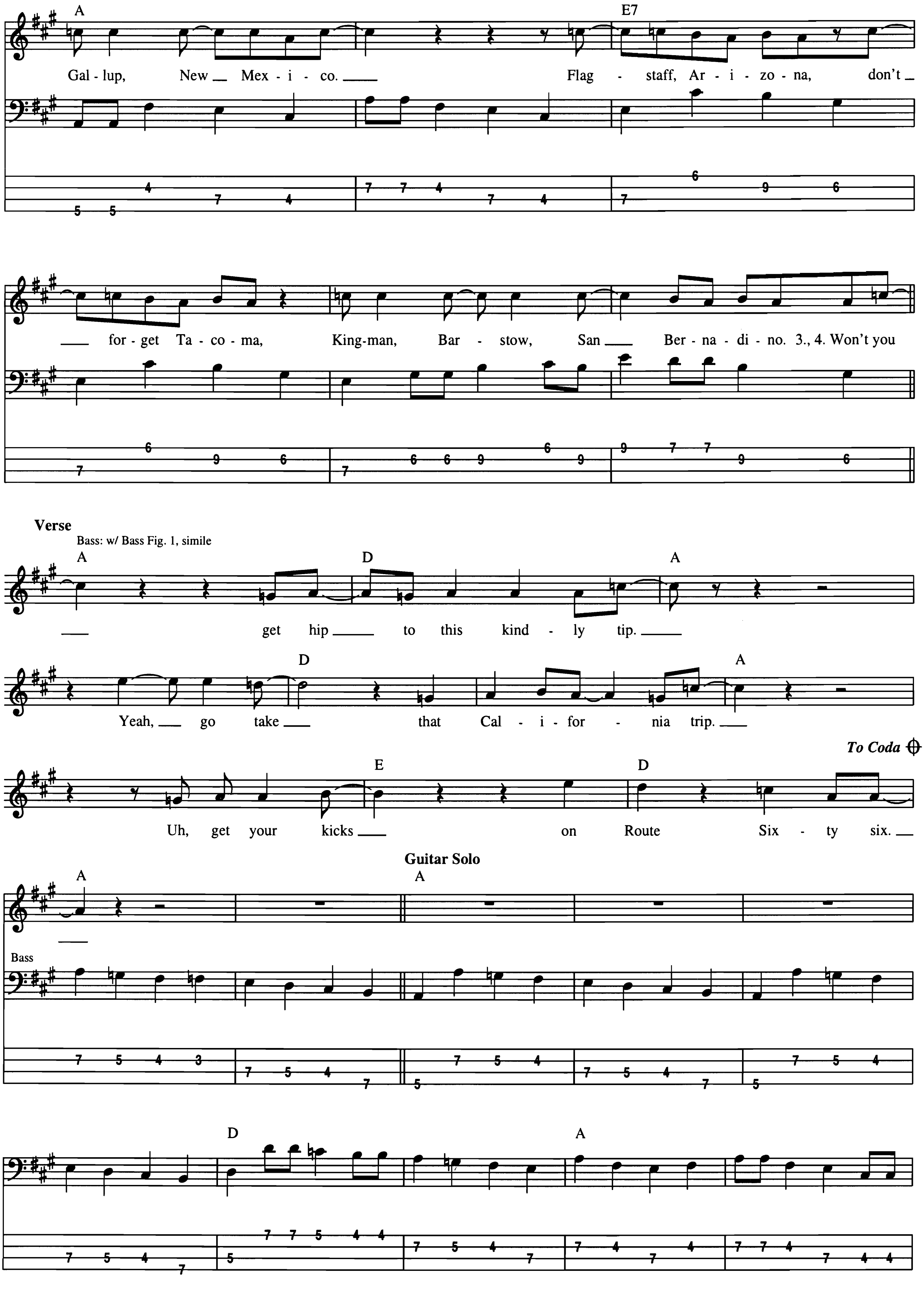
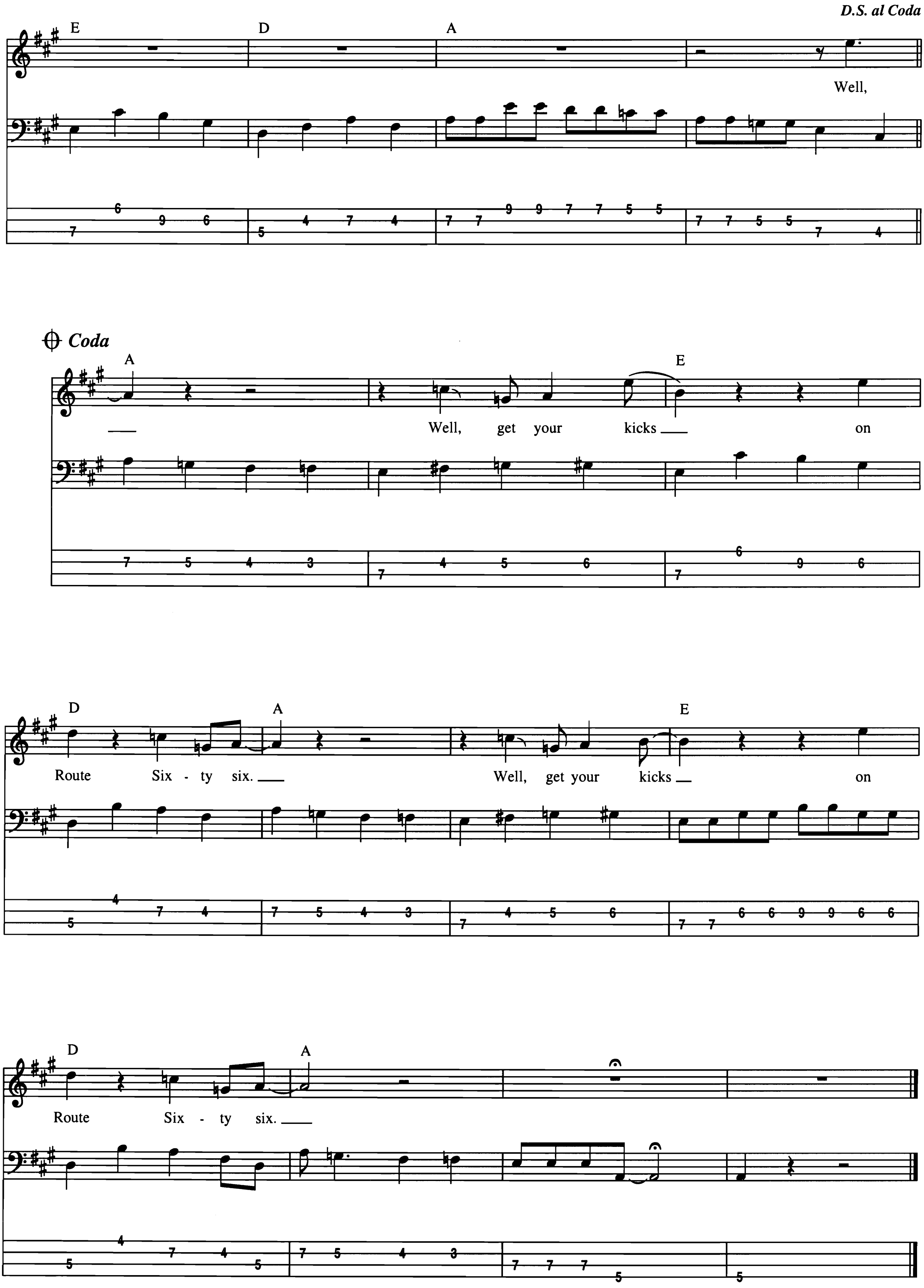
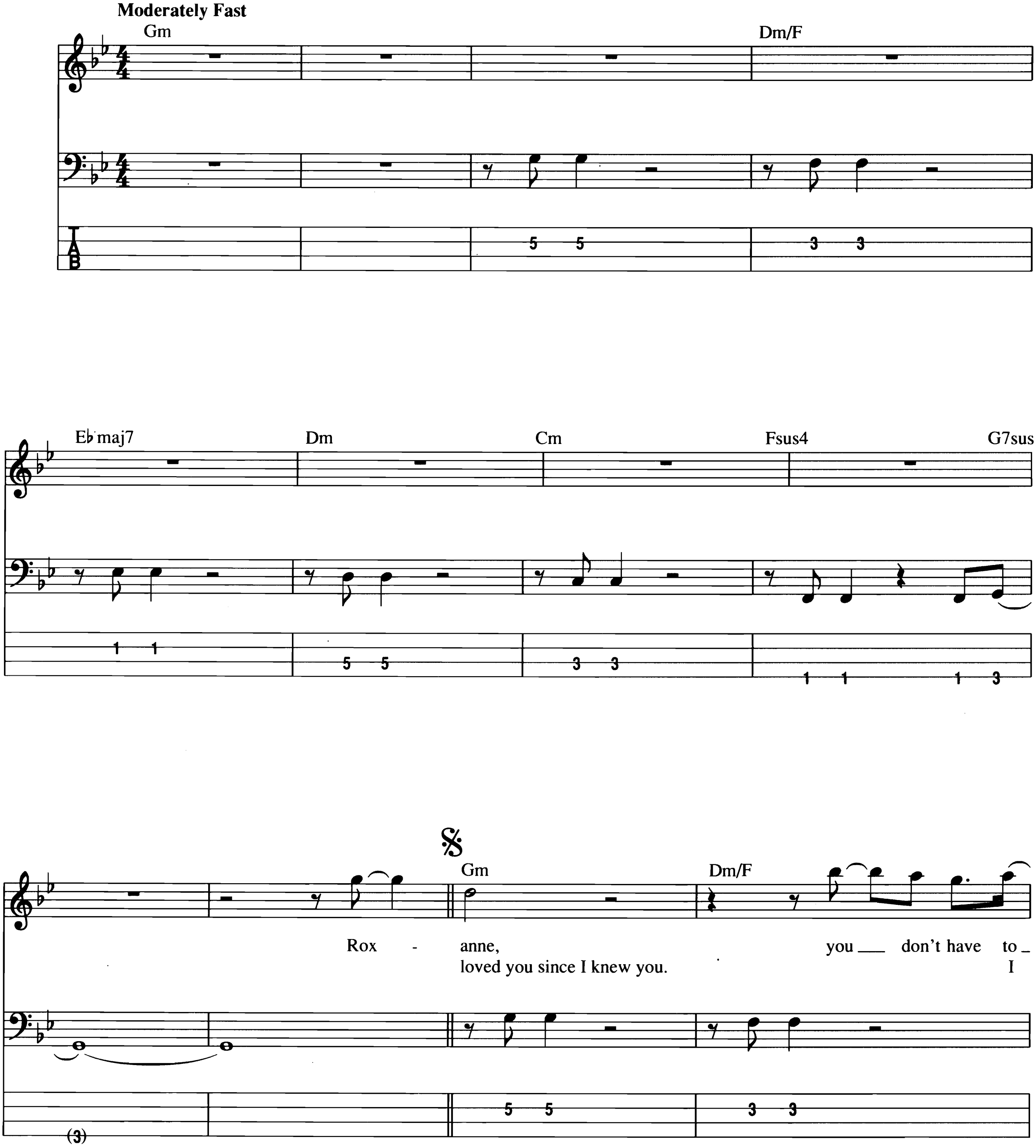

E
D
Uh, get your kicks on Route Six - ty six.
End Bass Fig. 1
1.
2.
A
A
2. Well, it winds
Well,
Bridge
A
it goes through St. Lou - is, down to Mis - sou - ri. O - kla - ho - ma Cit - y looks oh
D
so pret - ty. You'll see Am - a - ril - lo, and


A
E7
Gal - lup, New Mex - i - co.
Flag - staff, Ar - i - zo - na, don't
for - get Ta - co - ma, King-man, Bar - stow, San Ber - na - di - no. 3., 4. Won't you
Verse
Bass: w/ Bass Fig. 1, simile
A
D
A
get hip to this kind - ly tip.
D
A
Yeah, go take that Cal - i - for - nia trip.
To Coda
E
D
Uh, get your kicks on Route Six - ty six.
Guitar Solo
A
A
Bass
D
A


D.S. al Coda
E D A
Well,
Coda
A E
Well, get your kicks on
D A E
Route Sixty six. Well, get your kicks on
D A
Route Sixty six.

Roxanne

Written and Composed by Sting



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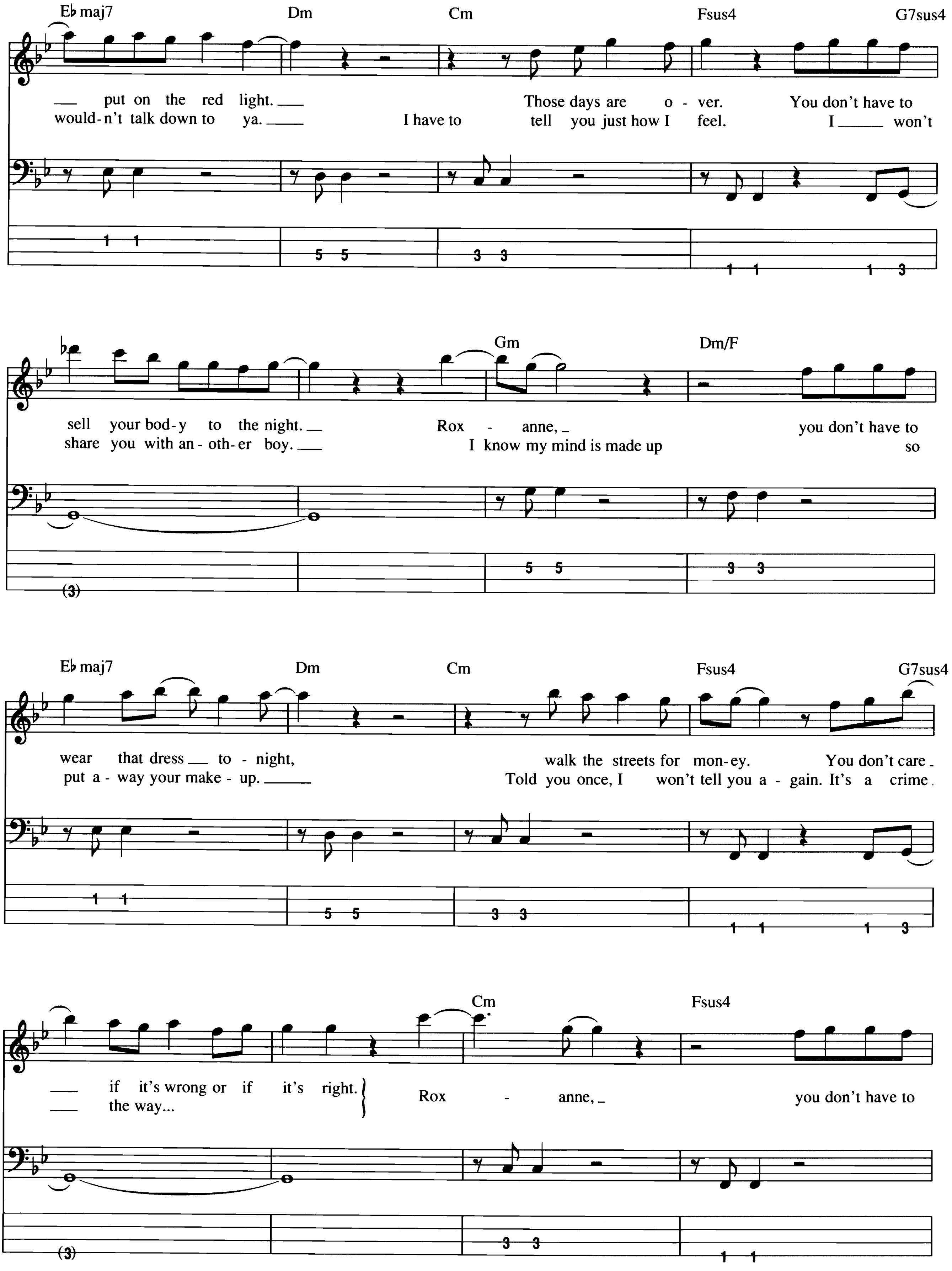
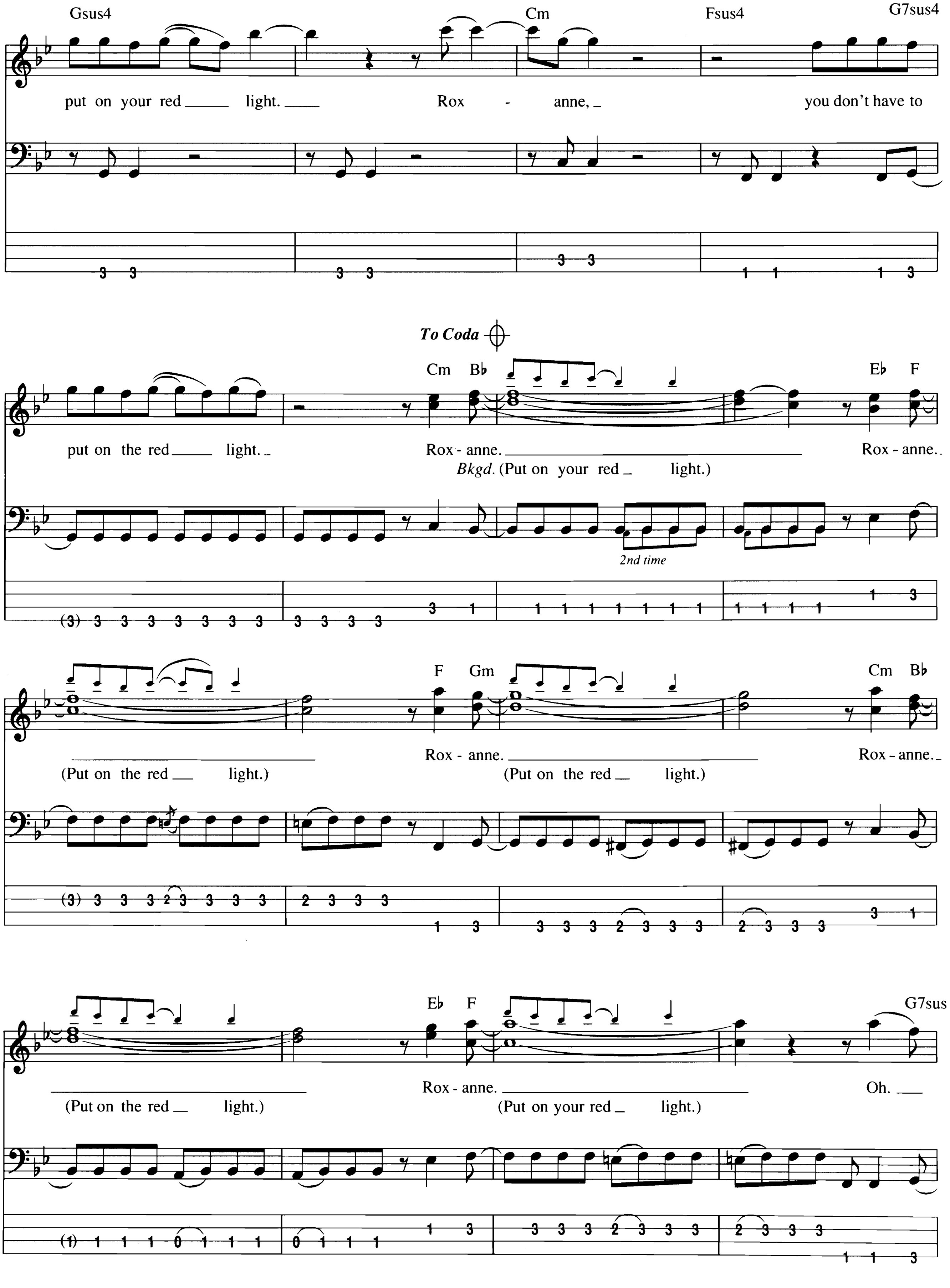
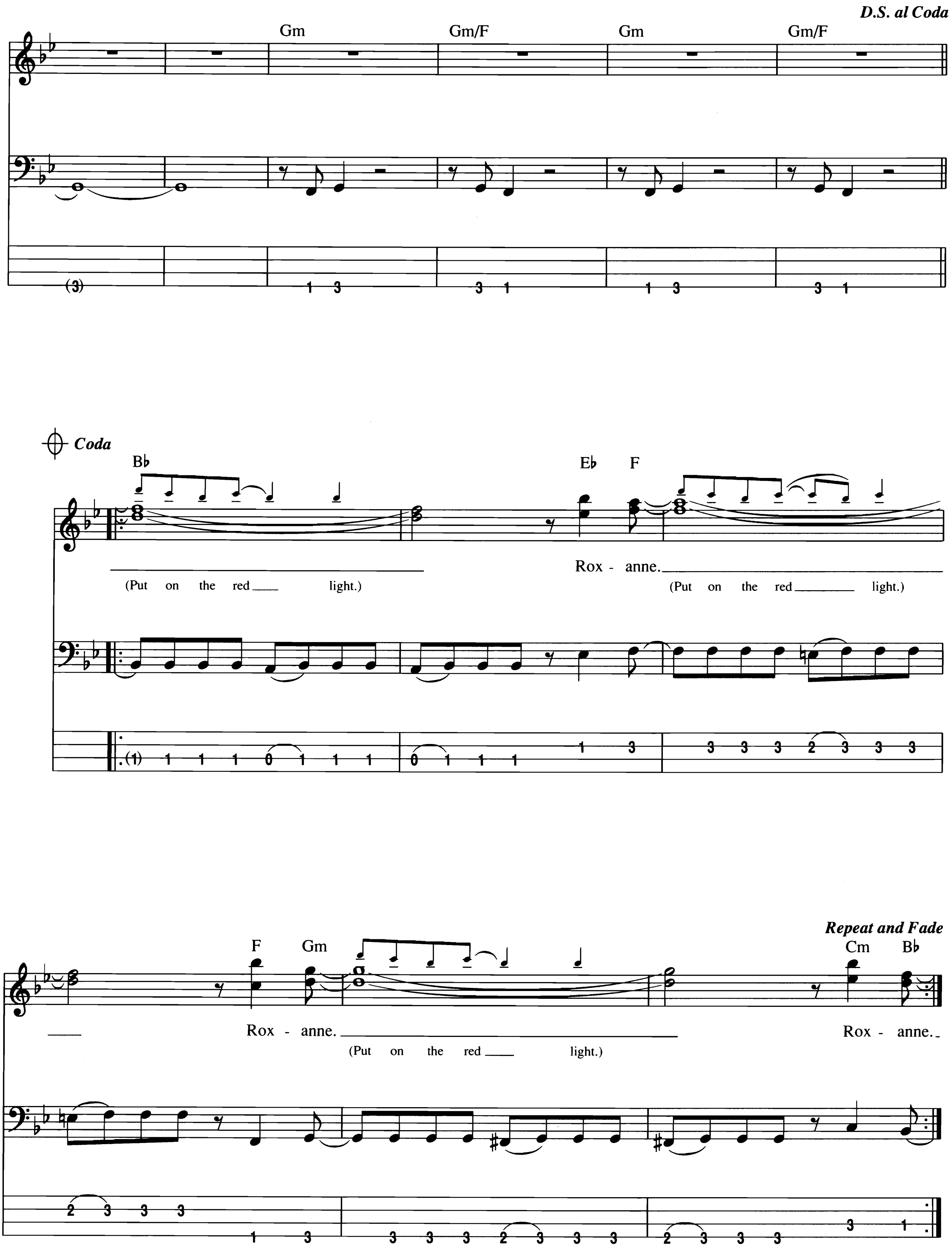

E♭maj7
Dm
Cm
Fsus4
G7sus4
put on the red light.
Those days are o - ver.
You don't have to
would-n't talk down to ya.
I have to tell you just how I feel.
I won't
sell your bod-y to the night.
Gm
Dm/F
Rox - anne,
you don't have to
share you with an-oth-er boy.
I know my mind is made up
so
E♭maj7
Dm
Cm
Fsus4
G7sus4
wear that dress to - night,
walk the streets for mon-ey.
You don't care
put a - way your make - up.
Told you once, I won't tell you a - gain. It's a crime
Cm
Fsus4
if it's wrong or if it's right.
the way...
Rox - anne,
you don't have to

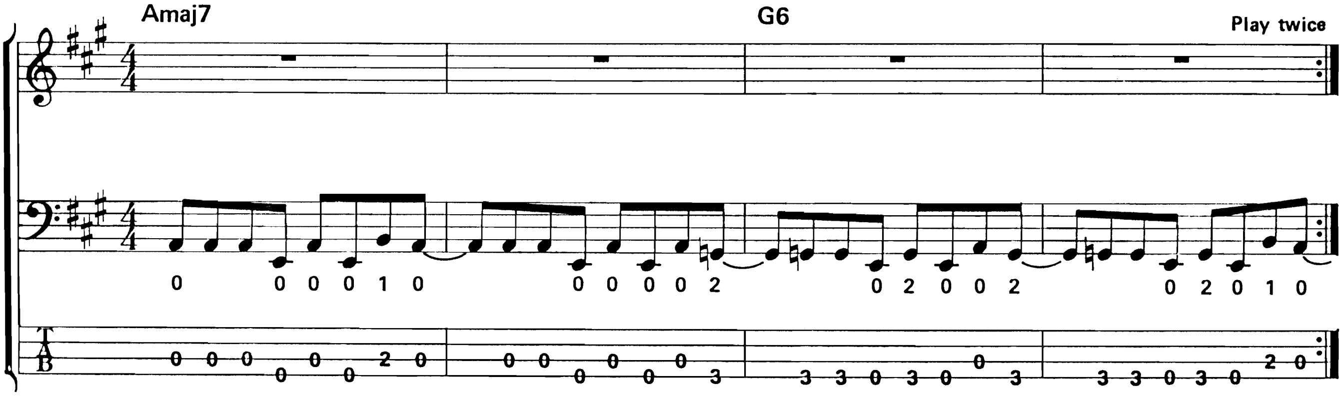

Gsus4
Cm
Fsus4
G7sus4
put on your red ___ light. ___ Rox - anne, _ you don't have to
To Coda
Cm Bb
Eb F
put on the red ___ light. _ Rox - anne. ___ Rox - anne..
Bkgd. (Put on your red _ light.)
2nd time
F Gm
Cm Bb
Rox - anne. ___ Rox - anne. _
(Put on the red __ light.) (Put on the red _ light.)
Eb F
G7sus
Rox - anne. ___ Oh. ___
(Put on the red __ light.) (Put on your red _ light.)

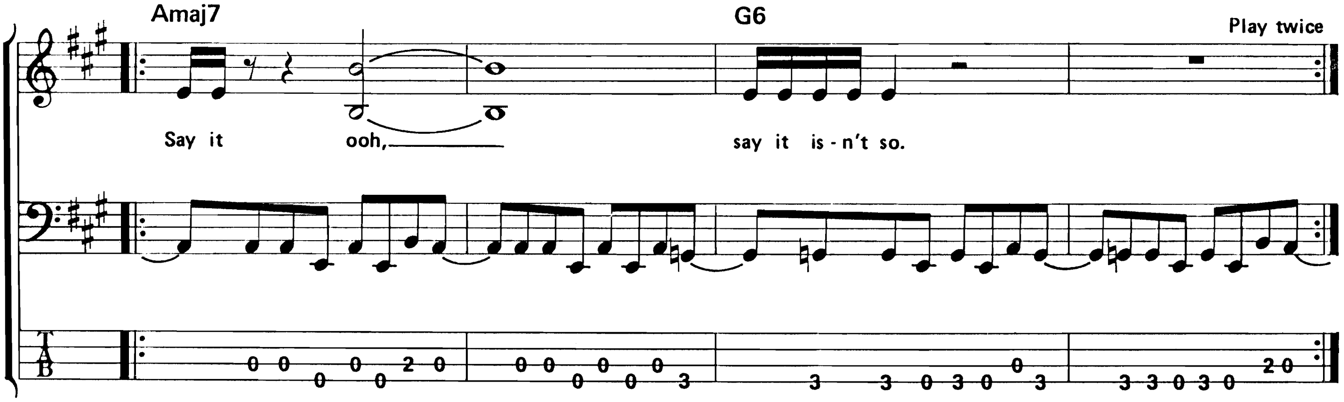

D.S. al Coda
Gm
Gm/F
Gm
Gm/F
Coda
Bb
Eb
F
Rox - anne.
(Put on the red light.)
(Put on the red light.)
F
Gm
Rox - anne.
(Put on the red light.)
Repeat and Fade
Cm
Bb
Rox - anne.

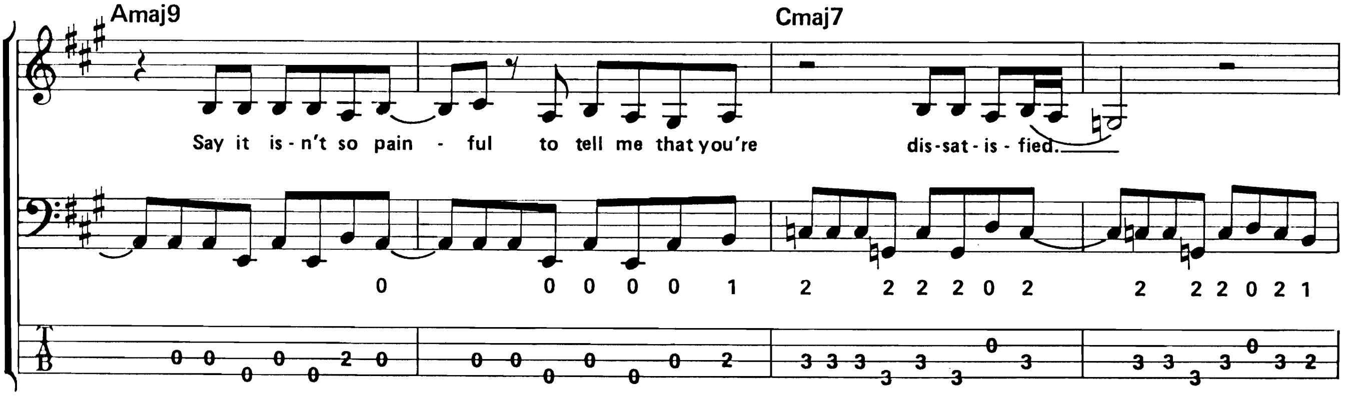
Say It Isn't So

Words and Music by Daryl Hall

Moderately (♩ = 112)







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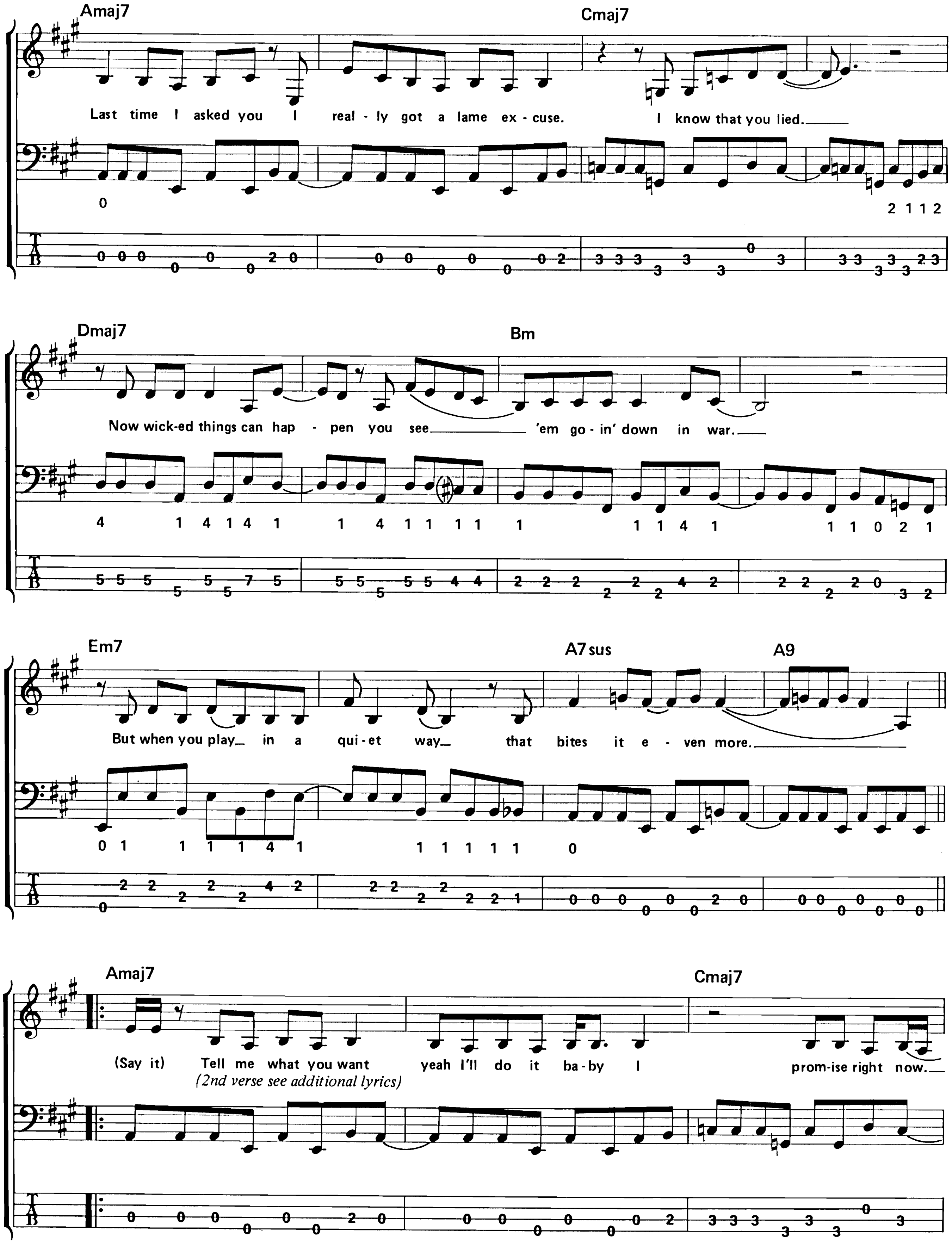
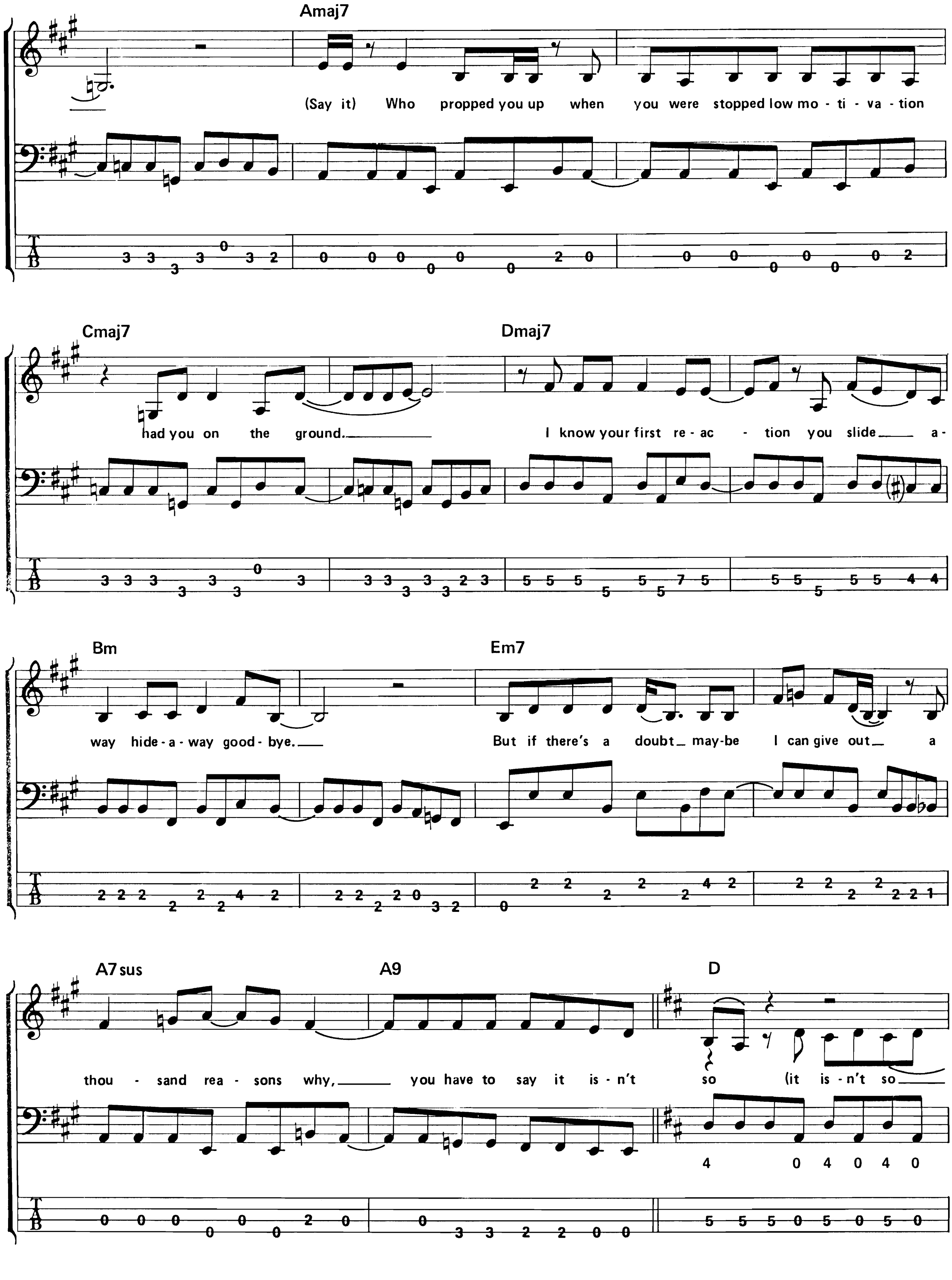
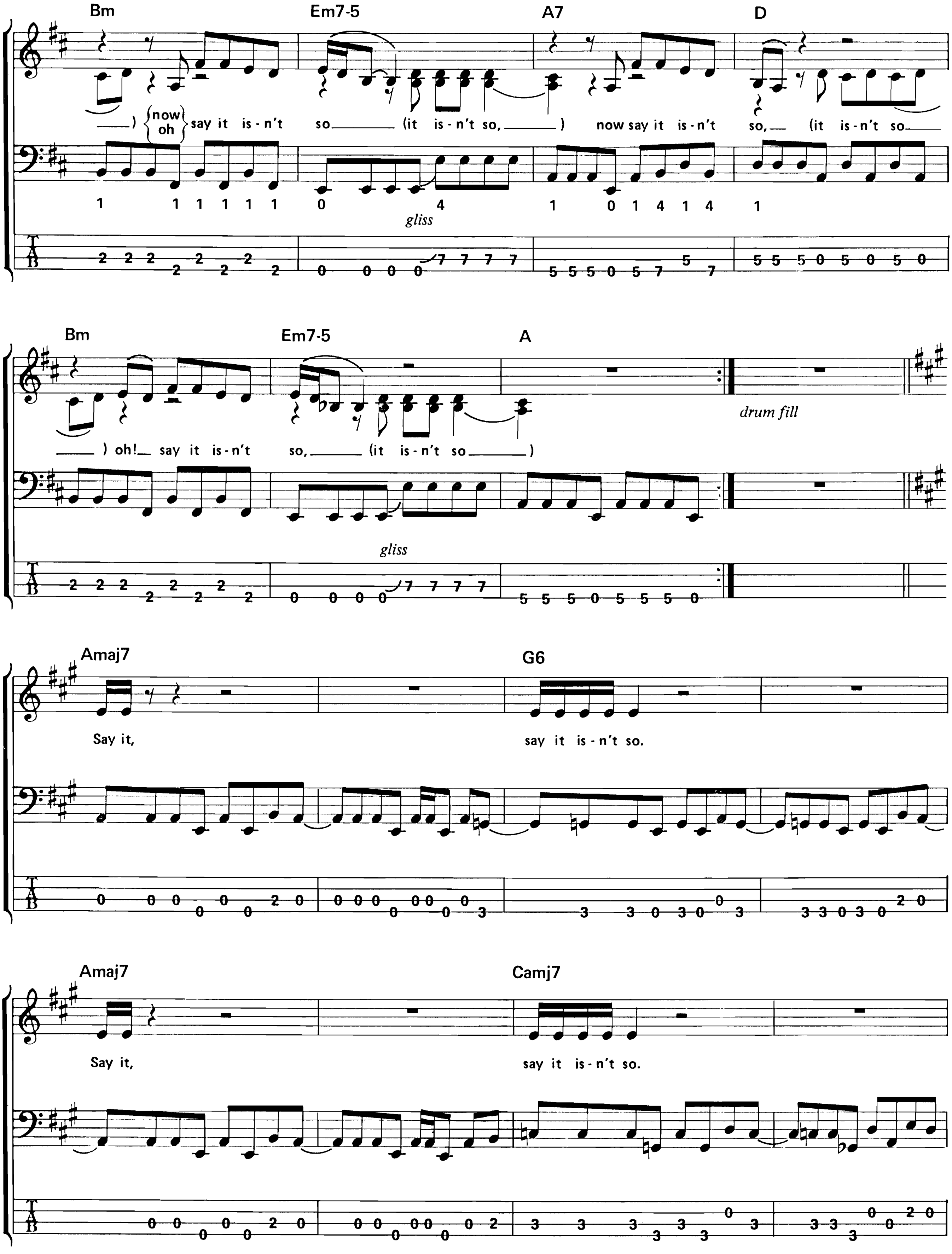
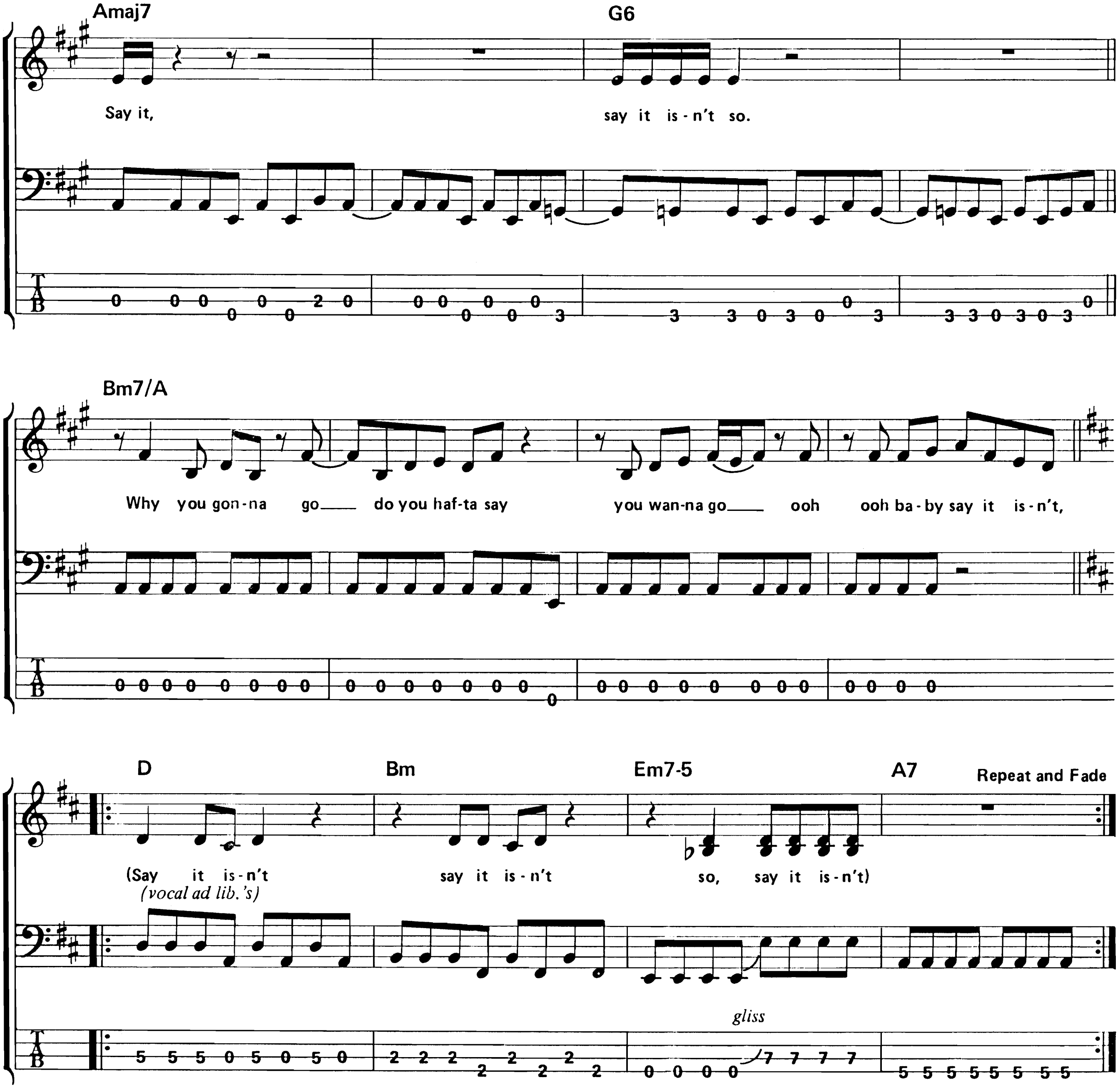

Amaj7
Cmaj7
Last time I asked you I real - ly got a lame ex - cuse. I know that you lied.
Dmaj7
Bm
Now wick-ed things can hap - pen you see 'em go - in' down in war.
Em7
A7sus
A9
But when you play in a qui - et way that bites it e - ven more.
Amaj7
Cmaj7
(Say it) Tell me what you want yeah I'll do it ba - by I prom - ise right now.
(2nd verse see additional lyrics)


Amaj7
(Say it) Who propped you up when you were stopped low mo - ti - va - tion
Cmaj7
Dmaj7
had you on the ground.
I know your first re - ac - tion you slide a-
Bm
Em7
way hide - a - way good - bye.
But if there's a doubt may - be I can give out a
A7sus
A9
D
thou - sand rea - sons why, you have to say it is - n't so (it is - n't so


Bm
Em7-5
A7
D
) {now / oh} say it is-n't so (it is-n't so,) now say it is-n't so, (it is-n't so
gliss
Bm
Em7-5
A
) oh! say it is-n't so, (it is-n't so)
drum fill
gliss
Amaj7
G6
Say it,
say it is-n't so.
Amaj7
Camj7
Say it,
say it is-n't so.



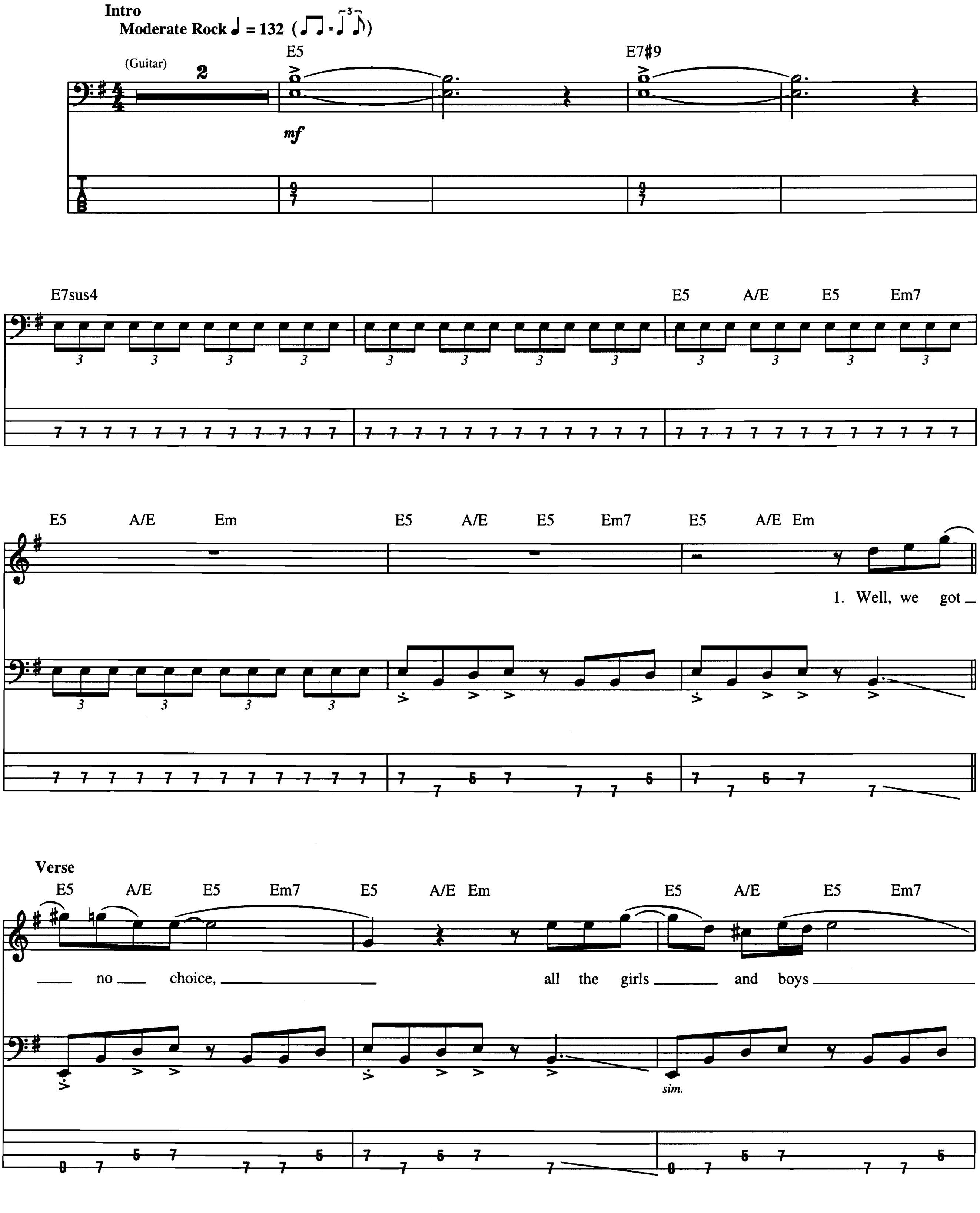
Additional lyrics:

Verse 2
(Say it) We like to be the strangers at the party,
two rebels in a shell.
(Say it) You like to move with the best
of them you know we move so well.
Don't need someone to lean on
I know that there's an open door.
But if I'm faced with bein' replaced
I want you even more! So baby, say it isn't so. . .

Chorus

School's Out

Words and Music by Alice Cooper, Neal Smith, Michael Bruce, Glen Buxton and Dennis Dunaway



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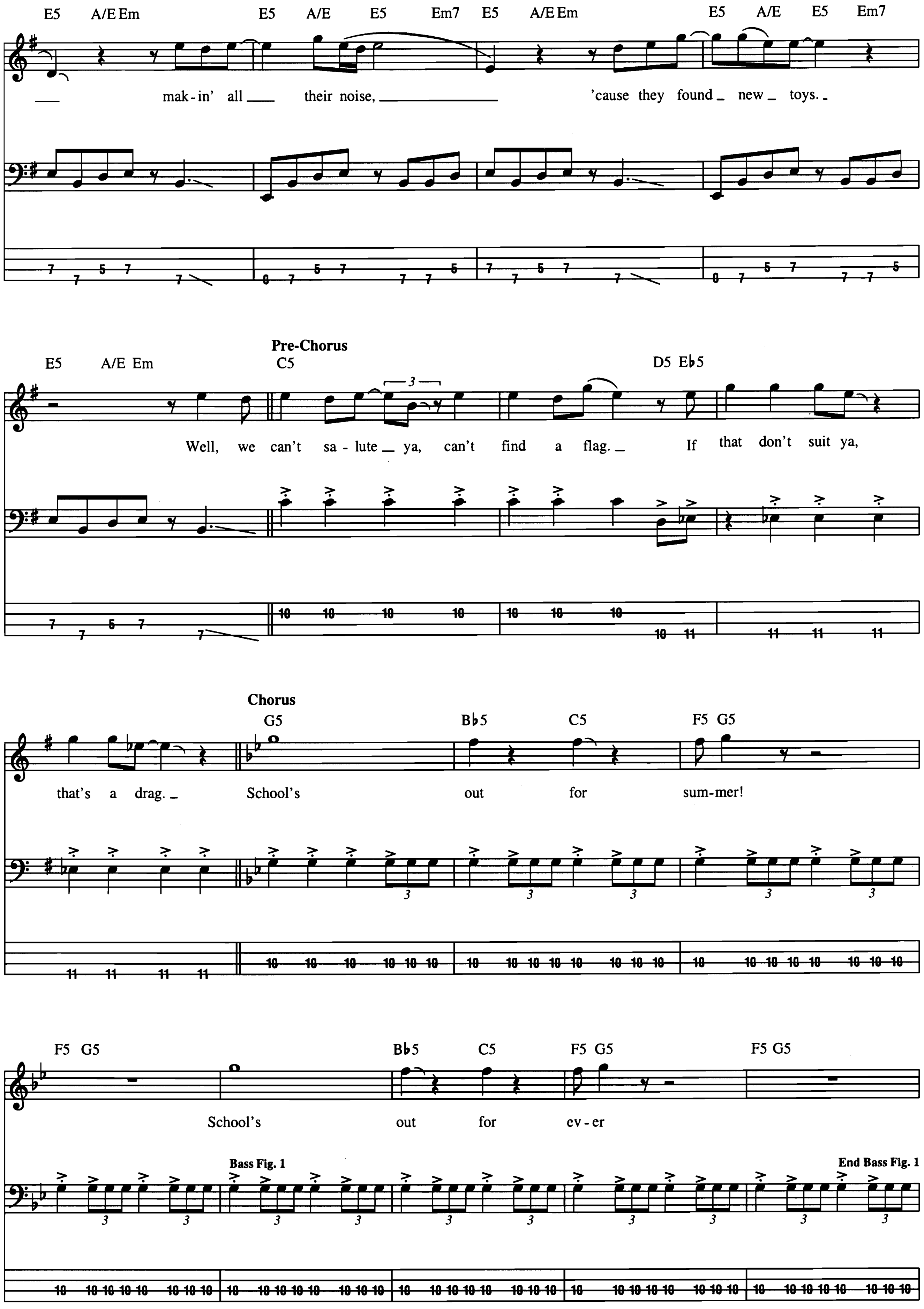
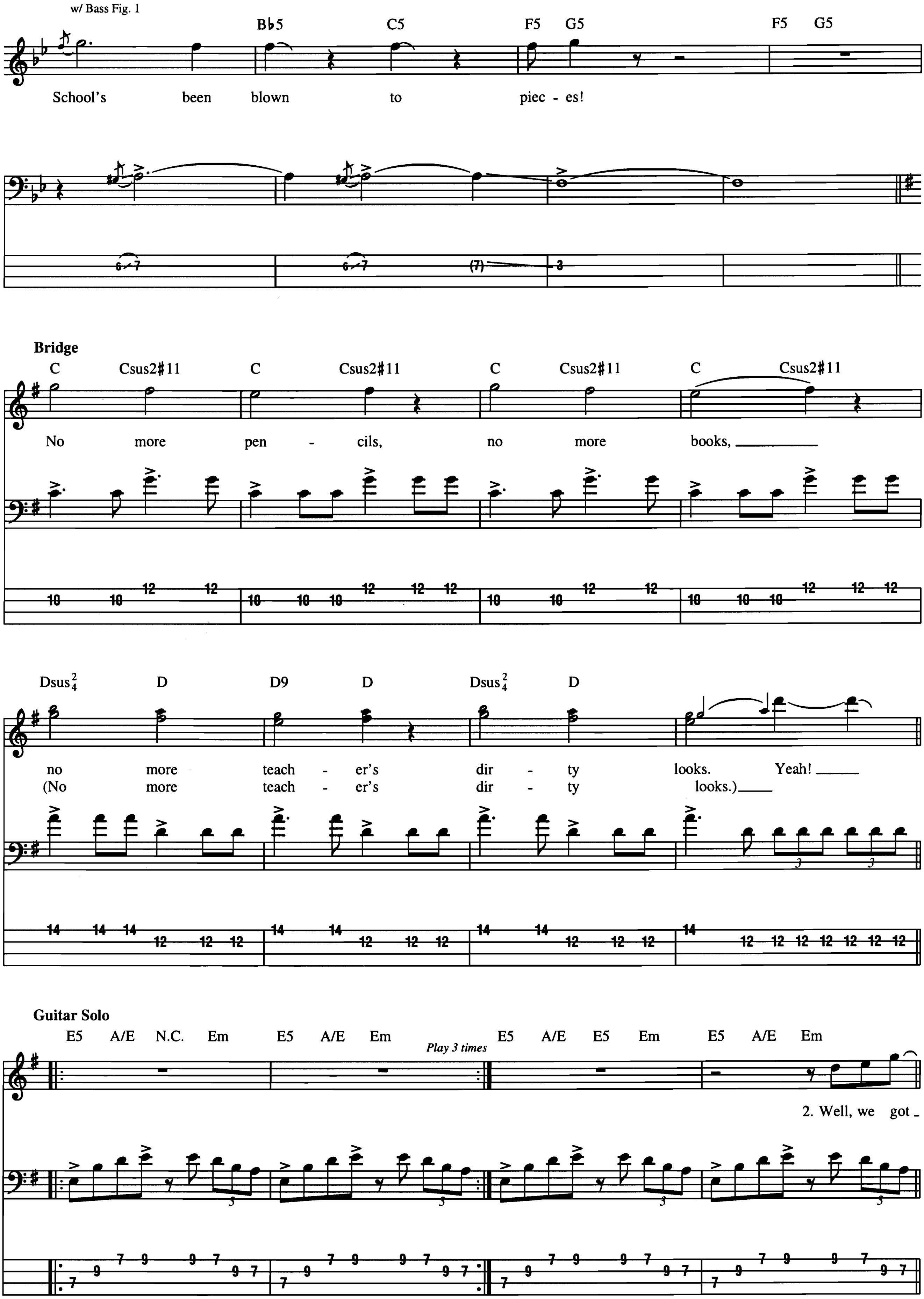
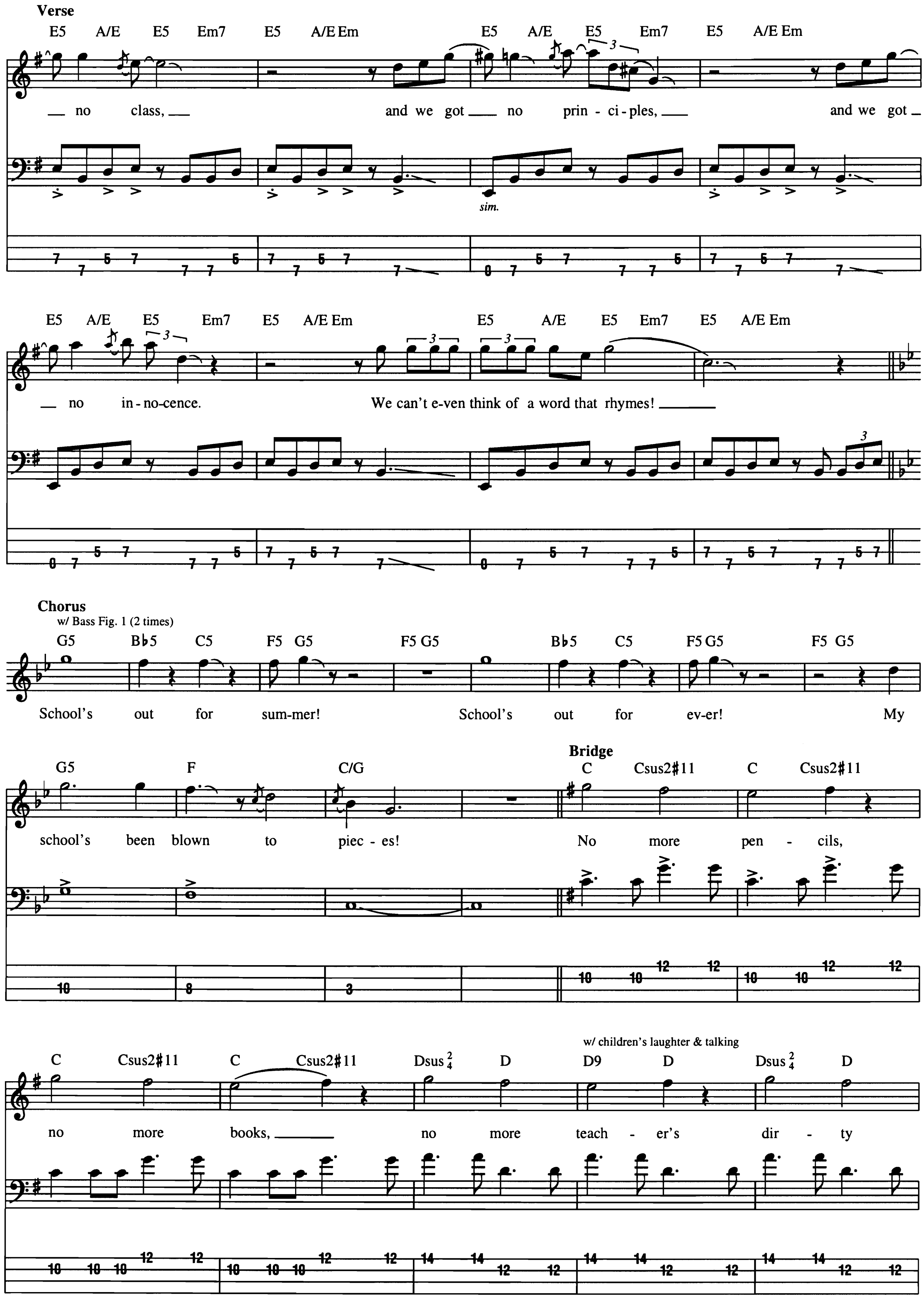
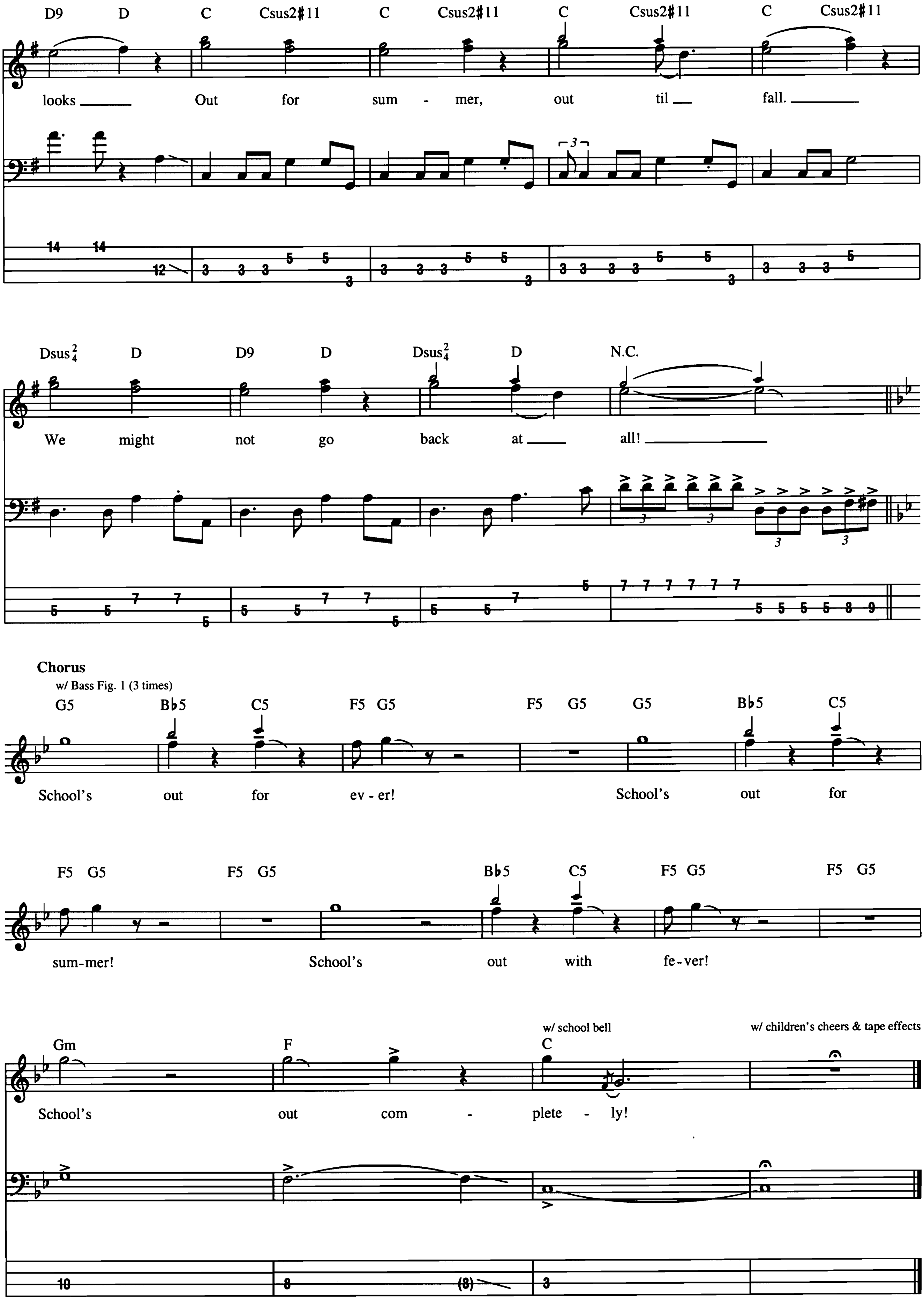

E5 A/E Em E5 A/E E5 Em7 E5 A/E Em E5 A/E E5 Em7
mak-in' all their noise, 'cause they found new toys.
E5 A/E Em
Pre-Chorus
C5 D5 E♭5
Well, we can't sa-lute ya, can't find a flag. If that don't suit ya,
that's a drag.
Chorus
G5 B♭5 C5 F5 G5
School's out for sum-mer!
F5 G5 B♭5 C5 F5 G5 F5 G5
School's out for ev-er
Bass Fig. 1
End Bass Fig. 1

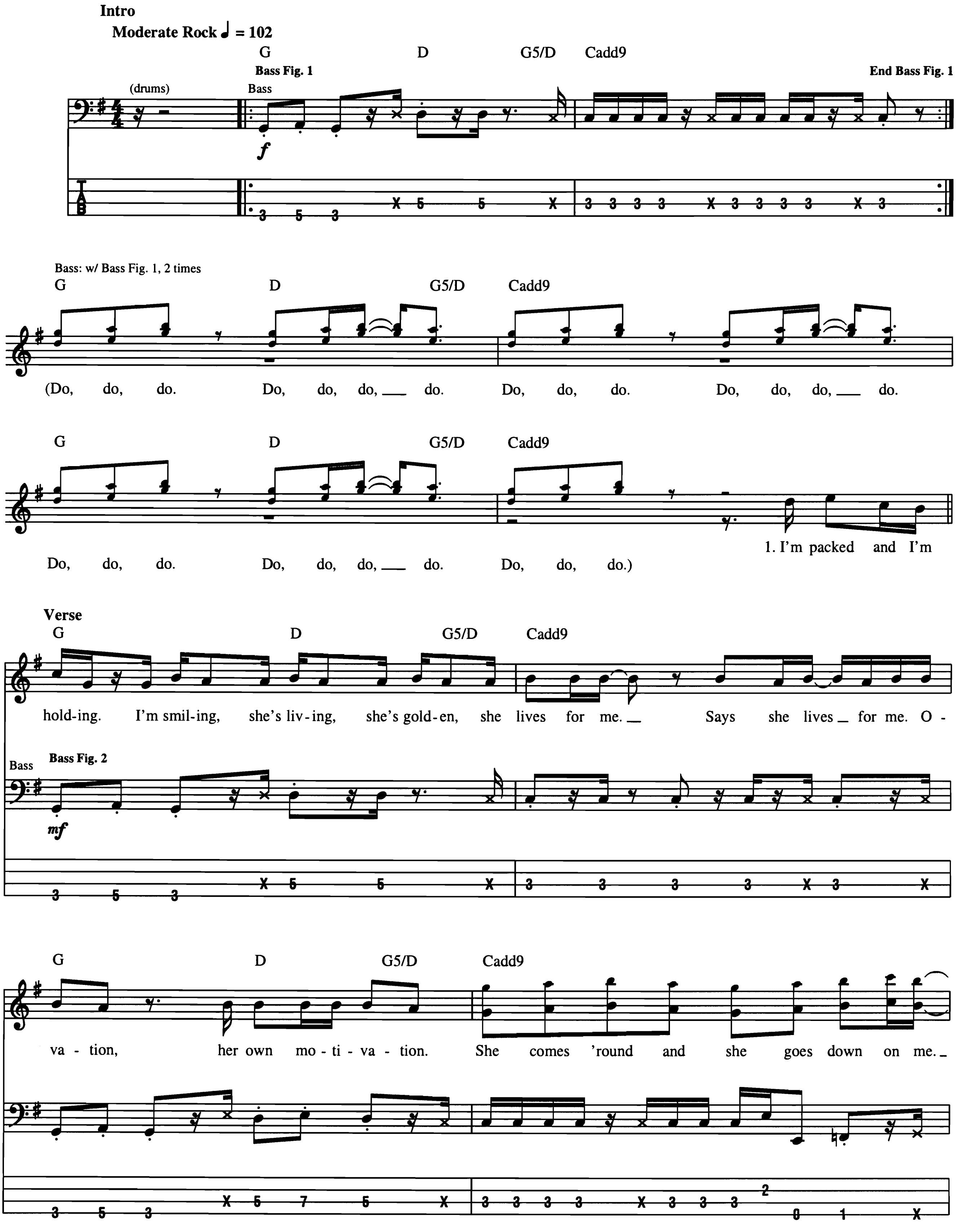

w/ Bass Fig. 1
B♭5 C5 F5 G5 F5 G5
School's been blown to piec - es!
Bridge
C Csus2♯11 C Csus2♯11 C Csus2♯11 C Csus2♯11
No more pen - cils, no more books,
Dsus4/2 D D9 D Dsus4/2 D
no more teach - er's dir - ty looks. Yeah!
(No more teach - er's dir - ty looks.)
Guitar Solo
E5 A/E N.C. Em E5 A/E Em
Play 3 times
E5 A/E E5 Em E5 A/E Em
2. Well, we got


Verse
E5 A/E E5 Em7 E5 A/E Em E5 A/E E5 Em7 E5 A/E Em
no class, and we got no prin - ci - ples, and we got
sim.
E5 A/E E5 Em7 E5 A/E Em E5 A/E E5 Em7 E5 A/E Em
no in - no-cence. We can't e-ven think of a word that rhymes!
Chorus
w/ Bass Fig. 1 (2 times)
G5 B♭5 C5 F5 G5 F5 G5 B♭5 C5 F5 G5 F5 G5
School's out for sum-mer! School's out for ev-er! My
G5 F C/G
school's been blown to piec - es!
Bridge
C Csus2♯11 C Csus2♯11
No more pen - cils,
w/ children's laughter & talking
C Csus2♯11 C Csus2♯11 Dsus 2/4 D D9 D Dsus 2/4 D
no more books, no more teach - er's dir - ty


D9 D C Csus2#11 C Csus2#11 C Csus2#11 C Csus2#11
looks Out for sum - mer, out til fall.
Dsus2/4 D D9 D Dsus2/4 D N.C.
We might not go back at all!
Chorus
w/ Bass Fig. 1 (3 times)
G5 Bb5 C5 F5 G5 F5 G5 G5 Bb5 C5
School's out for ev - er! School's out for
F5 G5 F5 G5 Bb5 C5 F5 G5 F5 G5
sum-mer! School's out with fe-ver!
w/ school bell
w/ children's cheers & tape effects
Gm F C
School's out com - plete - ly!

Semi-Charmed Life

Words and Music by Stephan Jenkins



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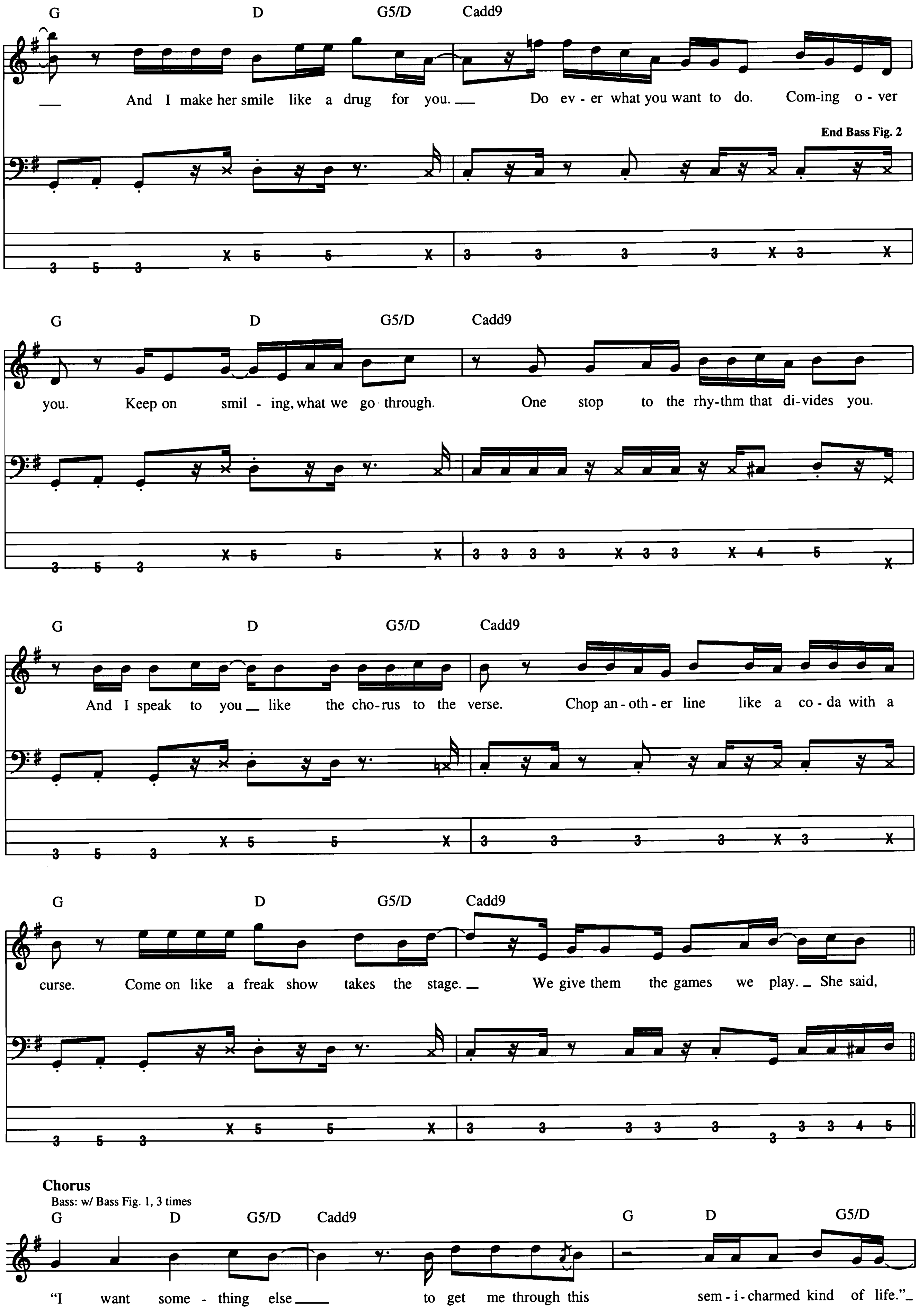
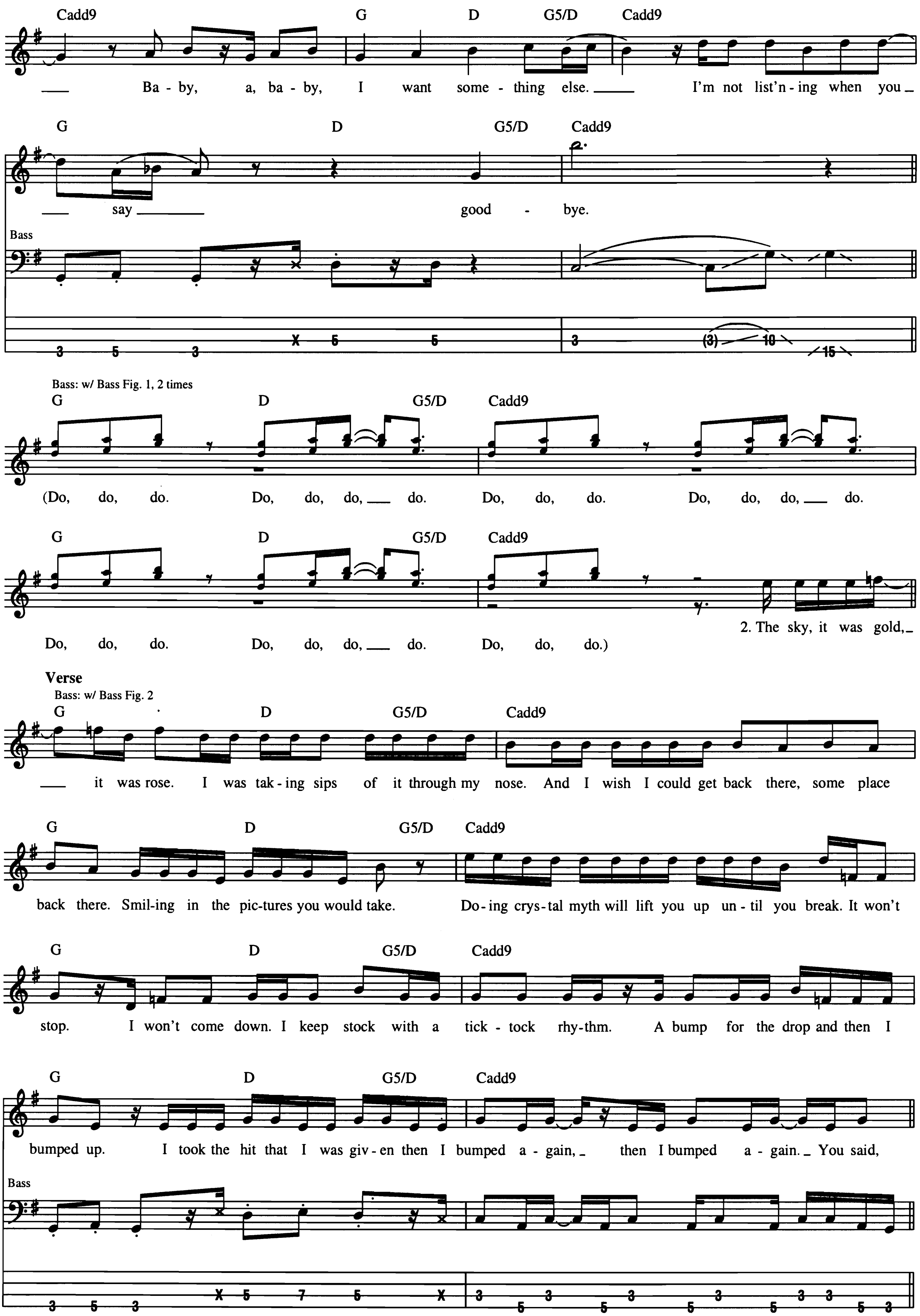
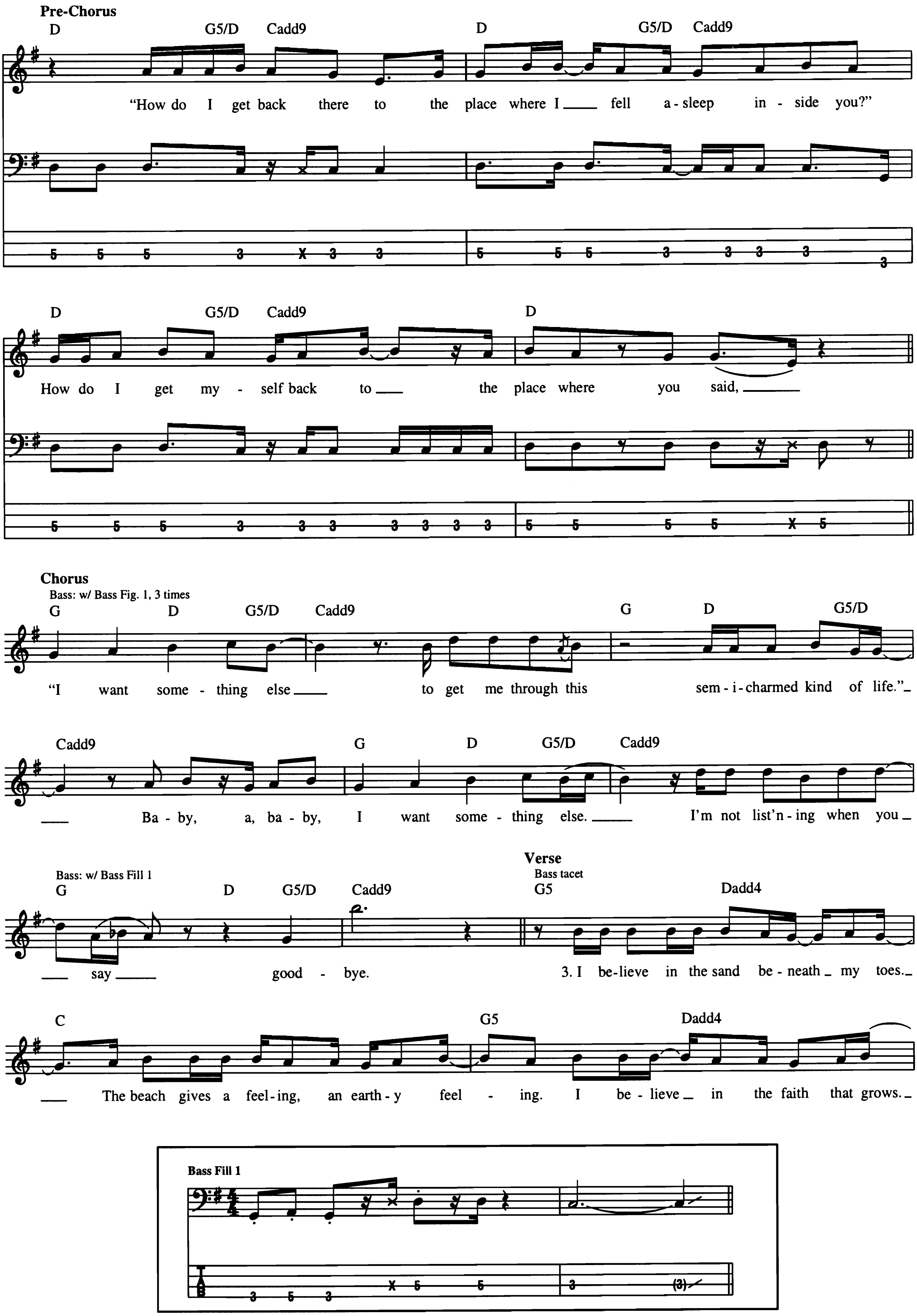
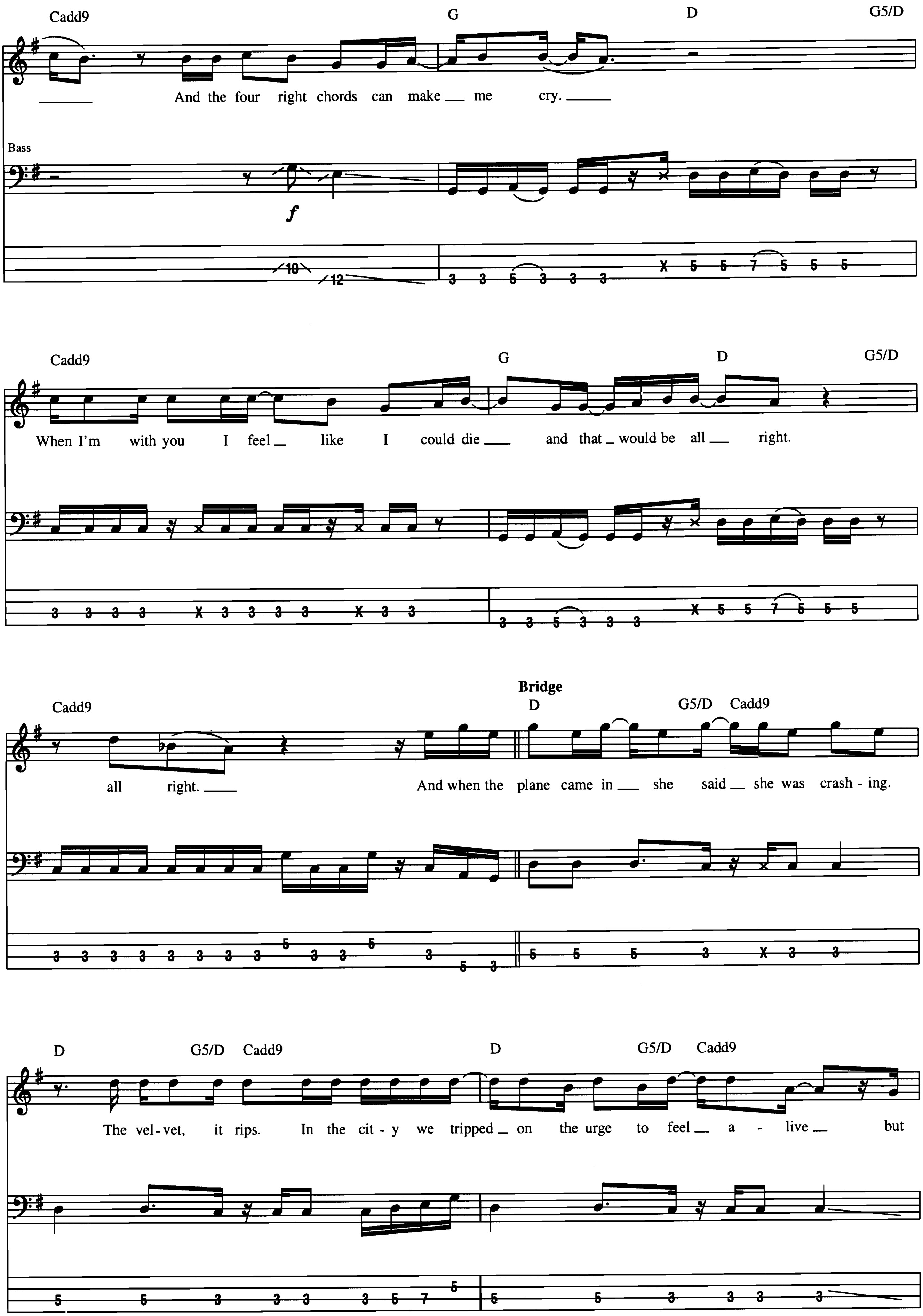
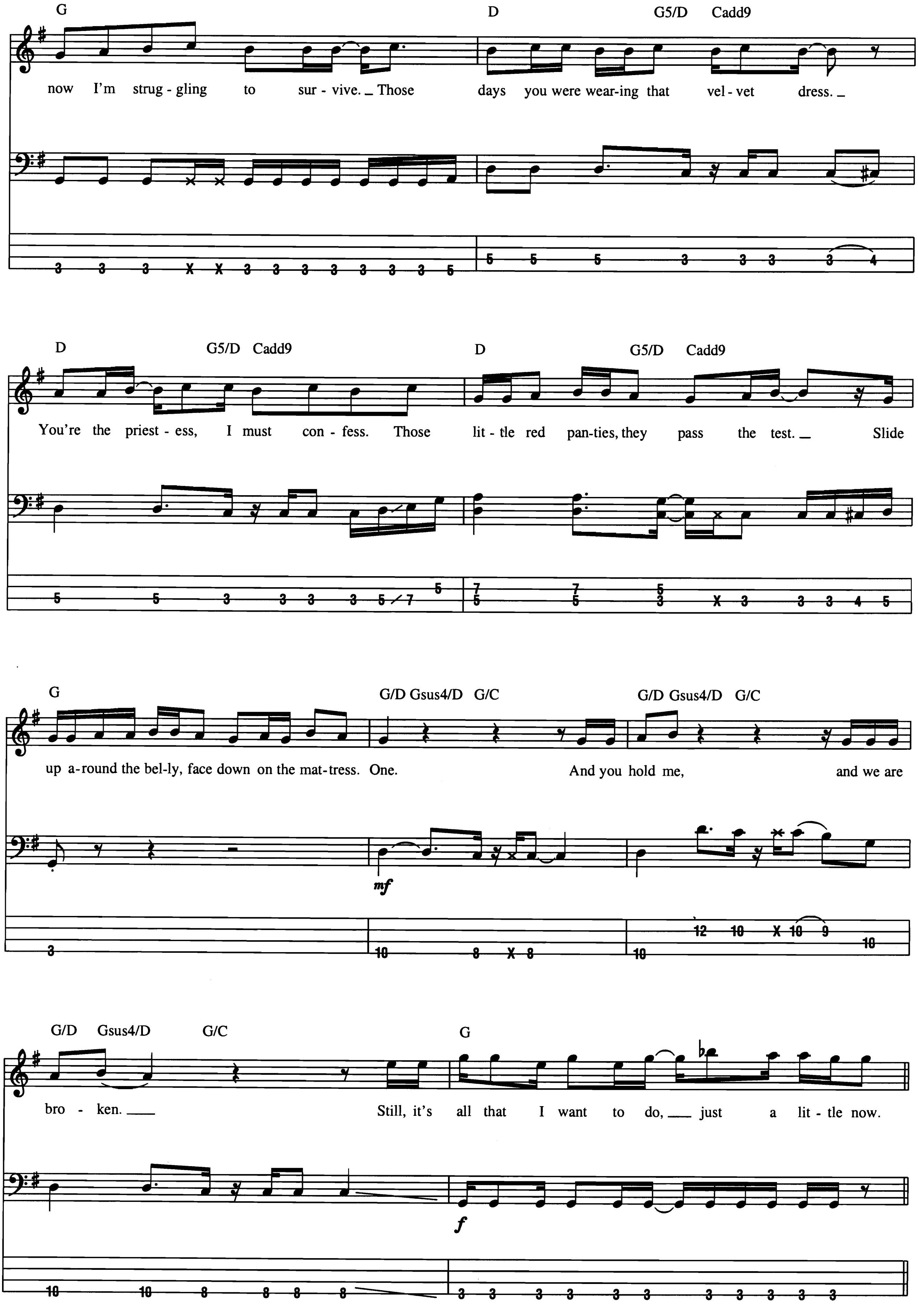
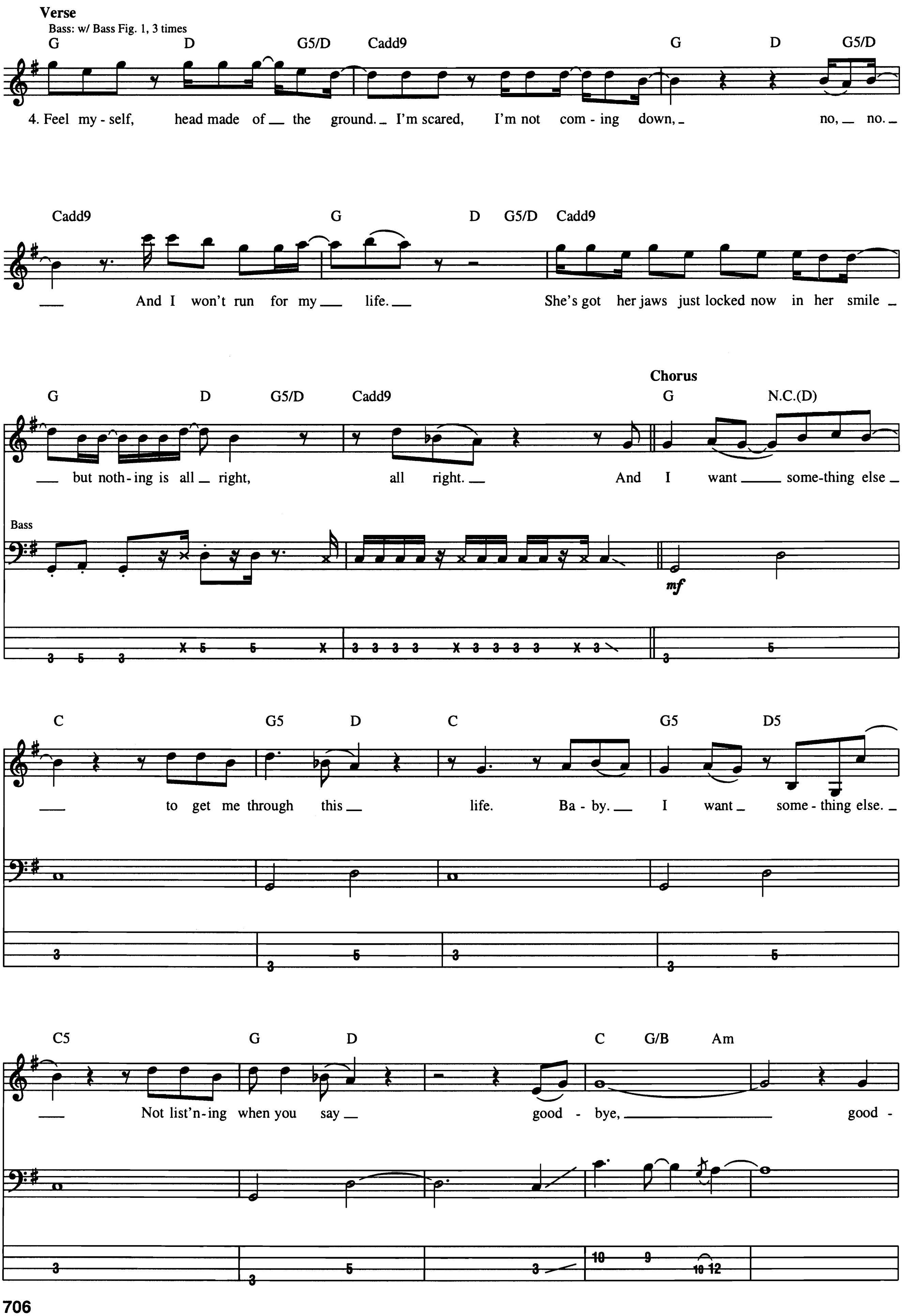

G D G5/D Cadd9
And I make her smile like a drug for you. Do ev - er what you want to do. Com-ing o - ver
End Bass Fig. 2
G D G5/D Cadd9
you. Keep on smil - ing, what we go through. One stop to the rhy-thm that di-vides you.
G D G5/D Cadd9
And I speak to you like the cho-rus to the verse. Chop an - oth - er line like a co - da with a
G D G5/D Cadd9
curse. Come on like a freak show takes the stage. We give them the games we play. She said,
Chorus
Bass: w/ Bass Fig. 1, 3 times
G D G5/D Cadd9 G D G5/D
"I want some - thing else to get me through this sem - i - charmed kind of life."

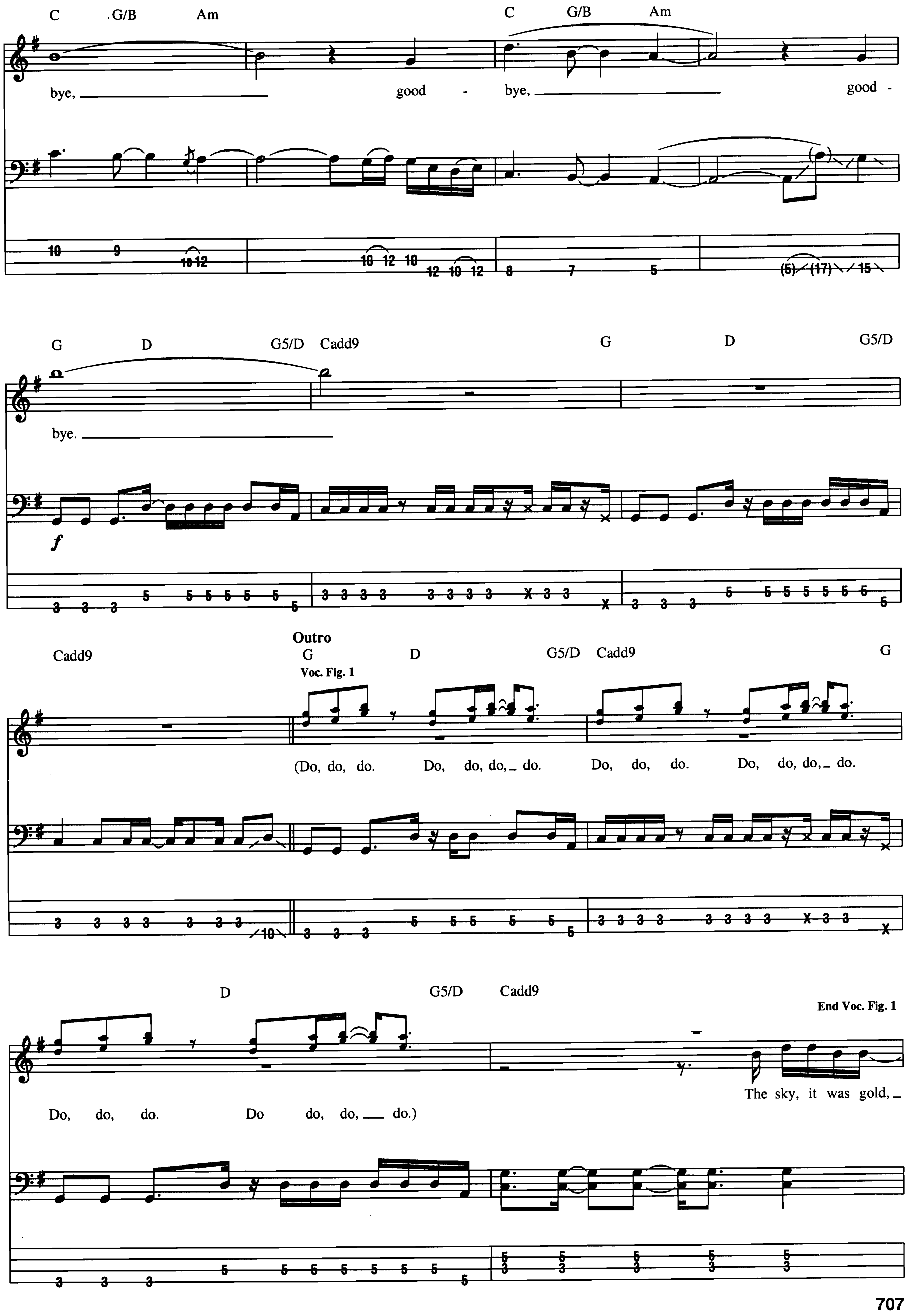

Cadd9 G D G5/D Cadd9
Baby, a, baby, I want something else. I'm not list'n-ing when you
G D G5/D Cadd9
say good - bye.
Bass
Bass: w/ Bass Fig. 1, 2 times
G D G5/D Cadd9
(Do, do, do. Do, do, do, do. Do, do, do. Do, do, do, do.
G D G5/D Cadd9
Do, do, do. Do, do, do, do. Do, do, do.)
2. The sky, it was gold,
Verse
Bass: w/ Bass Fig. 2
G D G5/D Cadd9
it was rose. I was tak-ing sips of it through my nose. And I wish I could get back there, some place
G D G5/D Cadd9
back there. Smil-ing in the pic-tures you would take. Do-ing crys-tal myth will lift you up un-til you break. It won't
G D G5/D Cadd9
stop. I won't come down. I keep stock with a tick-tock rhy-thm. A bump for the drop and then I
G D G5/D Cadd9
bumped up. I took the hit that I was giv-en then I bumped a-gain, then I bumped a-gain. You said,
Bass

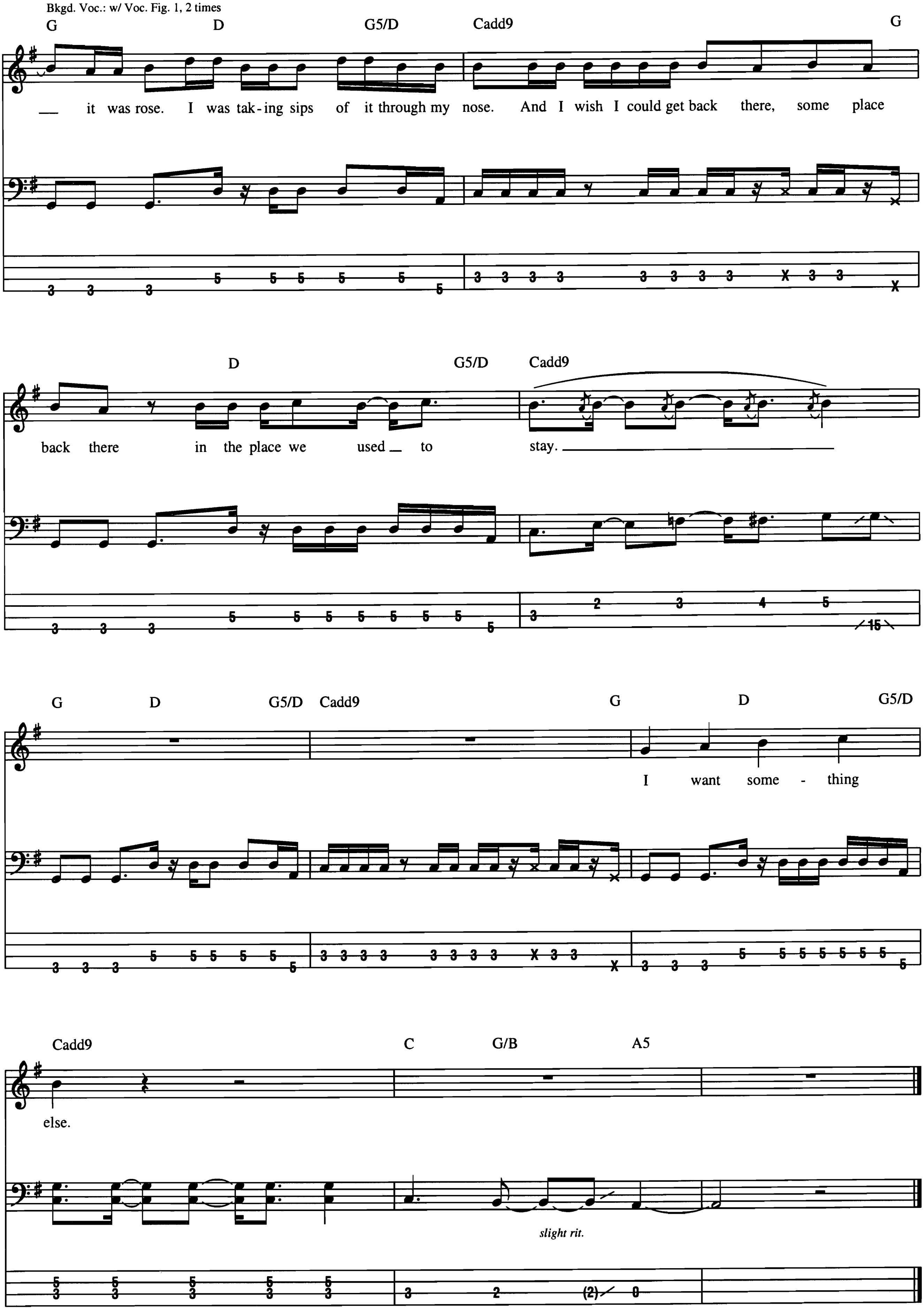

Pre-Chorus
D G5/D Cadd9 D G5/D Cadd9
"How do I get back there to the place where I fell a-sleep in-side you?"
5 5 5 3 X 3 3 5 5 5 3 3 3 3 3
D G5/D Cadd9 D
How do I get my-self back to the place where you said,
5 5 5 3 3 3 3 3 3 3 5 5 5 5 X 5
Chorus
Bass: w/ Bass Fig. 1, 3 times
G D G5/D Cadd9 G D G5/D
"I want some-thing else to get me through this sem-i-charmed kind of life."
Cadd9 G D G5/D Cadd9
Ba-by, a, ba-by, I want some-thing else. I'm not list'n-ing when you
Bass: w/ Bass Fill 1
G D G5/D Cadd9
say good-bye.
Verse
Bass tacet
G5 Dadd4
3. I be-lieve in the sand be-neath my toes.
C G5 Dadd4
The beach gives a feel-ing, an earth-y feel-ing. I be-lieve in the faith that grows.
Bass Fill 1
3 5 3 X 5 5 3 (3)


Cadd9
G
D
G5/D
And the four right chords can make me cry.
Bass
Cadd9
G
D
G5/D
When I'm with you I feel like I could die and that would be all right.
Cadd9
Bridge
D
G5/D
Cadd9
all right.
And when the plane came in she said she was crash - ing.
D
G5/D
Cadd9
D
G5/D
Cadd9
The vel - vet, it rips. In the cit - y we tripped on the urge to feel a - live but


G
now I'm strug - gling to sur - vive. _ Those
D G5/D Cadd9
days you were wear-ing that vel - vet dress. _
D G5/D Cadd9
You're the priest - ess, I must con - fess. Those
D G5/D Cadd9
lit - tle red pan-ties, they pass the test. _ Slide
G
up a-round the bel-ly, face down on the mat-tress. One.
G/D Gsus4/D G/C
And you hold me,
G/D Gsus4/D G/C
and we are
mf
G/D Gsus4/D G/C
bro - ken. _
Still, it's
G
all that I want to do, _ just a lit - tle now.
f


Verse
Bass: w/ Bass Fig. 1, 3 times
G D G5/D Cadd9 G D G5/D
4. Feel my-self, head made of the ground. I'm scared, I'm not com-ing down, no, no.
Cadd9 G D G5/D Cadd9
And I won't run for my life. She's got her jaws just locked now in her smile
G D G5/D Cadd9
Chorus
G N.C.(D)
but noth-ing is all right, all right. And I want some-thing else
Bass
mf
C G5 D C G5 D5
to get me through this life. Ba-by. I want some-thing else.
C5 G D C G/B Am
Not list'n-ing when you say good-bye, good-

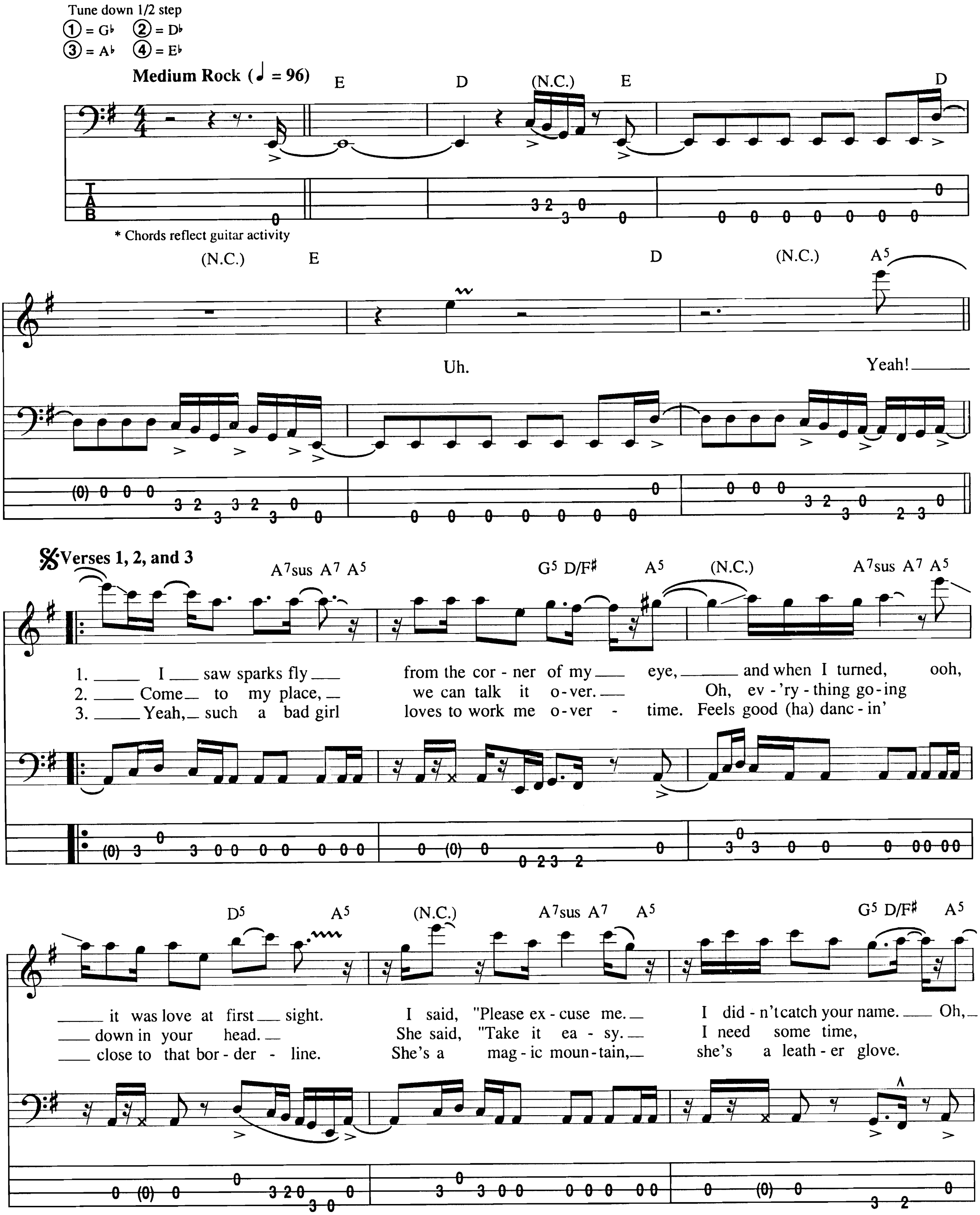

C G/B Am C G/B Am
bye, good - bye, good -
G D G5/D Cadd9 G D G5/D
bye.
Cadd9
Outro
G D G5/D Cadd9 G
Voc. Fig. 1
(Do, do, do. Do, do, do, do. Do, do, do. Do, do, do, do.
D G5/D Cadd9
End Voc. Fig. 1
Do, do, do. Do do, do, do.)
The sky, it was gold,



Bkgd. Voc.: w/ Voc. Fig. 1, 2 times
G D G5/D Cadd9 G
— it was rose. I was tak-ing sips of it through my nose. And I wish I could get back there, some place
D G5/D Cadd9
back there in the place we used — to stay. —
G D G5/D Cadd9 G D G5/D
I want some - thing
Cadd9 C G/B A5
else.
slight rit.

Seventeen

Words and Music by Kip Winger, Reb Beach and Beau Hill



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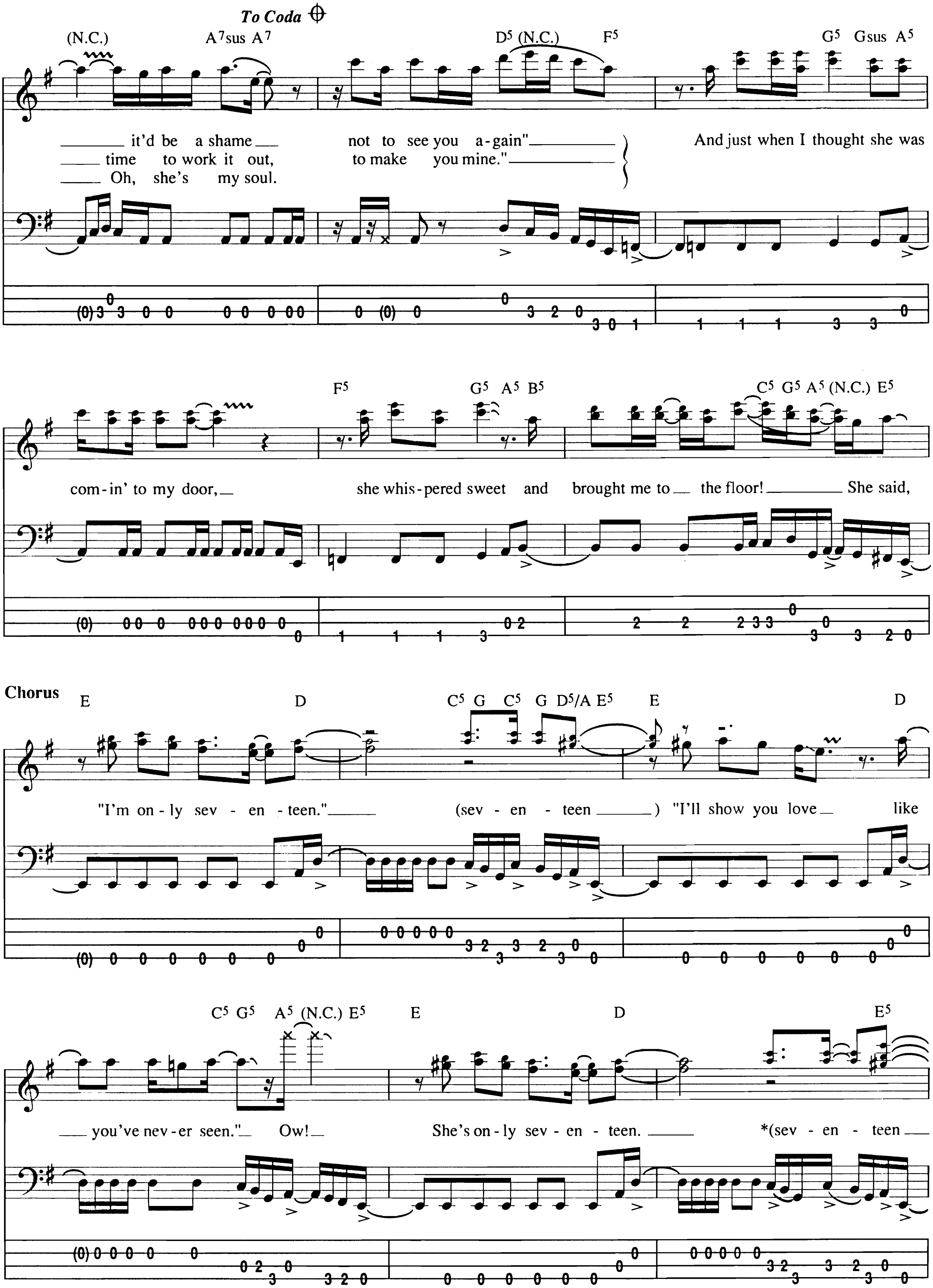

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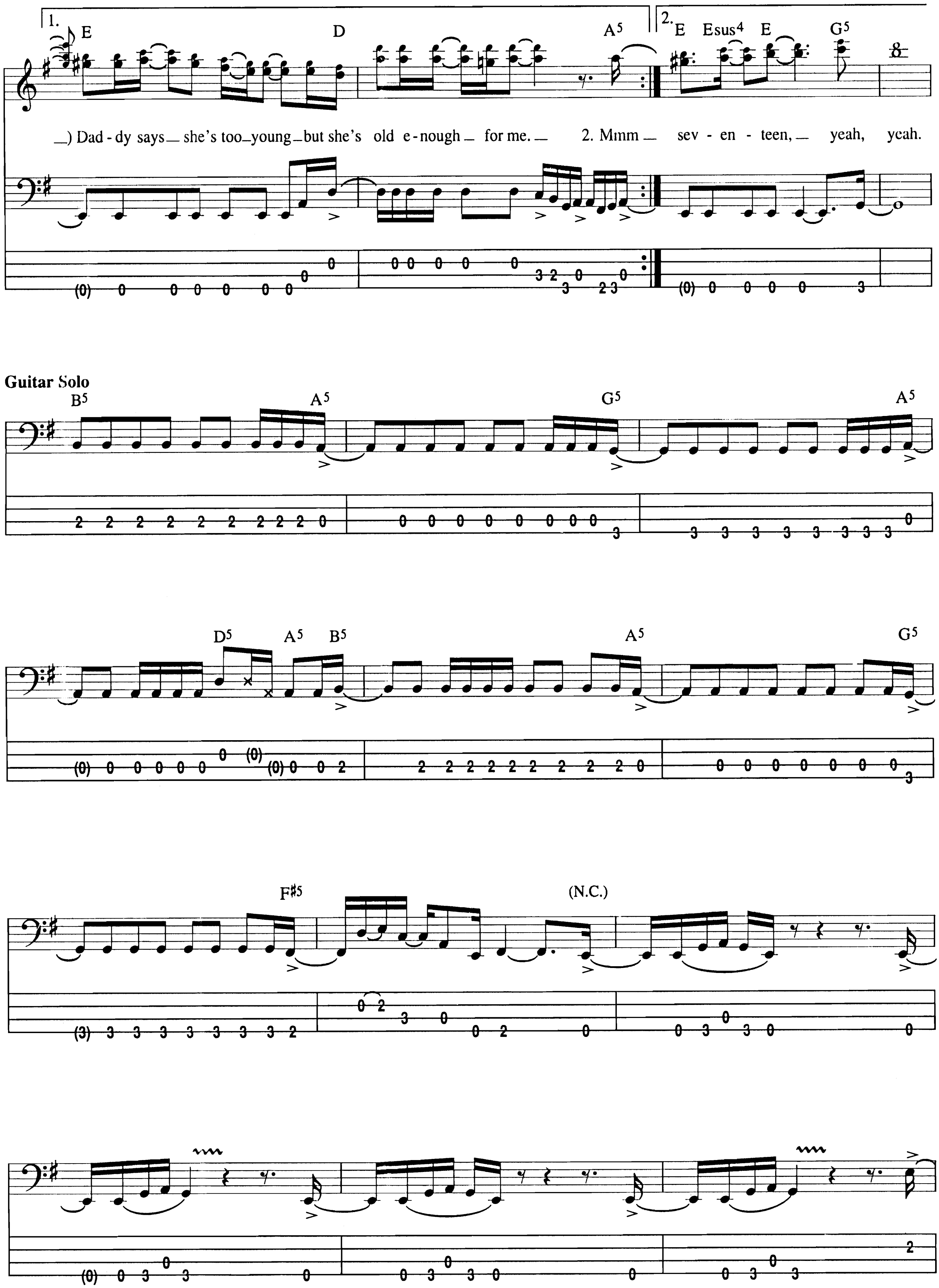
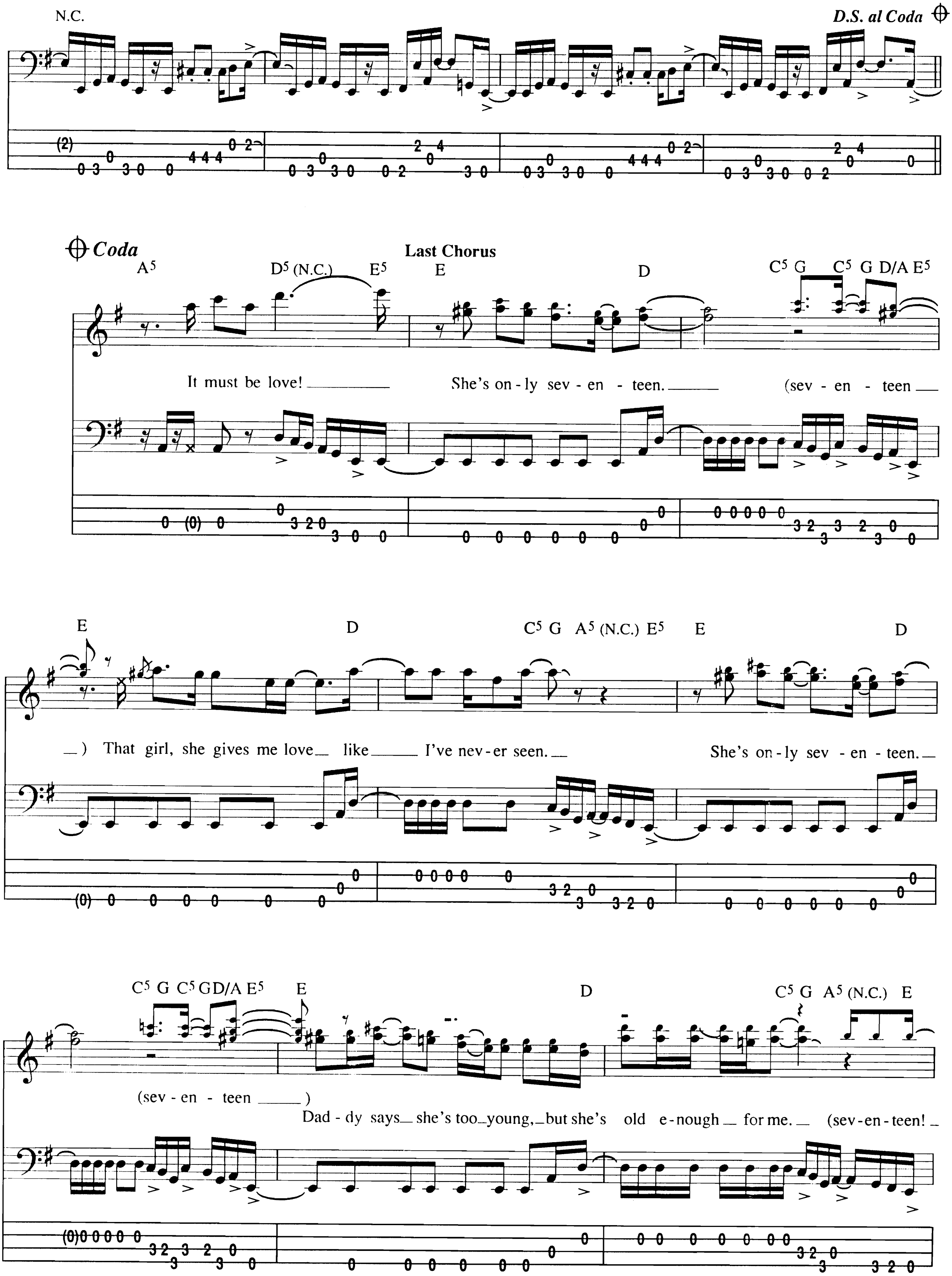
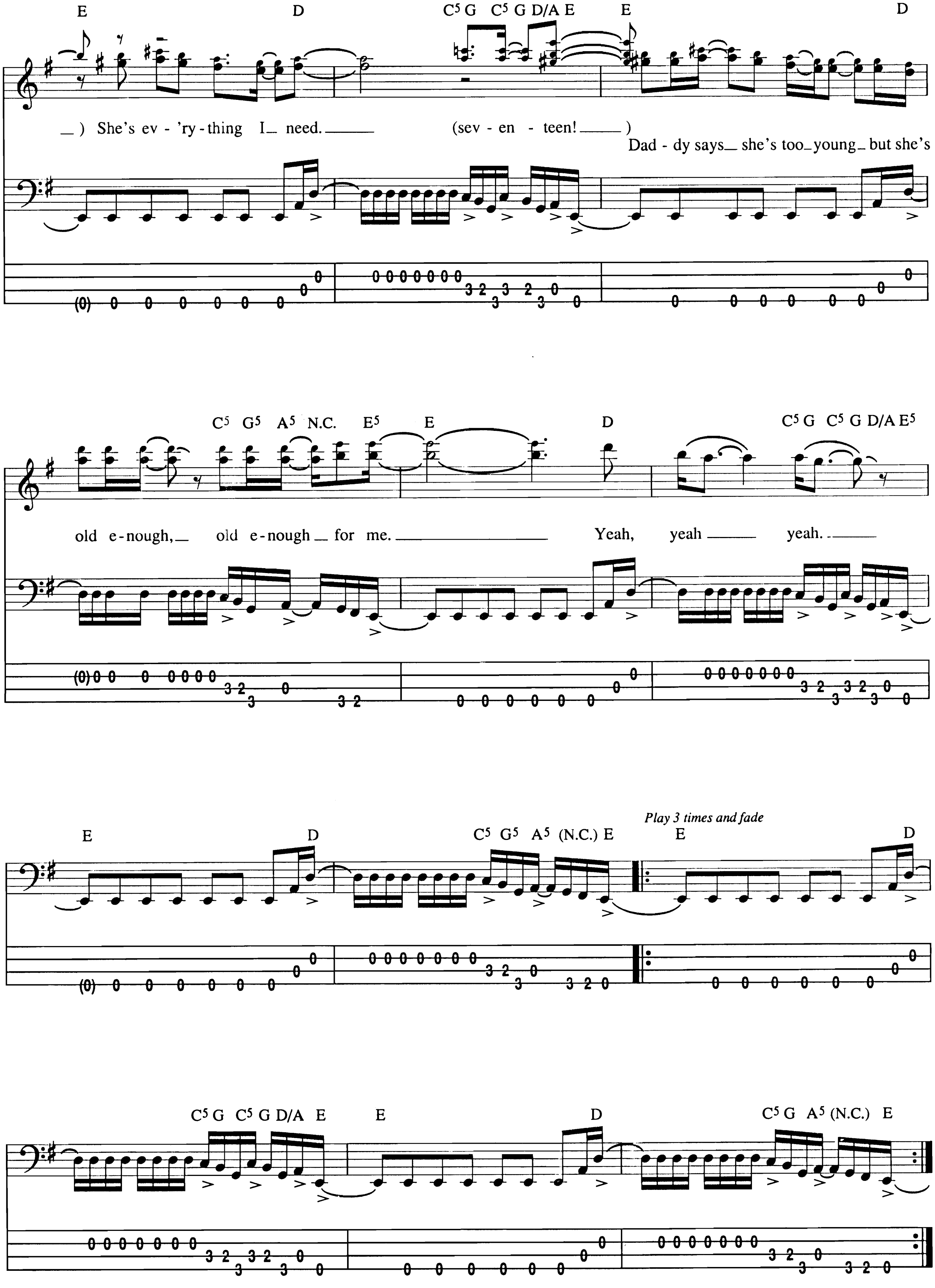
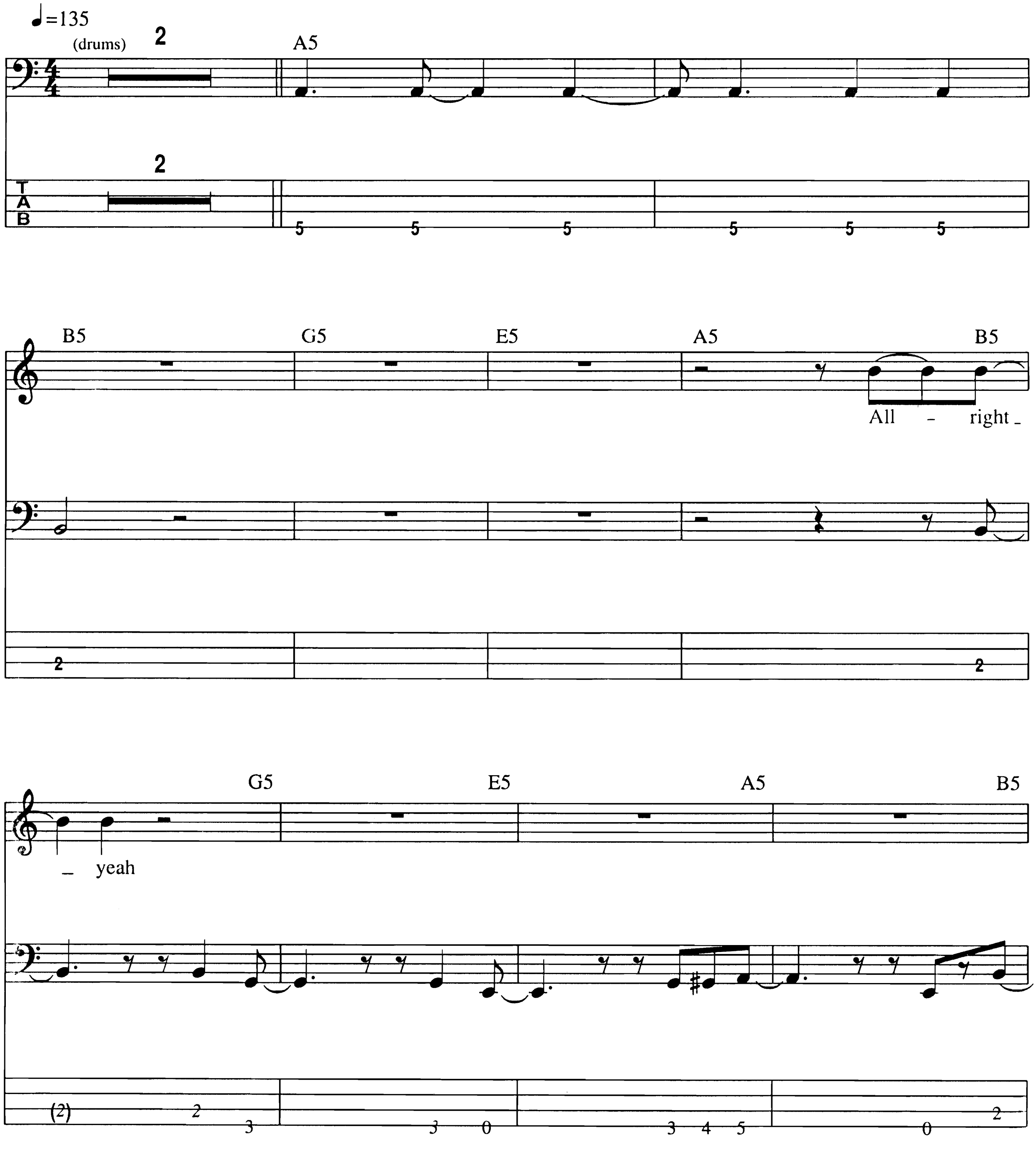

1.
E
D
A5
2.
E
Esus4
E
G5
) Dad - dy says she's too_young_but she's old e - nough_ for me._
2. Mmm_ sev - en - teen,_ yeah, yeah.
Guitar Solo
B5
A5
G5
A5
D5
A5
B5
A5
G5
F♯5
(N.C.)


N.C.
D.S. al Coda
Coda
Last Chorus
A5 D5 (N.C.) E5 E D C5 G C5 G D/A E5
It must be love! She's on-ly sev-en-teen. (sev-en-teen
E D C5 G A5 (N.C.) E5 E D
) That girl, she gives me love like I've nev-er seen. She's on-ly sev-en-teen.
C5 G C5 G D/A E5 E D C5 G A5 (N.C.) E
(sev-en-teen)
Dad-dy says she's too young, but she's old e-nough for me. (sev-en-teen!


E D C5 G C5 G D/A E E D
_) She's ev - 'ry - thing I _ need. ___ (sev - en - teen! ___)
Dad - dy says _ she's too _ young _ but she's
C5 G5 A5 N.C. E5 E D C5 G C5 G D/A E5
old e - nough, _ old e - nough _ for me. ___ Yeah, yeah ___ yeah. ___
E D C5 G5 A5 (N.C.) E
Play 3 times and fade
E D
C5 G C5 G D/A E E D C5 G A5 (N.C.) E

Shake Me

Words and Music by Tom Keifer



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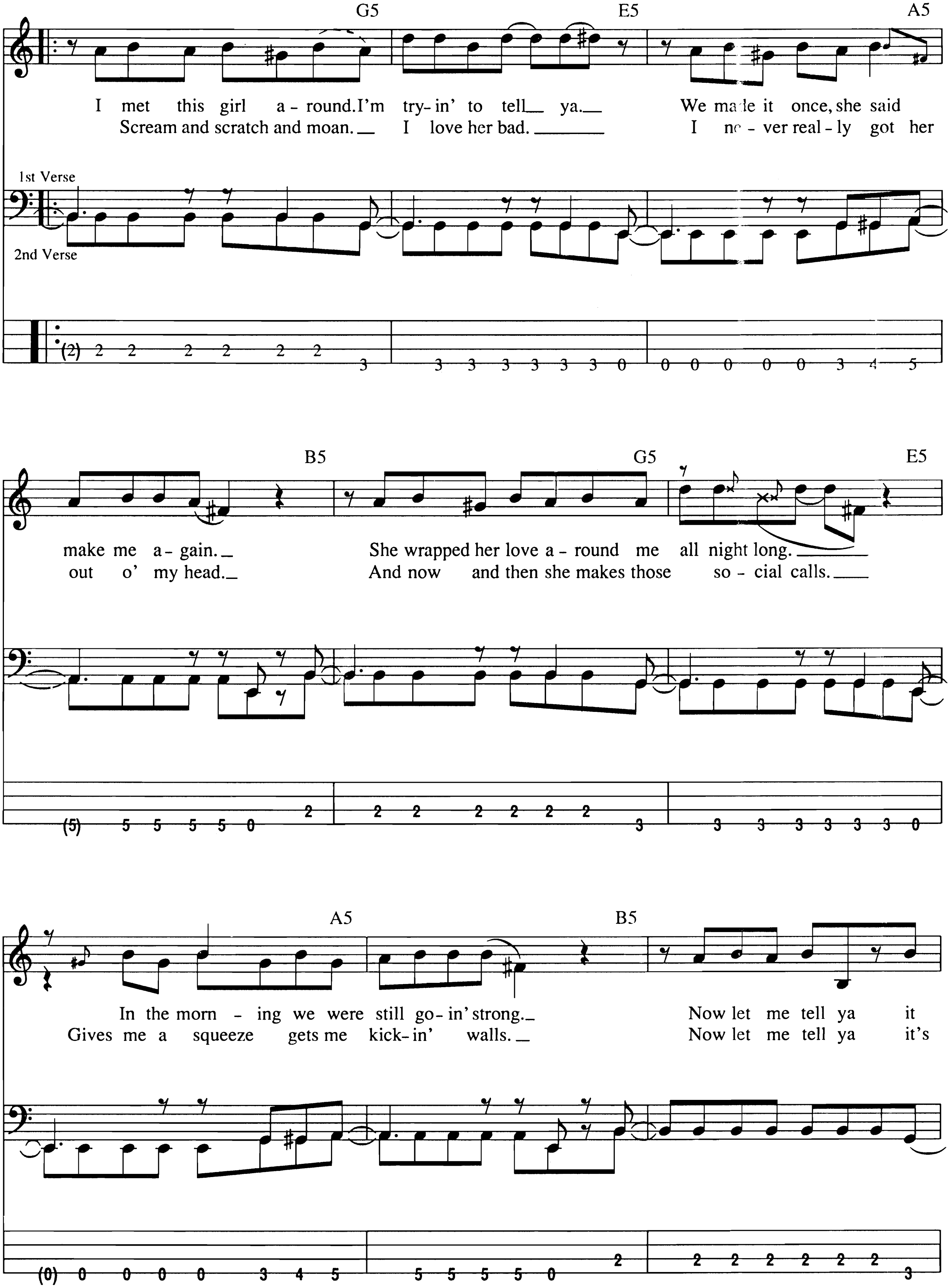
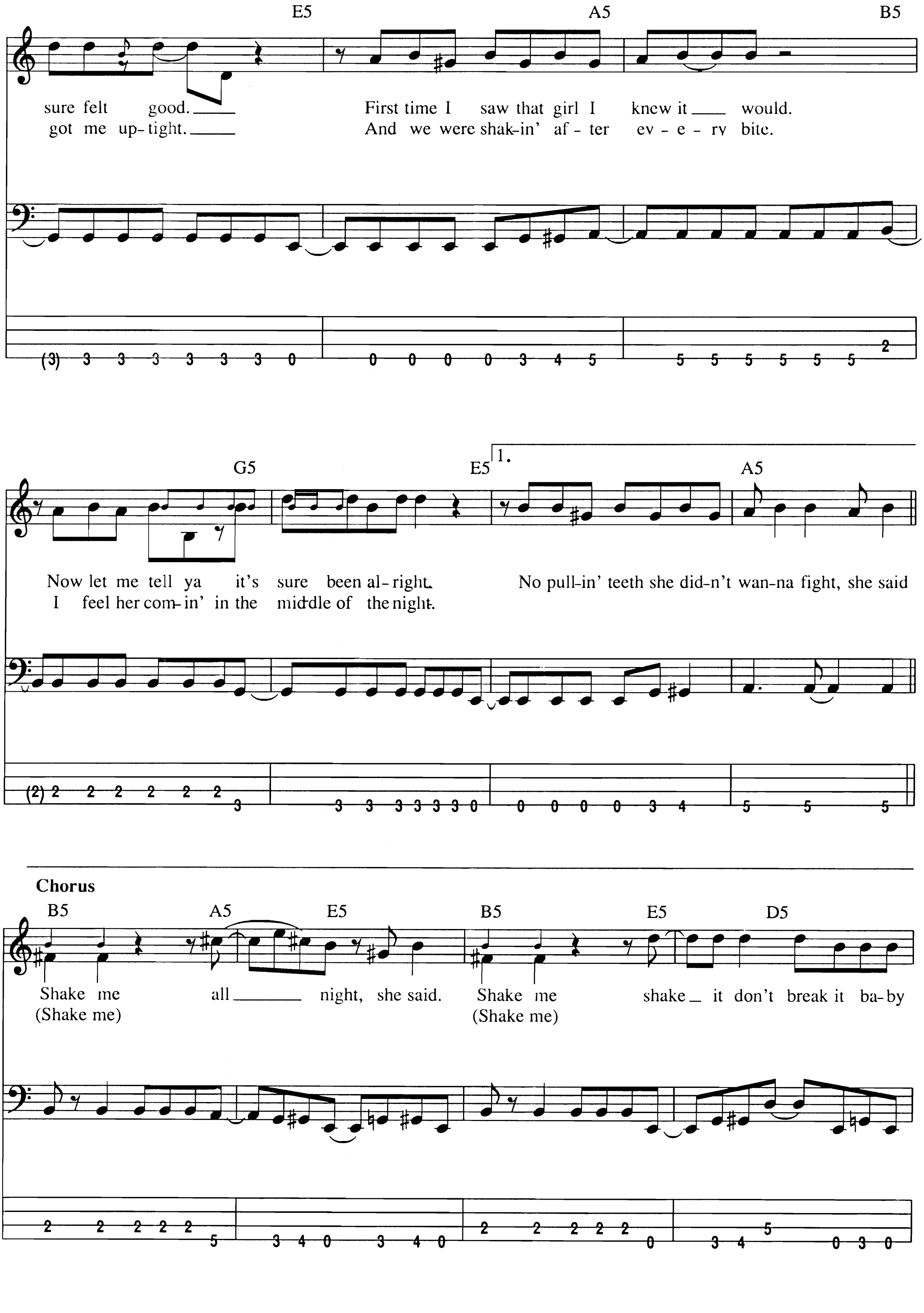
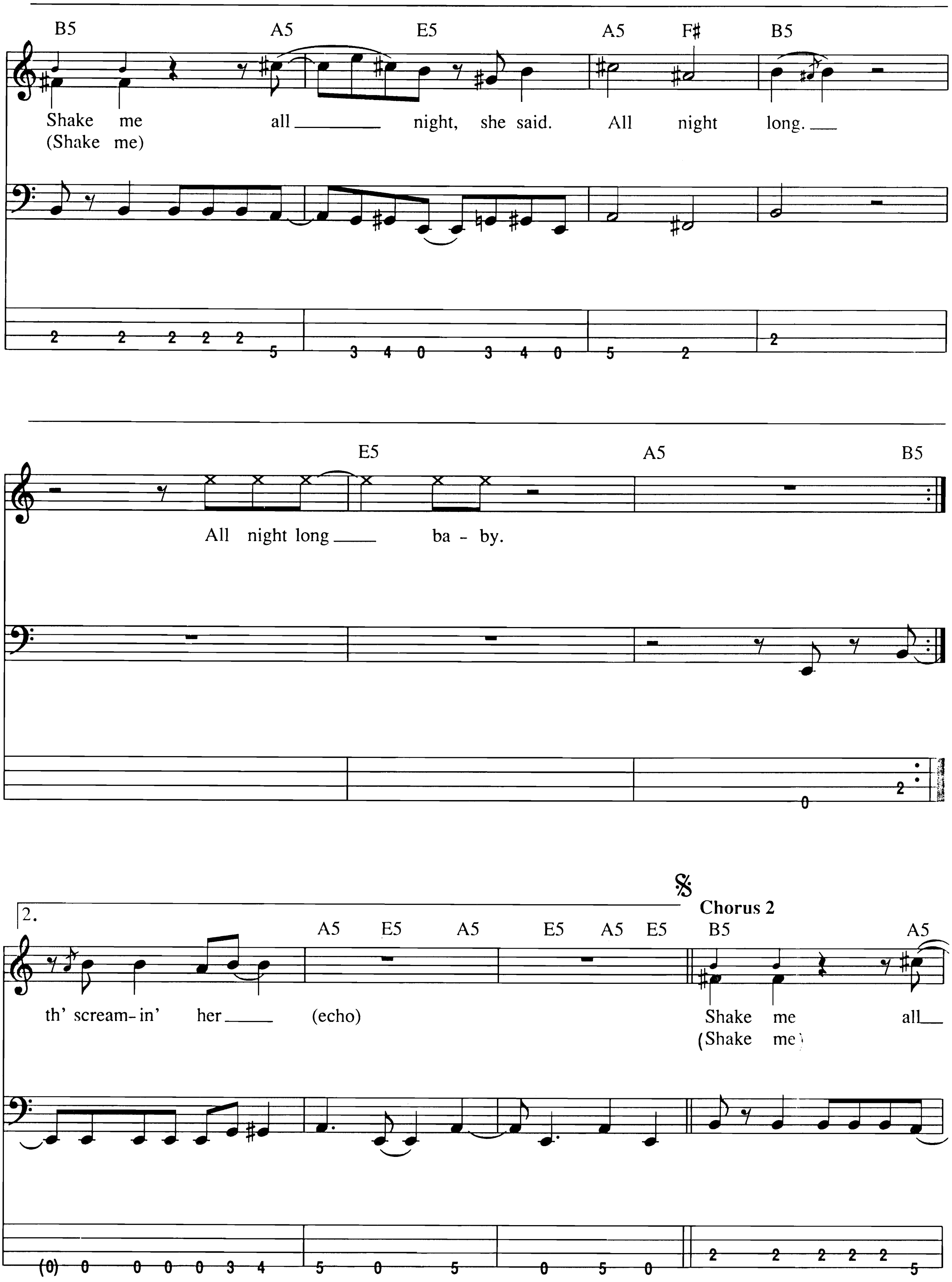
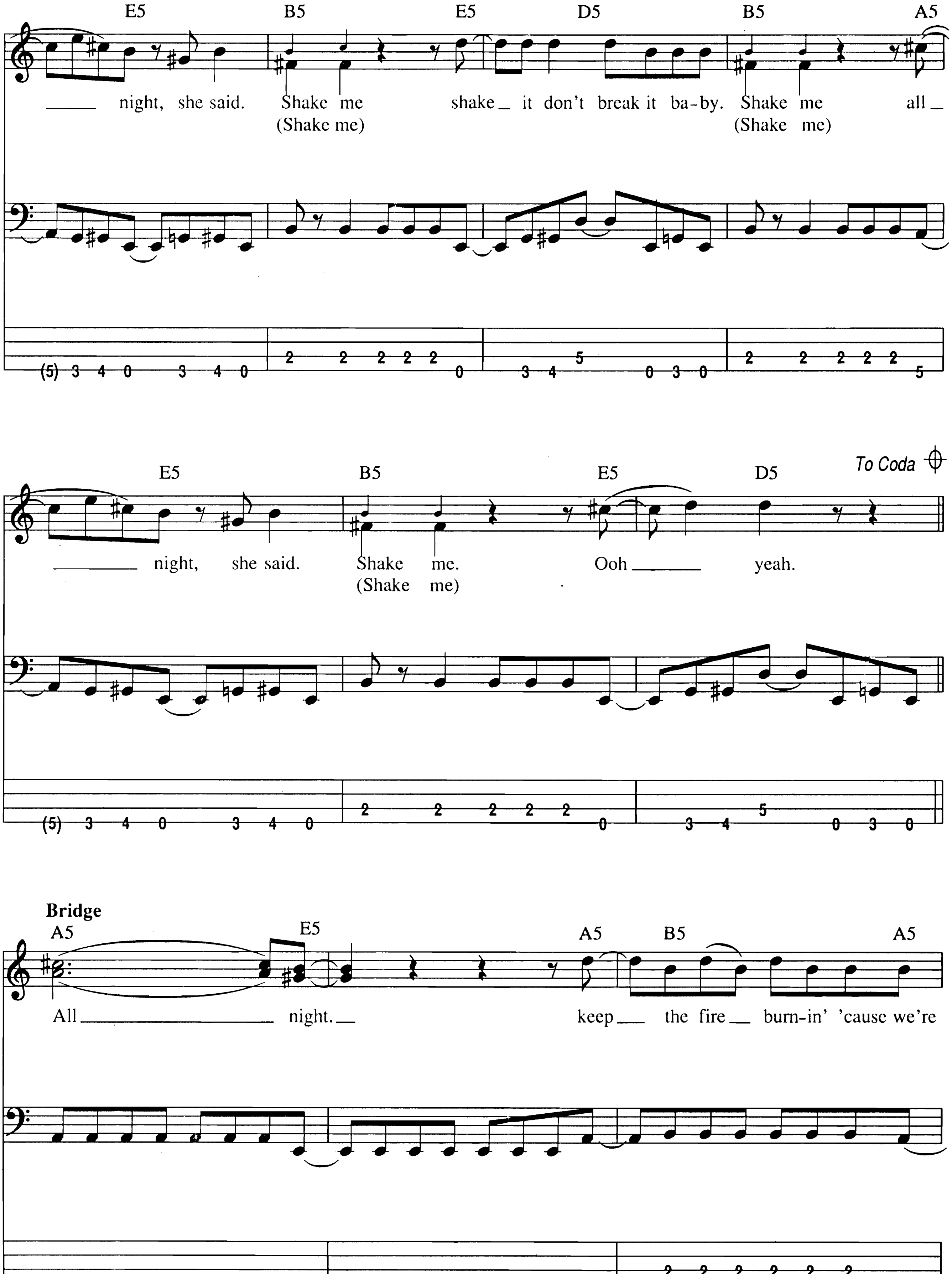
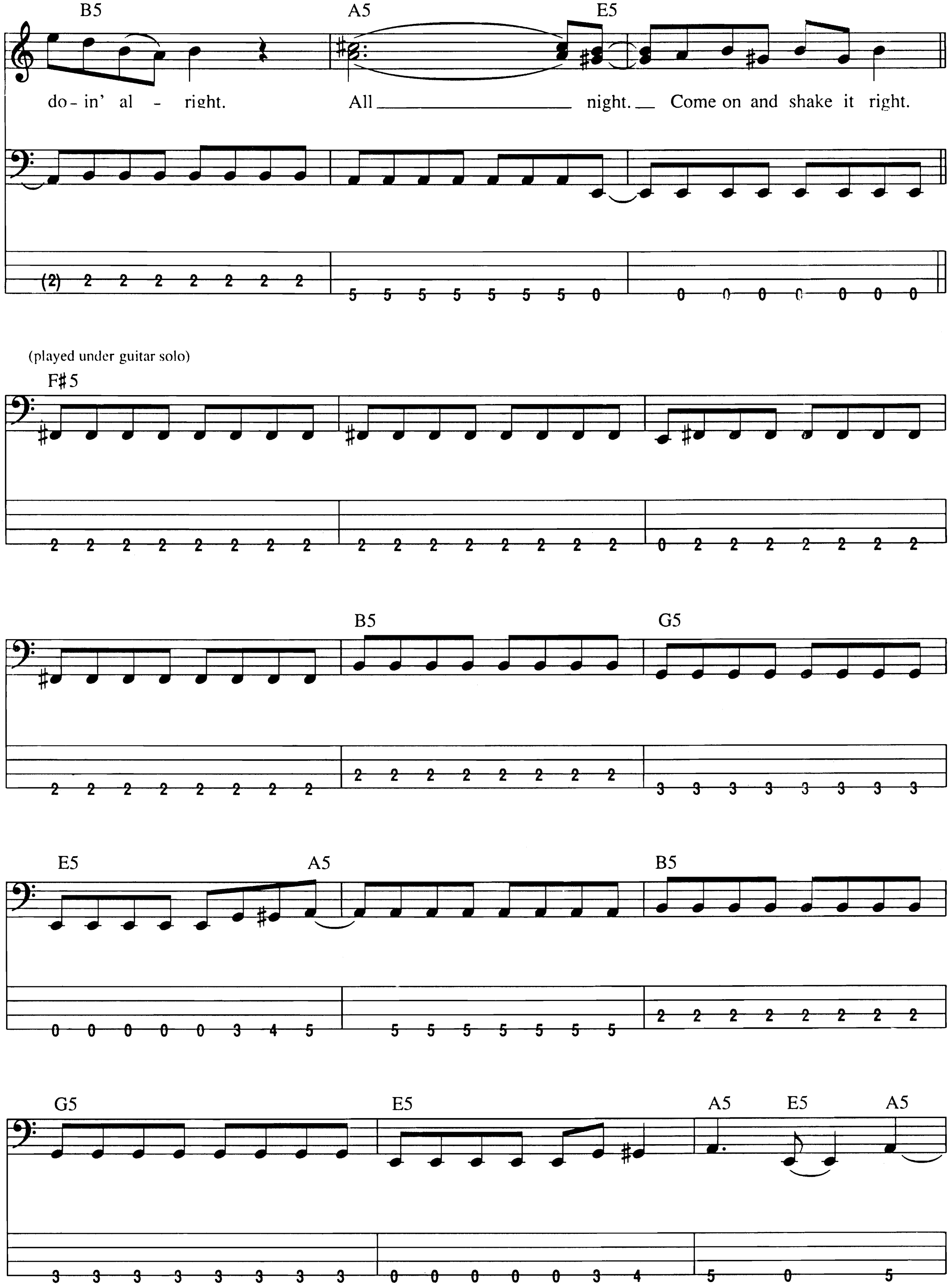
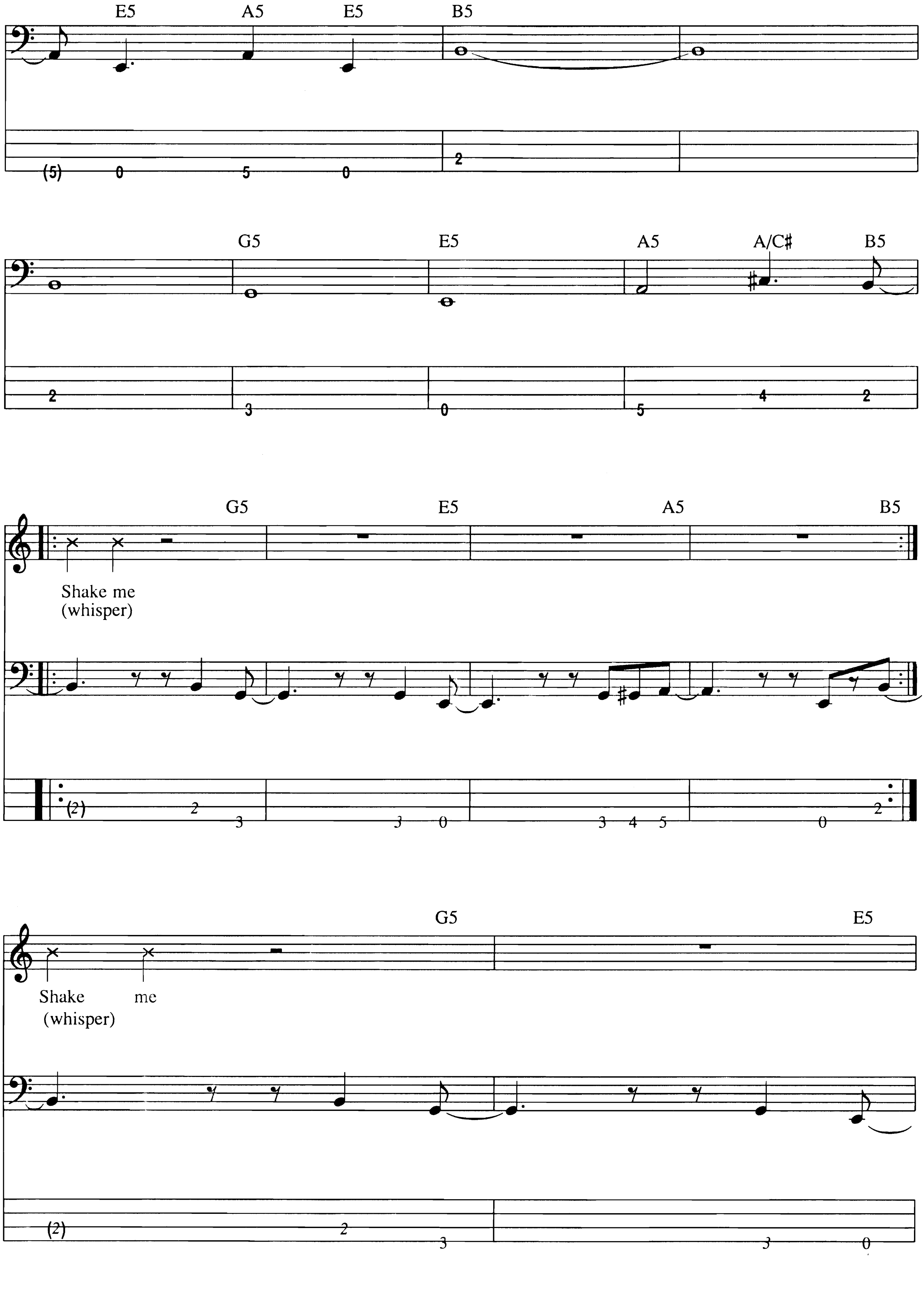

G5
E5
A5
I met this girl a - round. I'm try - in' to tell ya.
We made it once, she said
Scream and scratch and moan. I love her bad.
I ne - ver real - ly got her
1st Verse
2nd Verse
B5
G5
E5
make me a - gain.
She wrapped her love a - round me all night long.
out o' my head.
And now and then she makes those so - cial calls.
A5
B5
In the morn - ing we were still go - in' strong.
Now let me tell ya it
Gives me a squeeze gets me kick - in' walls.
Now let me tell ya it's

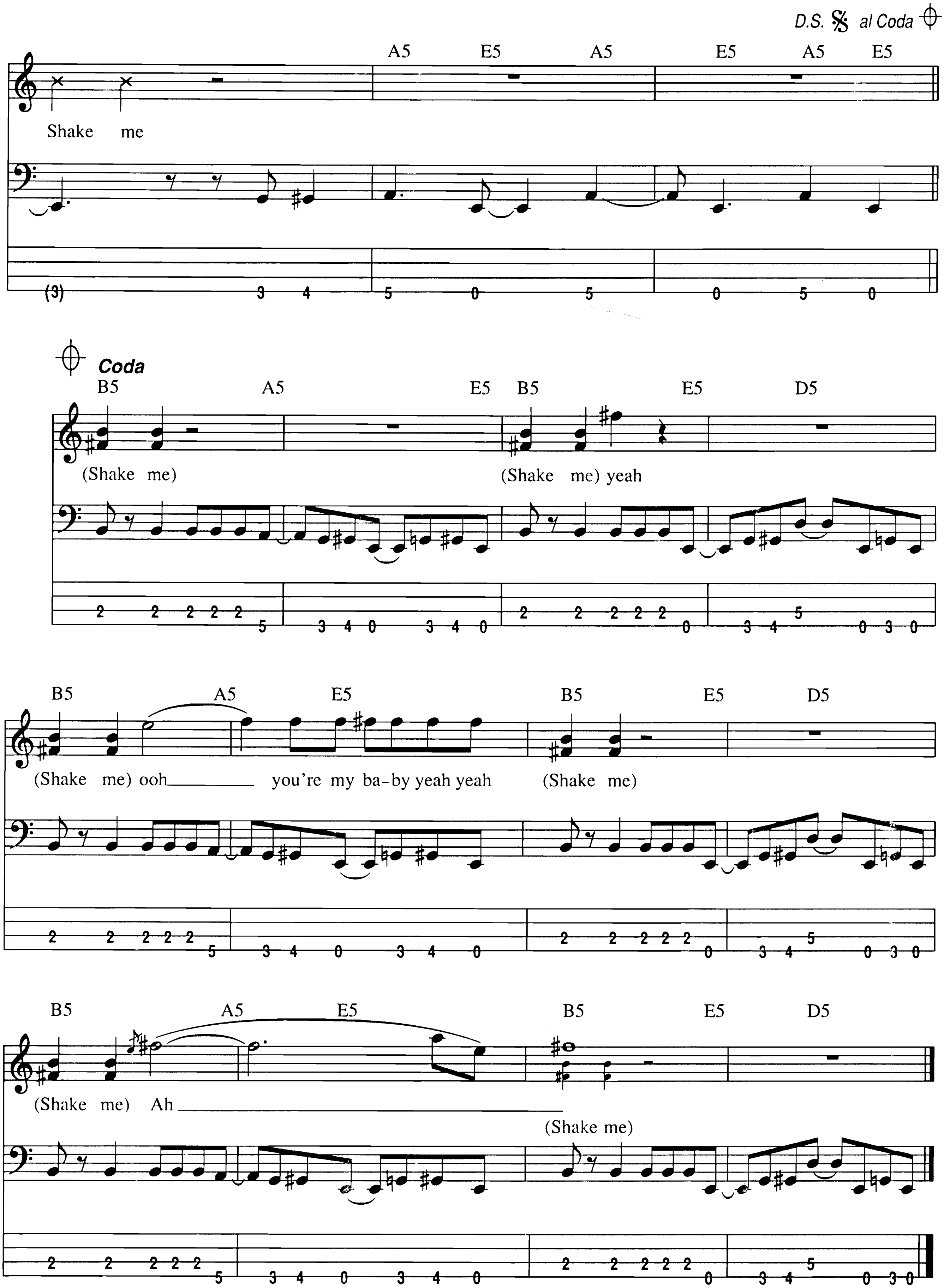

E5
A5
B5
sure felt good. First time I saw that girl I knew it would.
got me up-tight. And we were shak-in' af-ter ev-e-ry bite.
G5
E5
1.
A5
Now let me tell ya it's sure been al-right. No pull-in' teeth she did-n't wan-na fight, she said
I feel her com-in' in the middle of the night.
Chorus
B5
A5
E5
B5
E5
D5
Shake me all night, she said. Shake me shake it don't break it ba-by
(Shake me) (Shake me)


B5 A5 E5 A5 F♯ B5
Shake me all night, she said. All night long.
(Shake me)
E5 A5 B5
All night long baby.
2.
Chorus 2
A5 E5 A5 E5 A5 E5 B5 A5
th' scream-in' her (echo) Shake me all
(Shake me)


E5 B5 E5 D5 B5 A5
night, she said. Shake me shake it don't break it ba-by. Shake me all
(Shake me) (Shake me)
E5 B5 E5 D5
To Coda
night, she said. Shake me. Ooh yeah.
(Shake me)
Bridge
A5 E5 A5 B5 A5
All night. keep the fire burn-in' 'cause we're


B5
A5
E5
do- in' al - right.
All night. Come on and shake it right.
(played under guitar solo)
F♯5
B5
G5
E5
A5
B5
G5
E5
A5
E5
A5

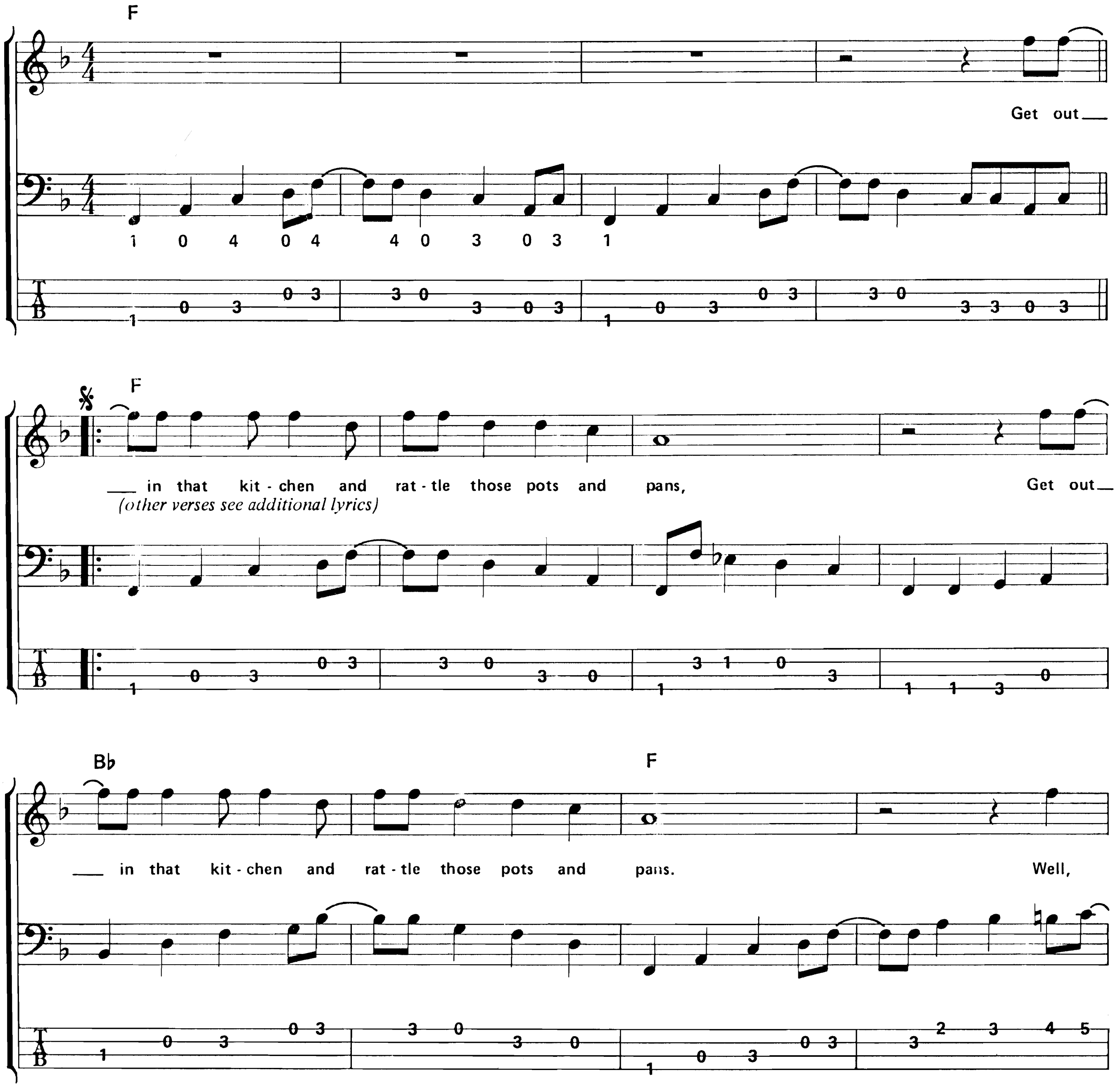

E5 A5 E5 B5
G5 E5 A5 A/C♯ B5
G5 E5 A5 B5
Shake me
(whisper)
G5 E5
Shake me
(whisper)


D.S. 𝄋 al Coda
A5 E5 A5 E5 A5 E5
Shake me
Coda
B5 A5 E5 B5 E5 D5
(Shake me)
(Shake me) yeah
B5 A5 E5 B5 E5 D5
(Shake me) ooh you're my ba-by yeah yeah
(Shake me)
B5 A5 E5 B5 E5 D5
(Shake me) Ah
(Shake me)

Shake, Rattle and Roll

Words and Music by Charles Calhoun

Moderate 50's Shuffle (♫ = ♩ ♪ triplet; ♩ = 176)



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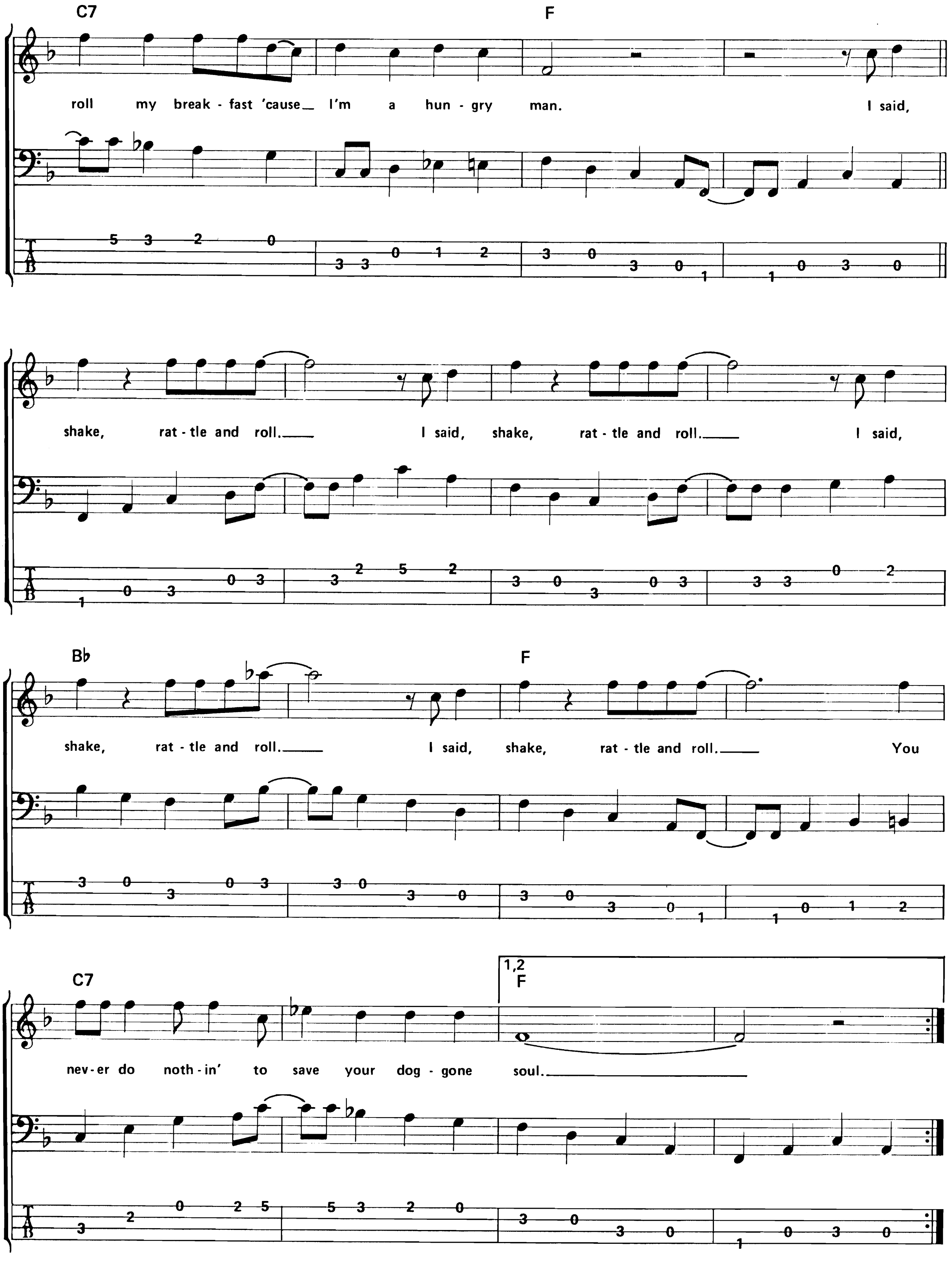
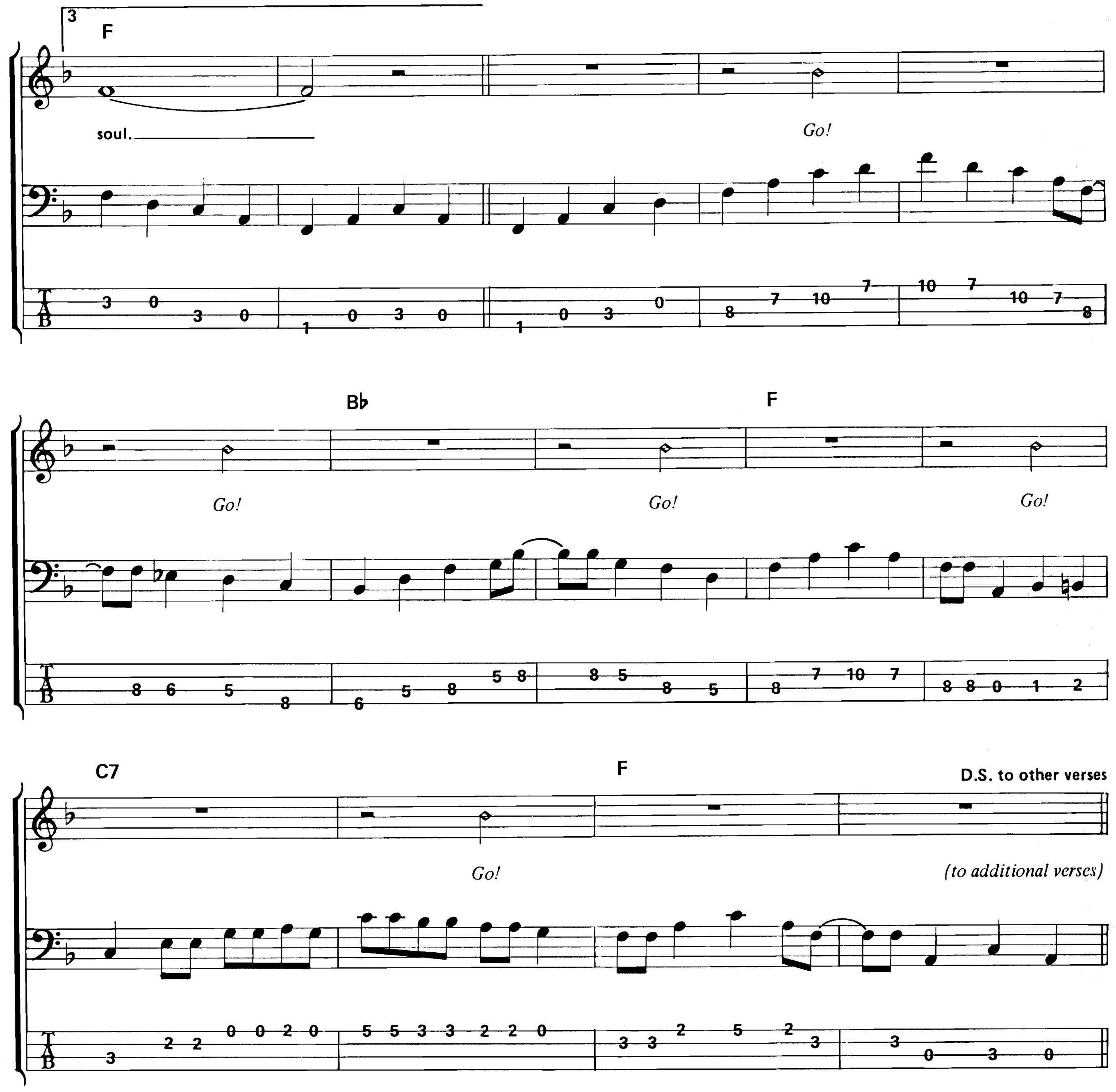

C7
F
roll my break - fast 'cause I'm a hun - gry man. I said,
shake, rat - tle and roll. I said, shake, rat - tle and roll. I said,
B♭
F
shake, rat - tle and roll. I said, shake, rat - tle and roll. You
C7
1,2
F
nev - er do noth - in' to save your dog - gone soul.



Additional lyrics:

VERSE 2

Wearin' those dresses, your hair done up so nice,
Wearin' those dresses, your hair done up so nice,
You look so warm, but your heart is cold as ice.

VERSE 3

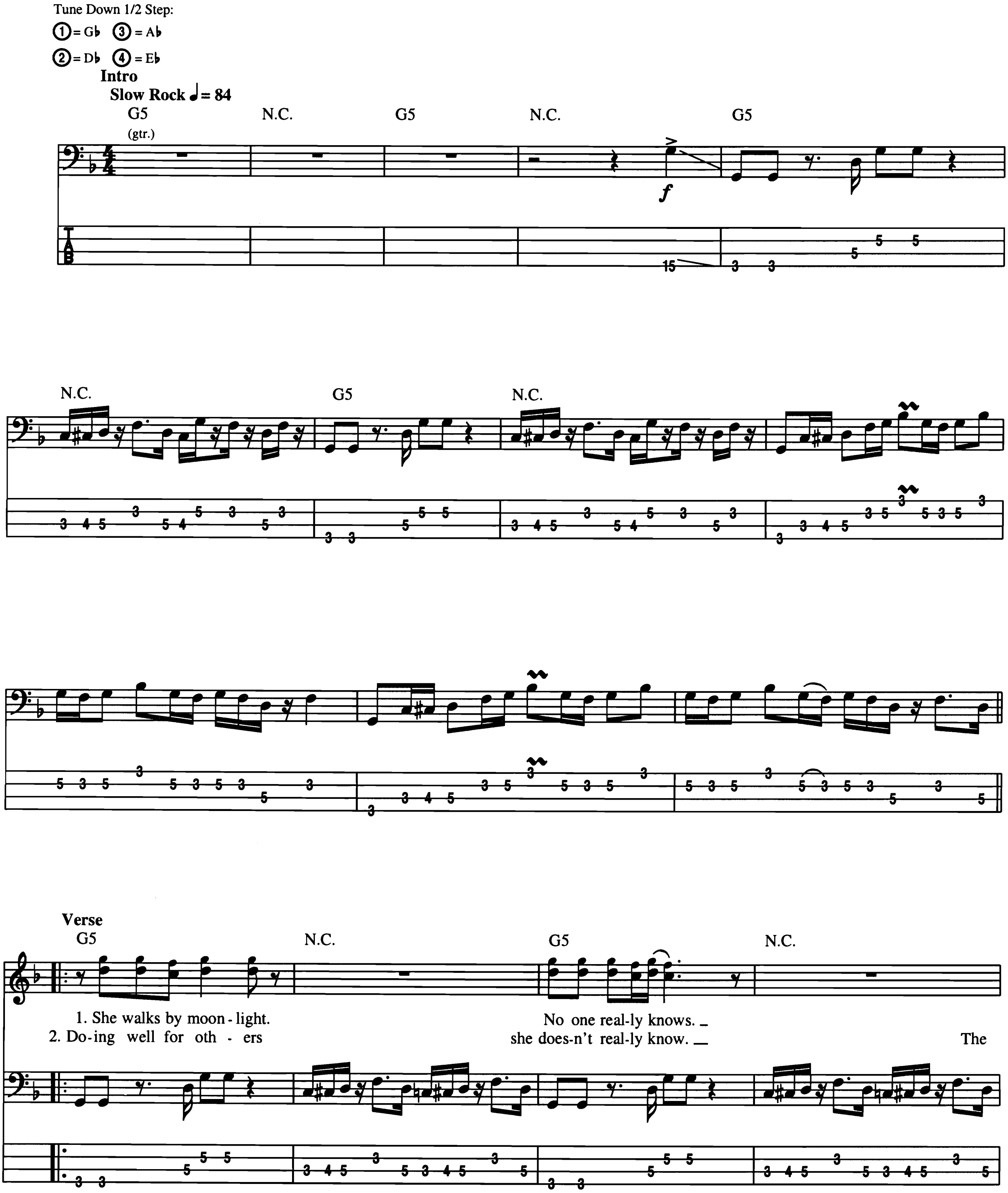
I'm like a one-eyed cat, peepin' in a seafood store,
I'm like a one-eyed cat, peepin' in a seafood store,
I can look at you, tell you don't love me no more.

VERSE 4

I believe you're doin' me wrong and now I know,
I believe you're doin' me wrong and now I know,
The more I work, the faster my money goes.

She

Words and Music by Gene Simmons and Steve Coronel



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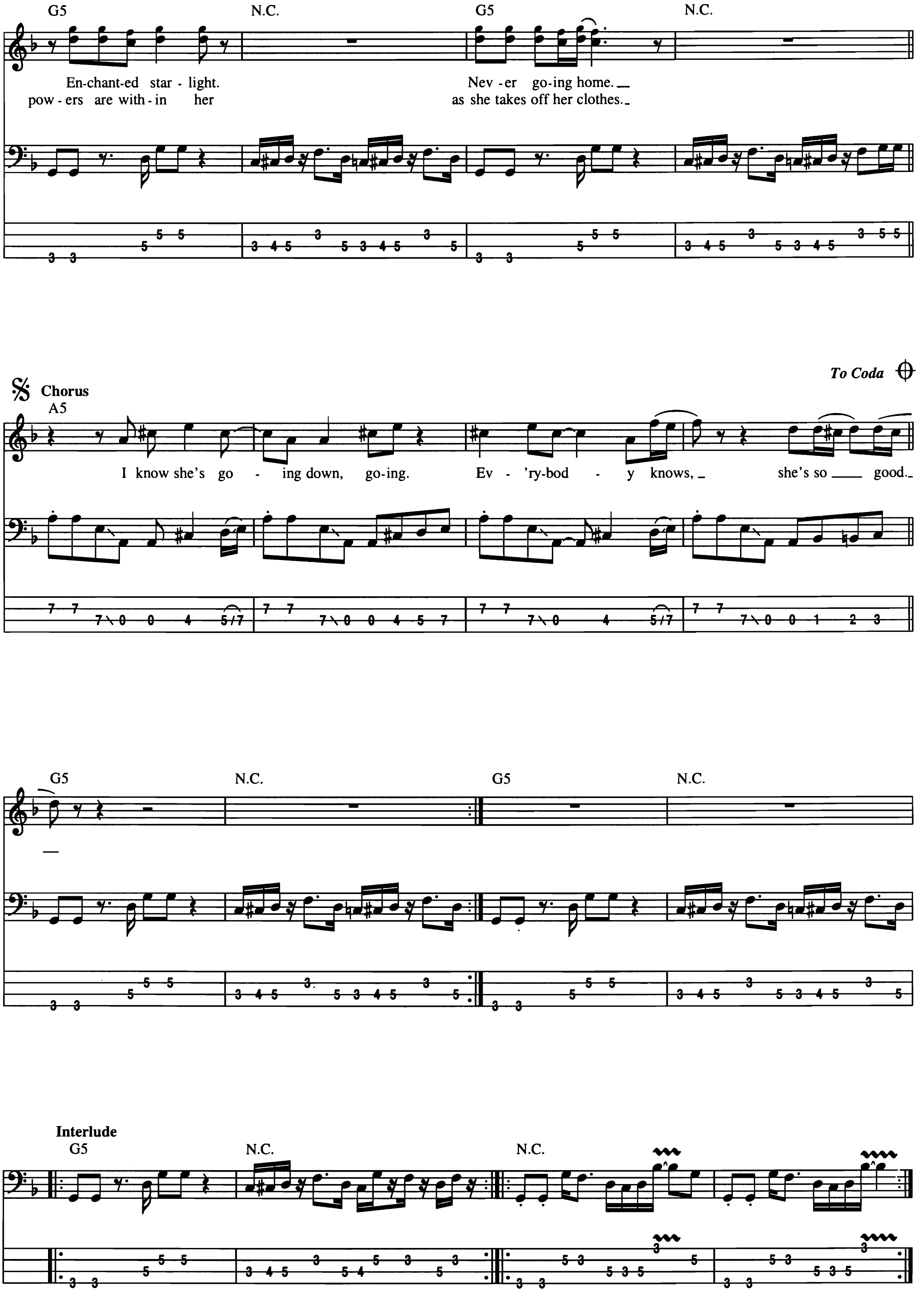
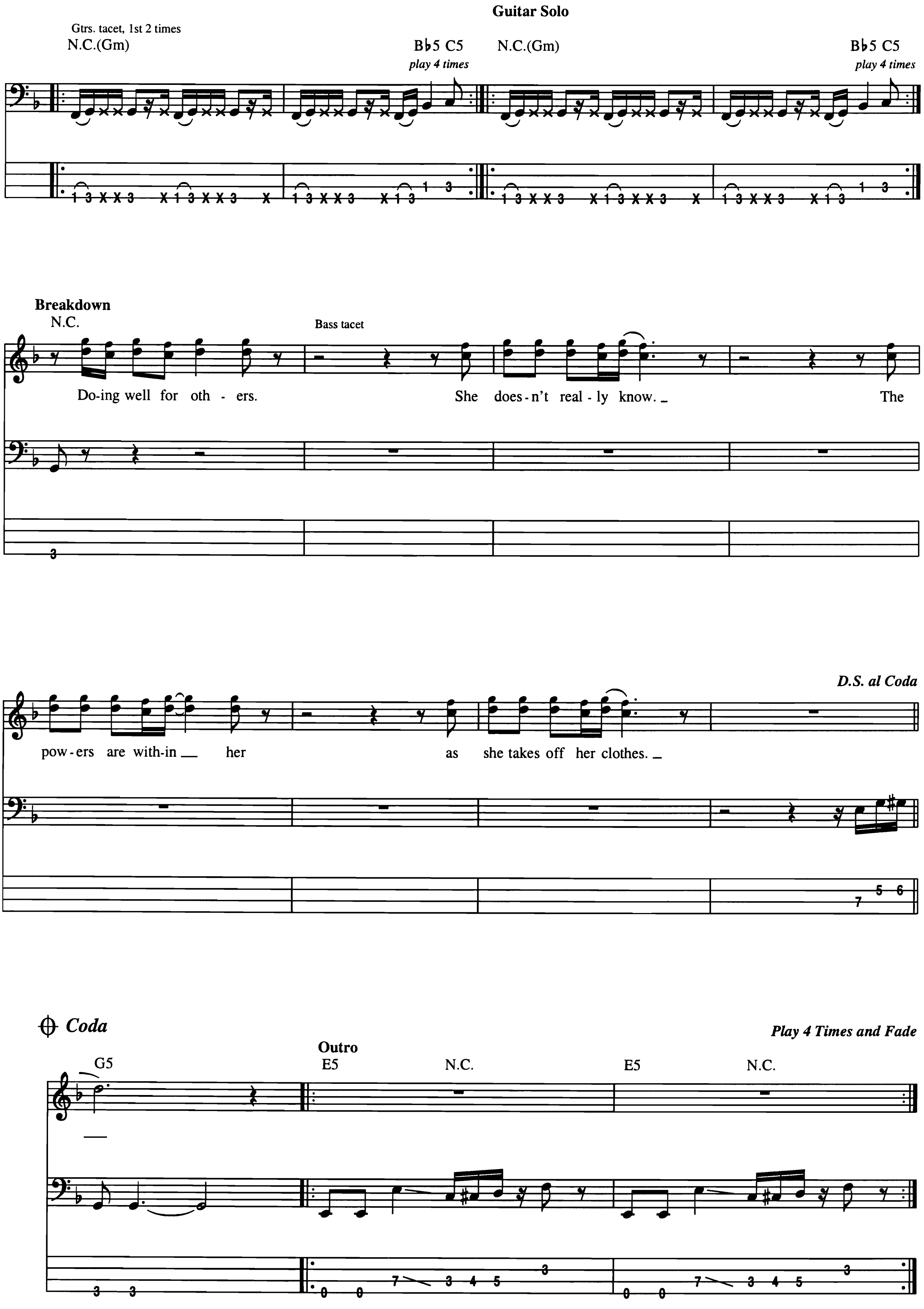

G5 N.C. G5 N.C.
En-chant-ed star - light. Nev - er go-ing home.
pow - ers are with - in her as she takes off her clothes.
Chorus
To Coda
A5
I know she's go - ing down, go-ing. Ev - 'ry-bod - y knows, she's so good.
G5 N.C. G5 N.C.
Interlude
G5 N.C. N.C.

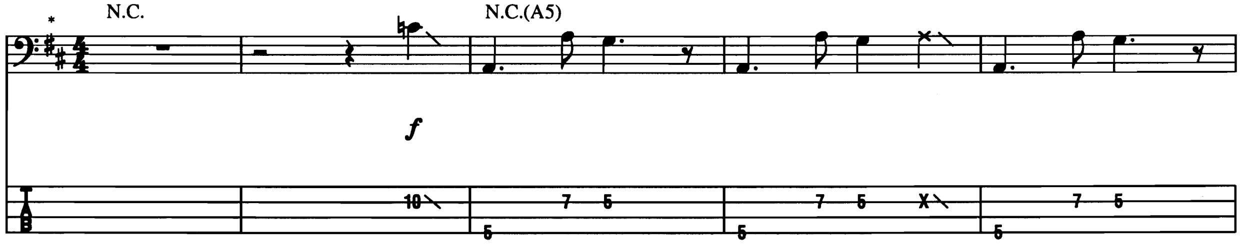

Guitar Solo
Gtrs. tacet, 1st 2 times
N.C.(Gm)
B♭5 C5
play 4 times
N.C.(Gm)
B♭5 C5
play 4 times
Breakdown
N.C.
Bass tacet
Do-ing well for oth - ers.
She does-n't real - ly know. _
The
pow - ers are with-in _ her
as she takes off her clothes. _
D.S. al Coda
Coda
Play 4 Times and Fade
Outro
G5
E5
N.C.
E5
N.C.

She's So Fine

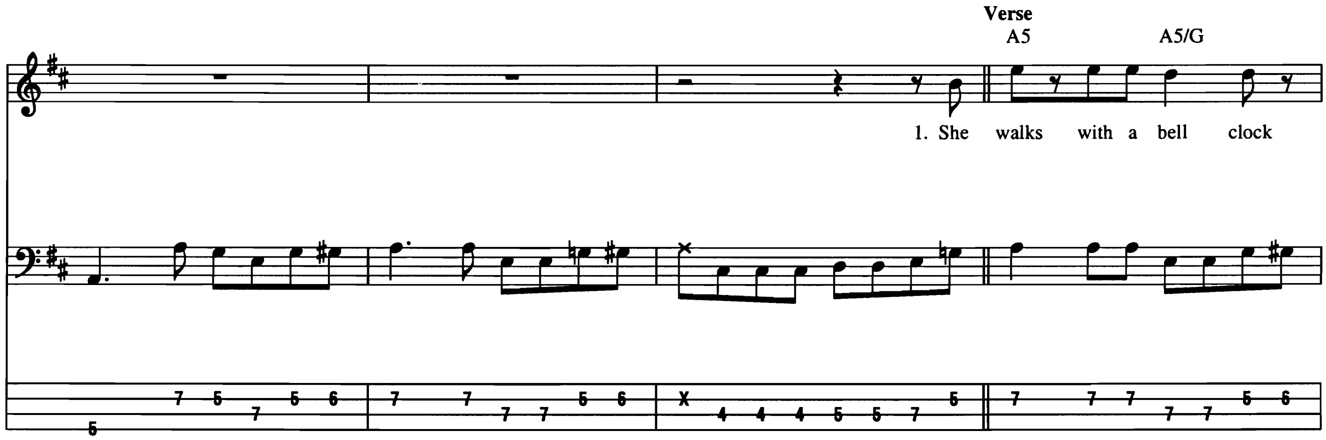
Words and Music by Noel Redding

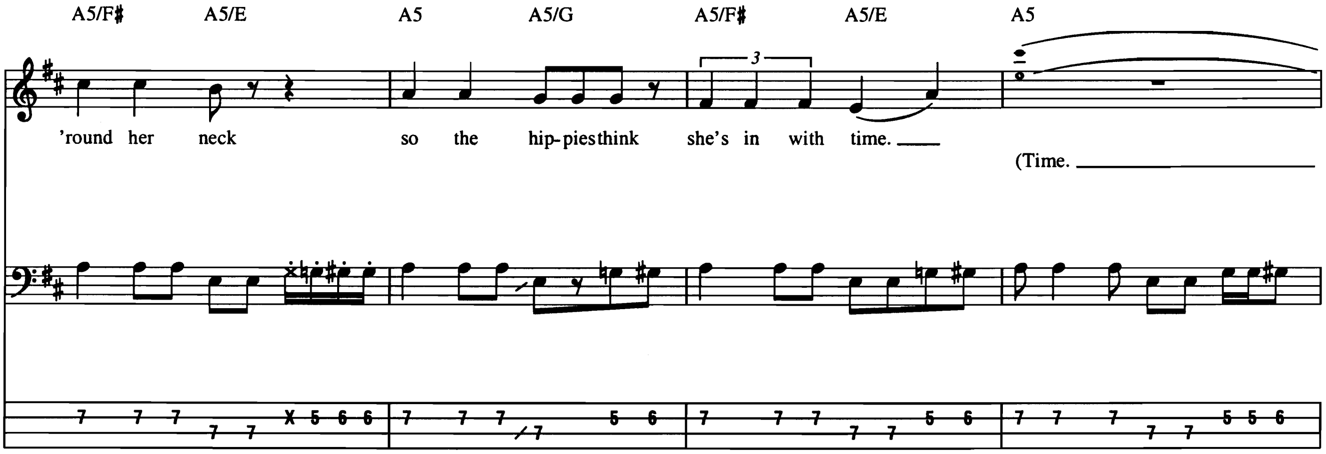
Tune Down 1/2 Step:
① = G♭ ③ = A♭
② = D♭ ④ = E♭

Intro
Moderate Rock ♩ = 132



*Key signature denotes A Mixolydian.





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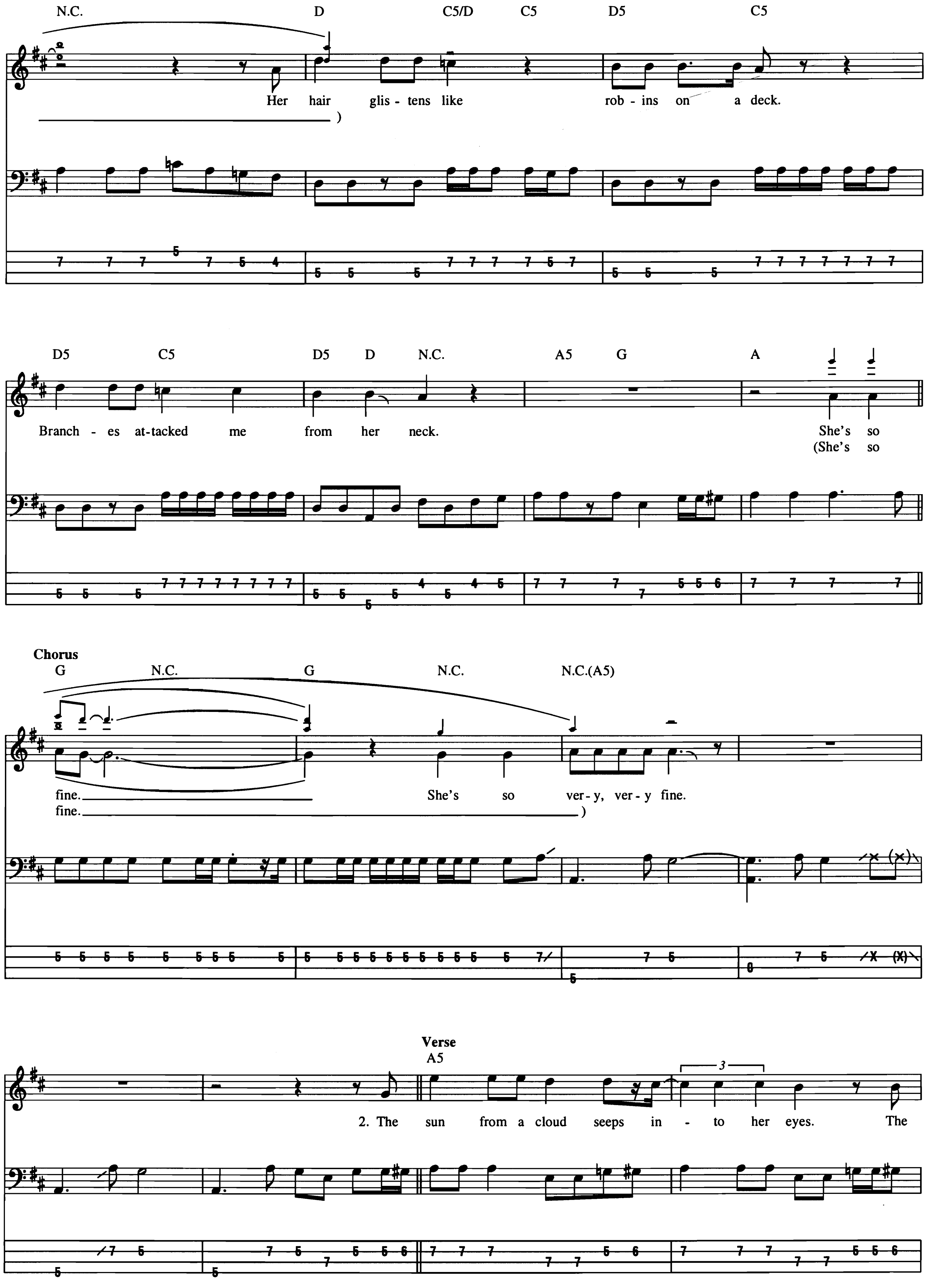
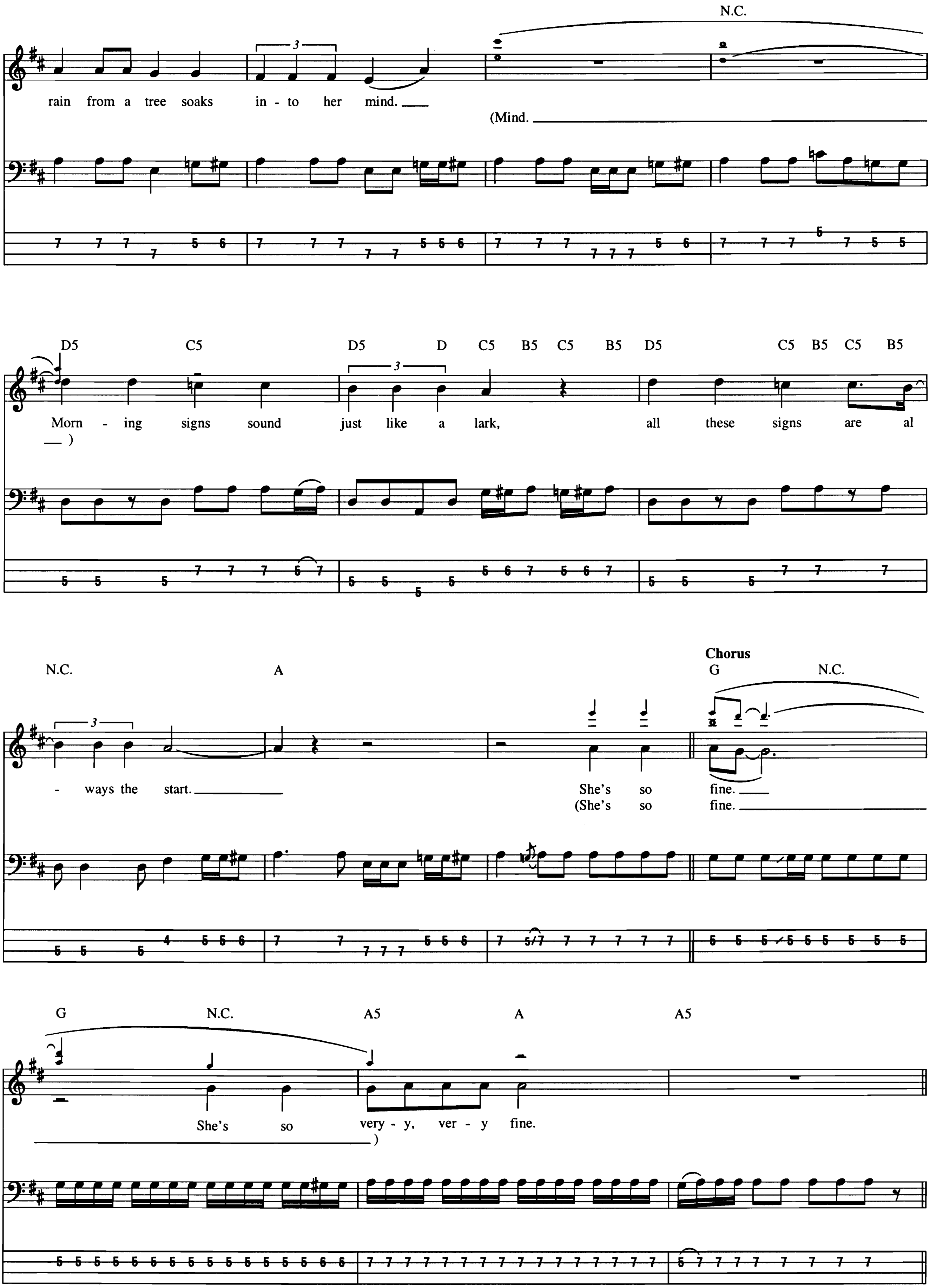
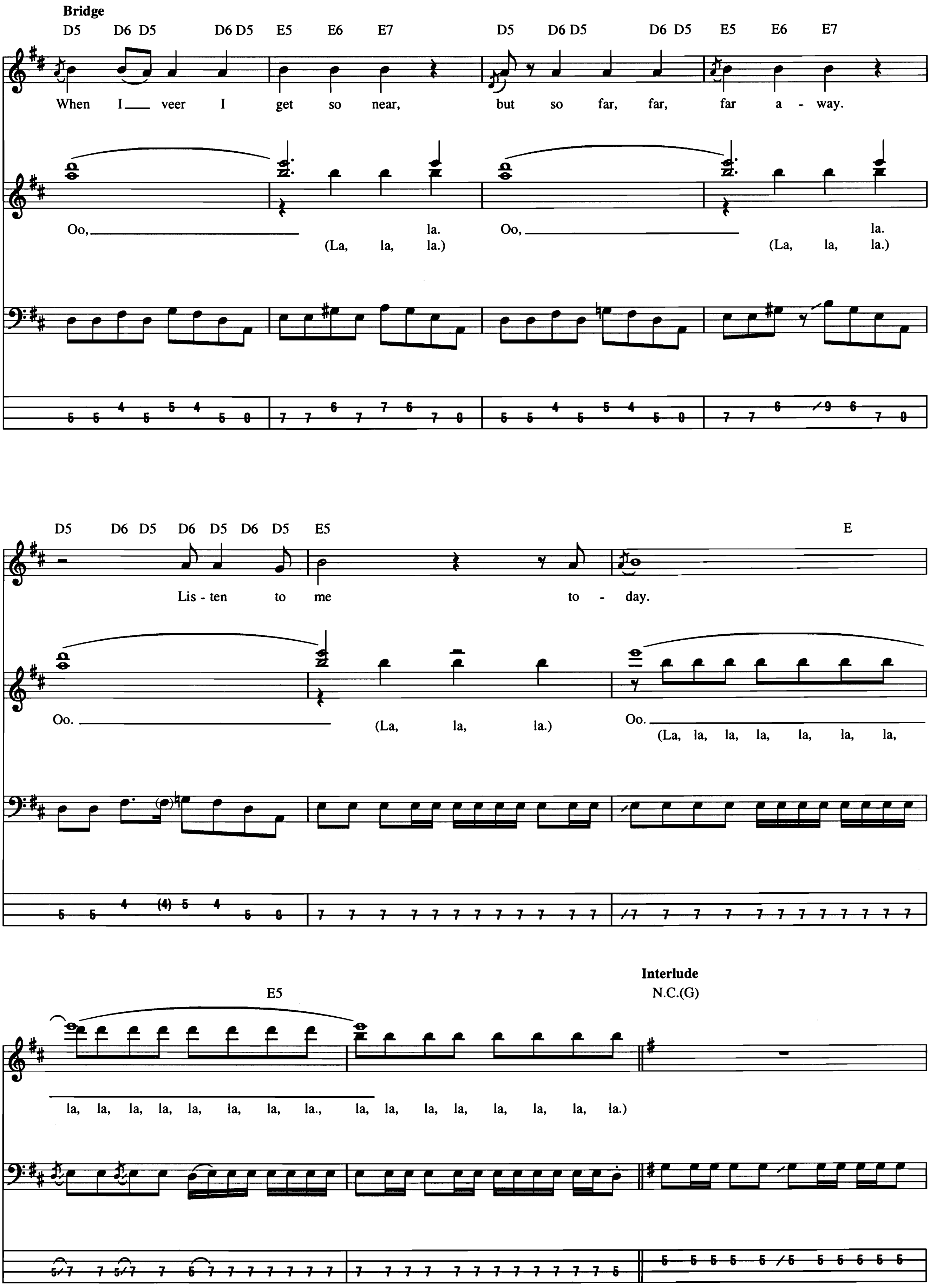
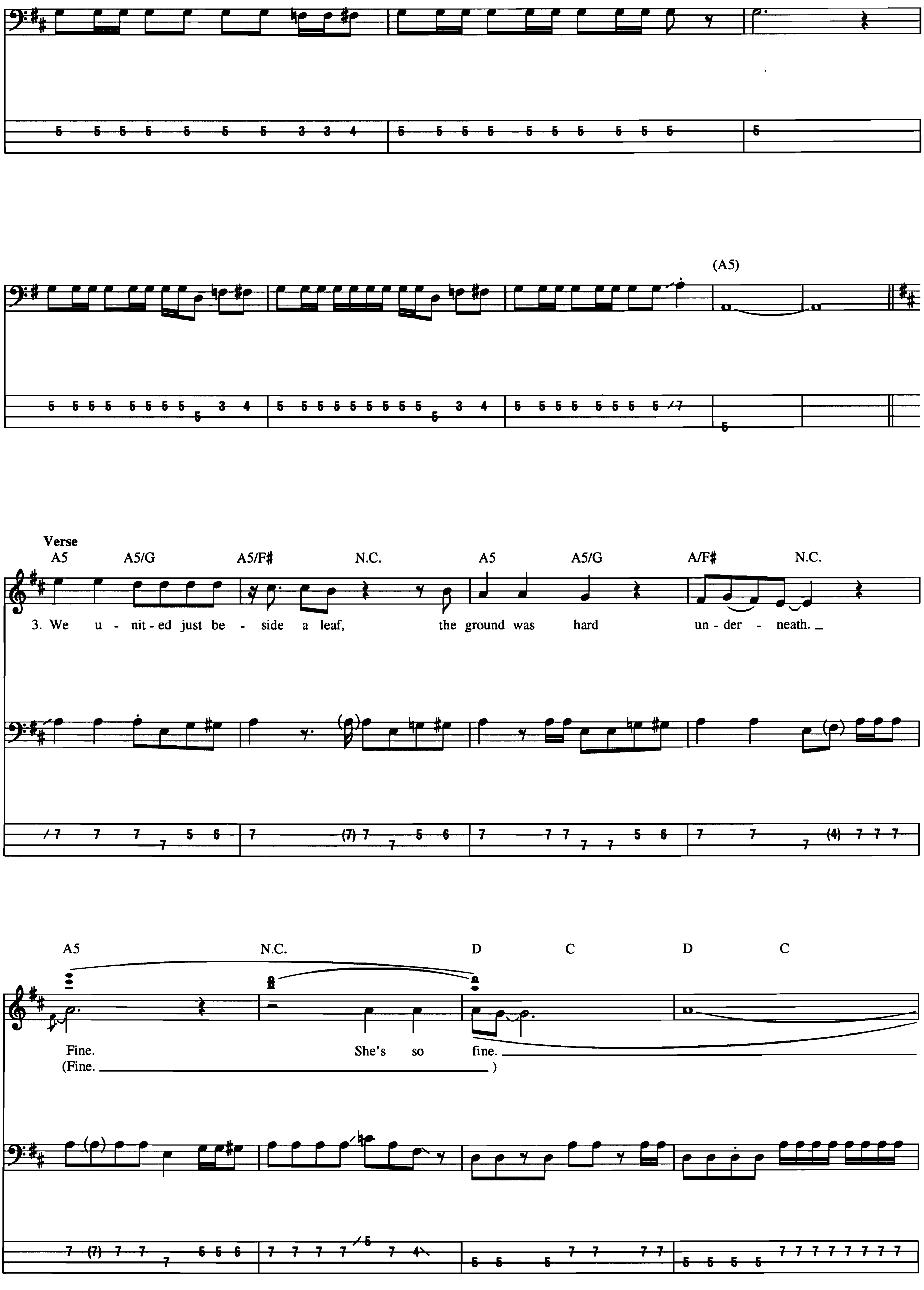
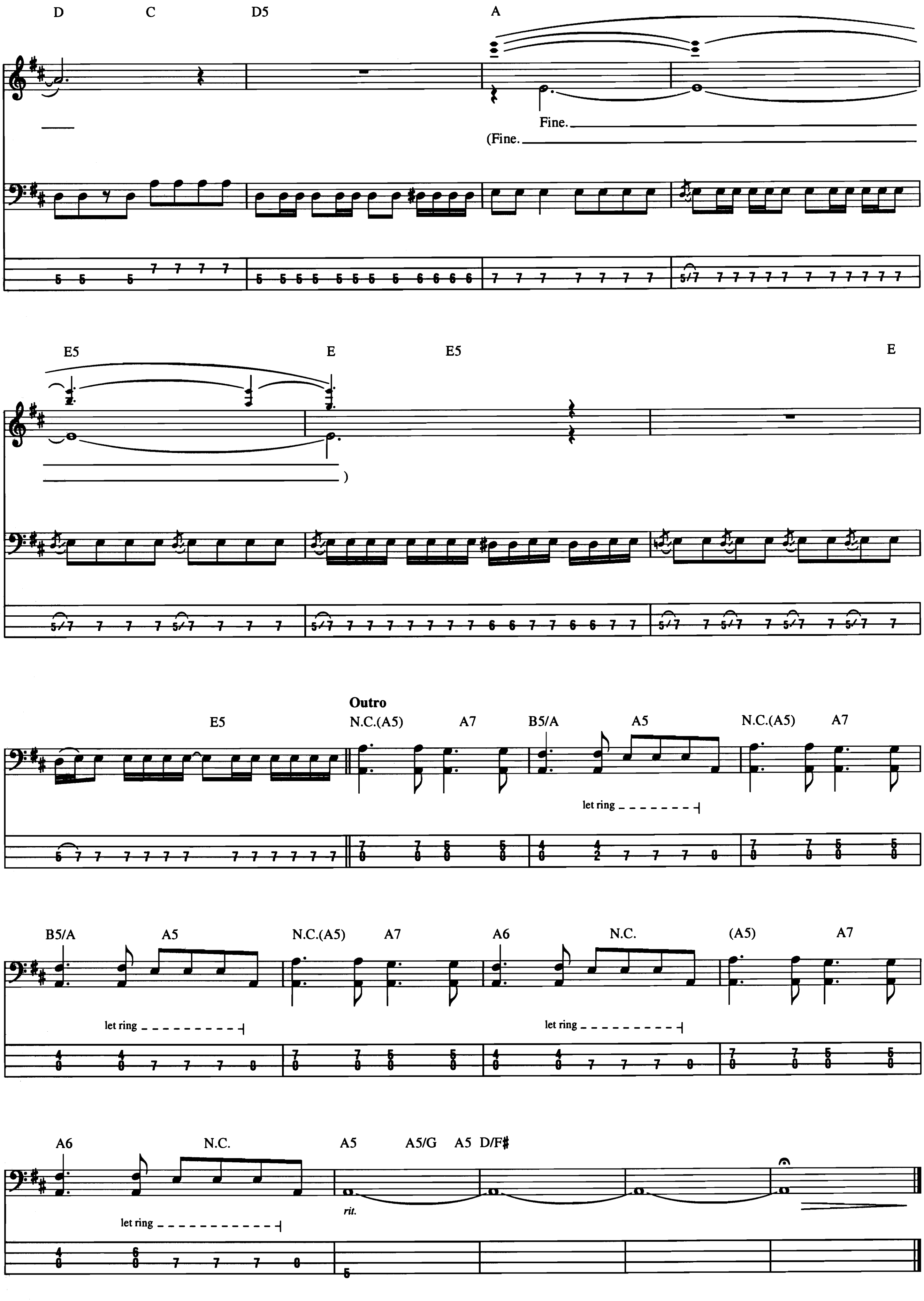

N.C. D C5/D C5 D5 C5
Her hair glis - tens like rob - ins on a deck.
D5 C5 D5 D N.C. A5 G A
Branch - es at-tacked me from her neck. She's so
(She's so
Chorus
G N.C. G N.C. N.C.(A5)
fine. She's so ver - y, ver - y fine.
fine.)
Verse
A5
2. The sun from a cloud seeps in - to her eyes. The


N.C.
rain from a tree soaks in - to her mind.
(Mind.
D5 C5 D5 D C5 B5 C5 B5 D5 C5 B5 C5 B5
Morn - ing signs sound just like a lark, all these signs are al
—)
N.C. A
Chorus
G N.C.
- ways the start.
She's so fine.
(She's so fine.
G N.C. A5 A A5
She's so very - y, ver - y fine.
)

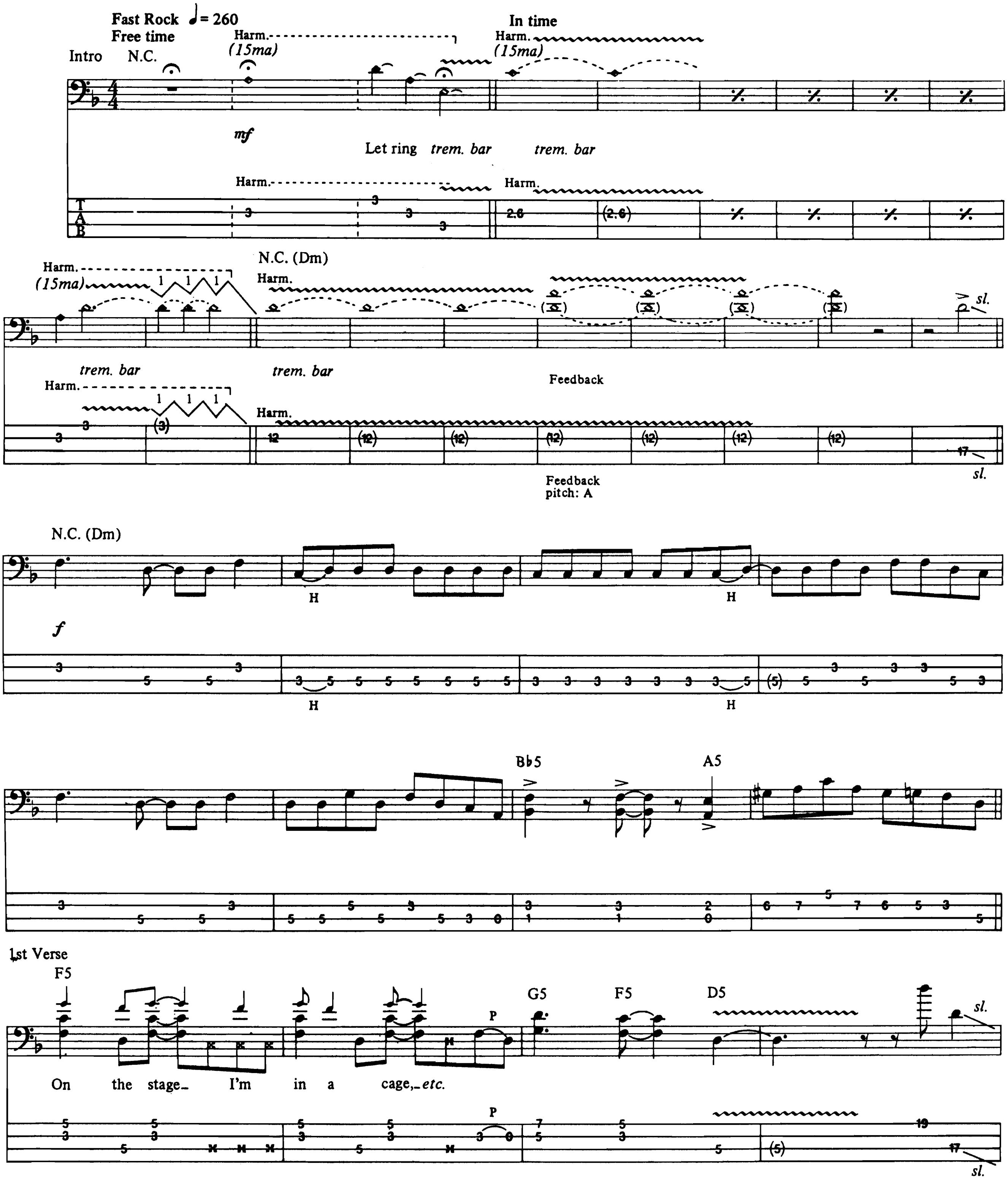

Bridge
D5 D6 D5 D6 D5 E5 E6 E7 D5 D6 D5 D6 D5 E5 E6 E7
When I veer I get so near, but so far, far, far a - way.
Oo, la. Oo, la.
(La, la, la.) (La, la, la.)
D5 D6 D5 D6 D5 D6 D5 E5 E
Lis - ten to me to - day.
Oo. (La, la, la.) Oo.
(La, la, la, la, la, la, la,
E5
Interlude
N.C.(G)
la, la, la, la, la, la, la, la., la, la, la, la, la, la, la, la.)


(A5)
Verse
A5 A5/G A5/F# N.C. A5 A5/G A/F# N.C.
3. We u - nit - ed just be - side a leaf, the ground was hard un - der - neath.
A5 N.C. D C D C
Fine. She's so fine.
(Fine.)


D
C
D5
A
Fine.
(Fine.
)
E5
E
E5
E
E5
Outro
N.C.(A5)
A7
B5/A
A5
let ring
B5/A
A5
N.C.(A5)
A7
A6
N.C.
(A5)
A7
A6
N.C.
A5
A5/G
A5
D/F#
rit.

Shy Boy

Words and Music by Billy Sheehan



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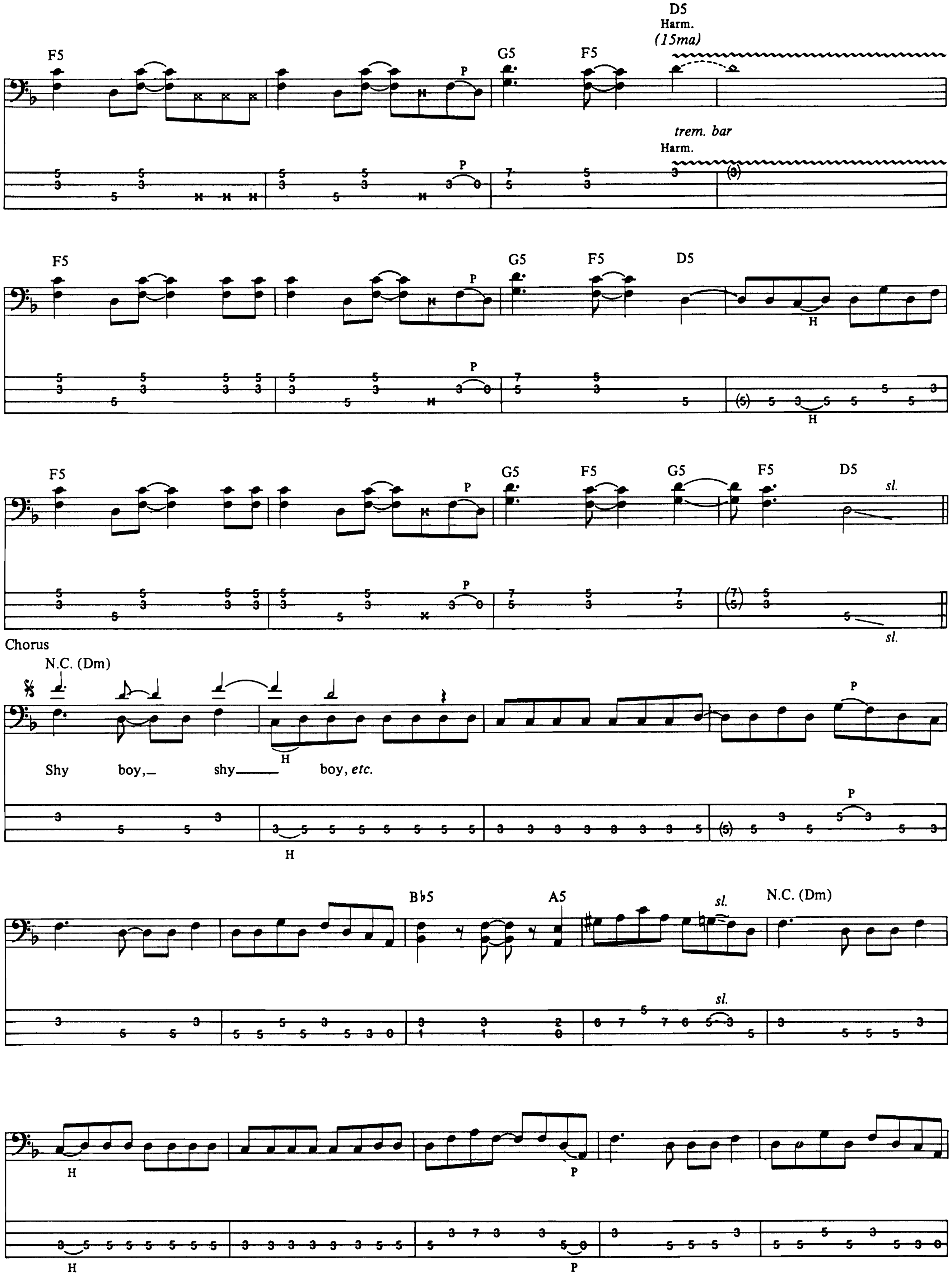
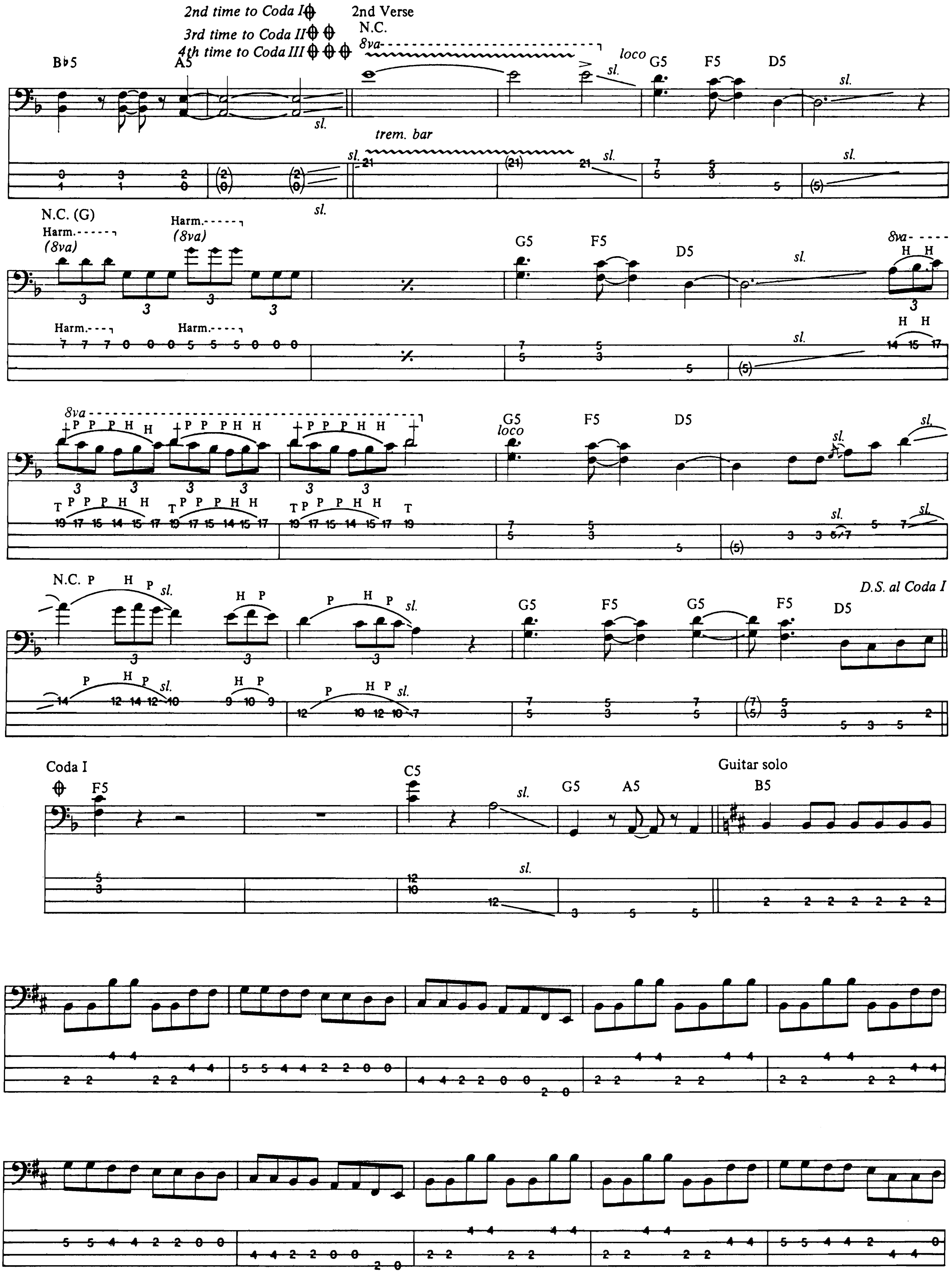
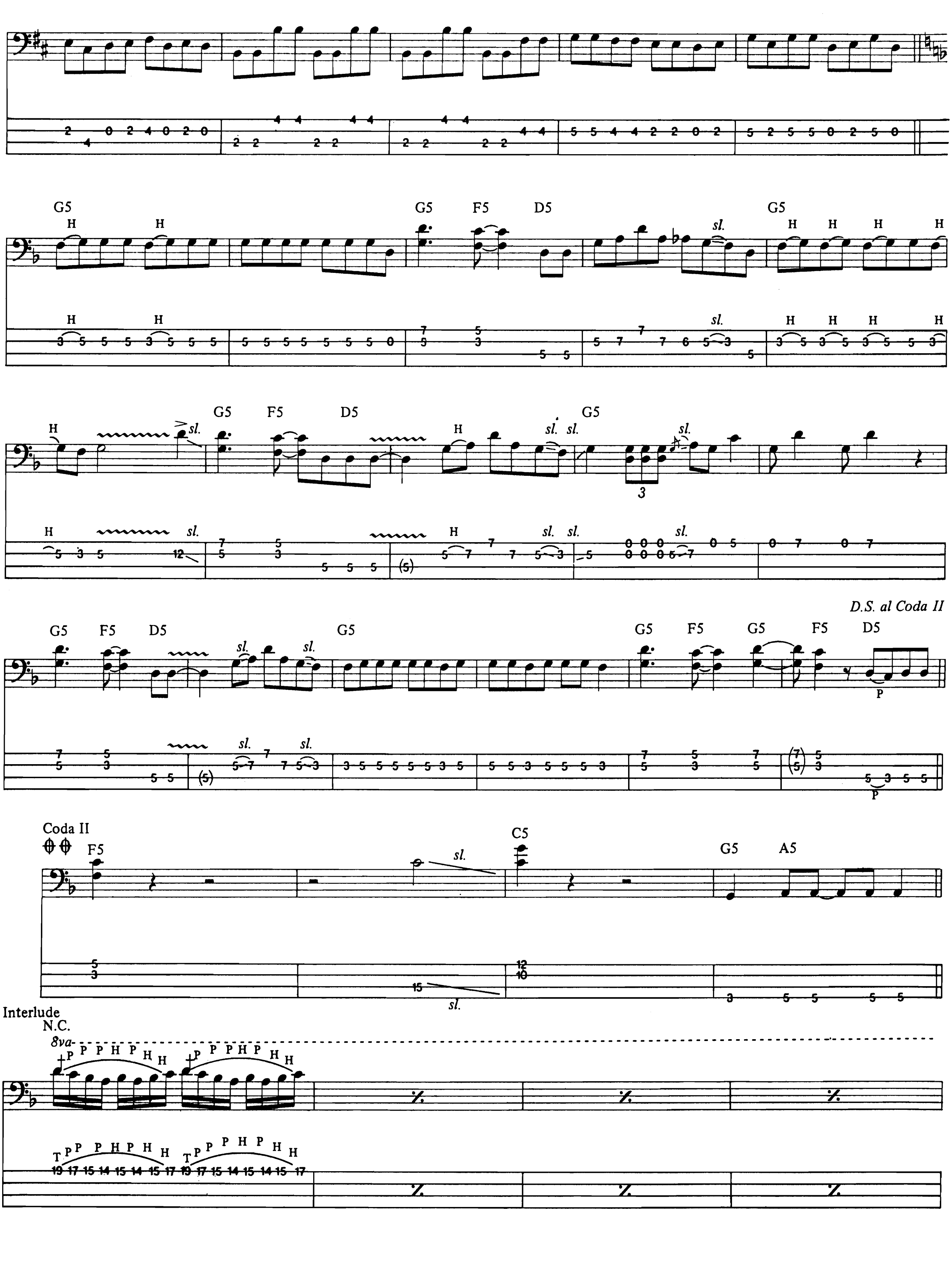
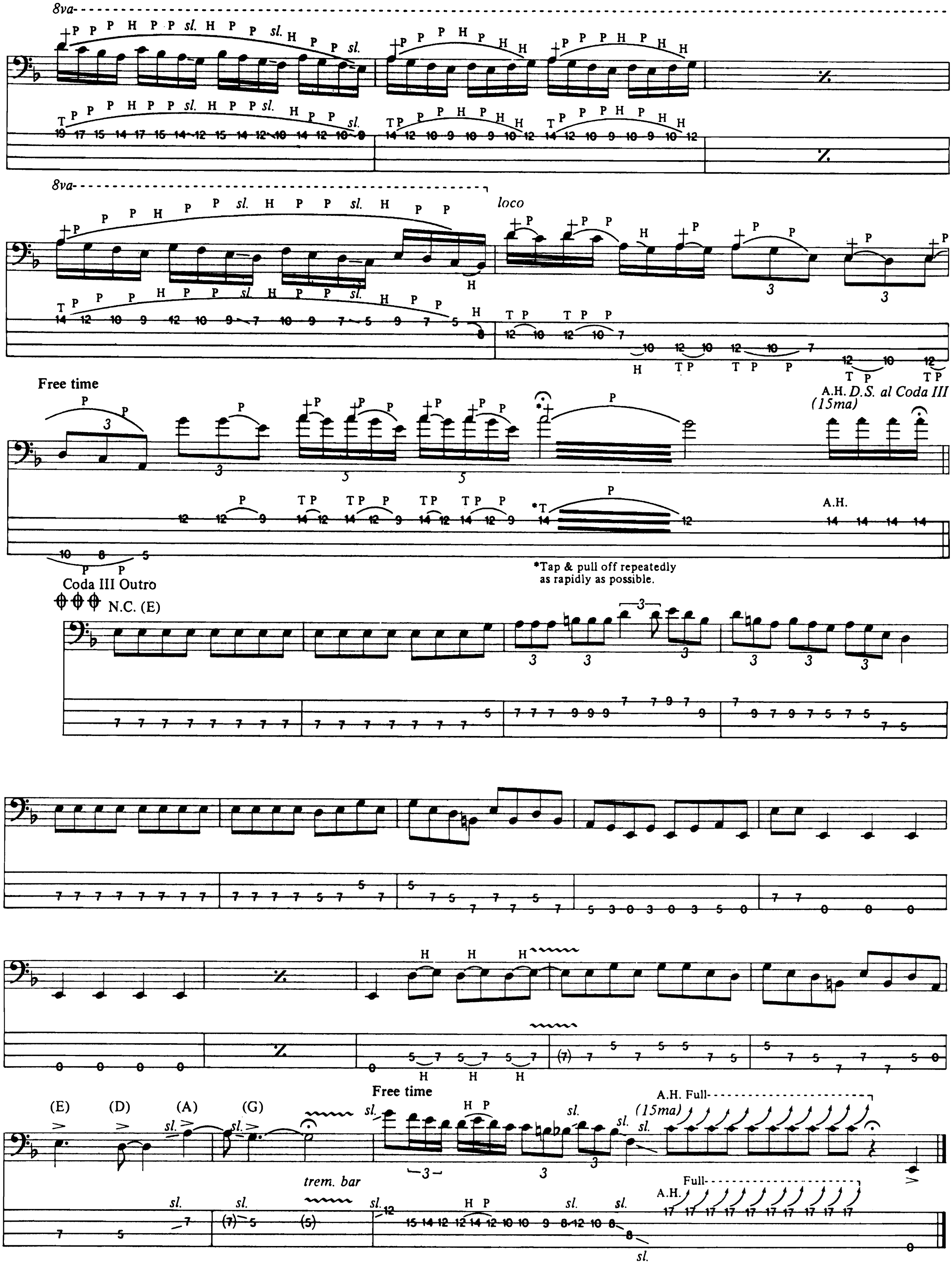

F5
G5
F5
D5
Harm.
(15ma)
trem. bar
Harm.
F5
G5
F5
D5
F5
G5
F5
G5
F5
D5
sl.
Chorus
N.C. (Dm)
Shy boy,— shy—— boy, etc.
B♭5
A5
sl.
N.C. (Dm)

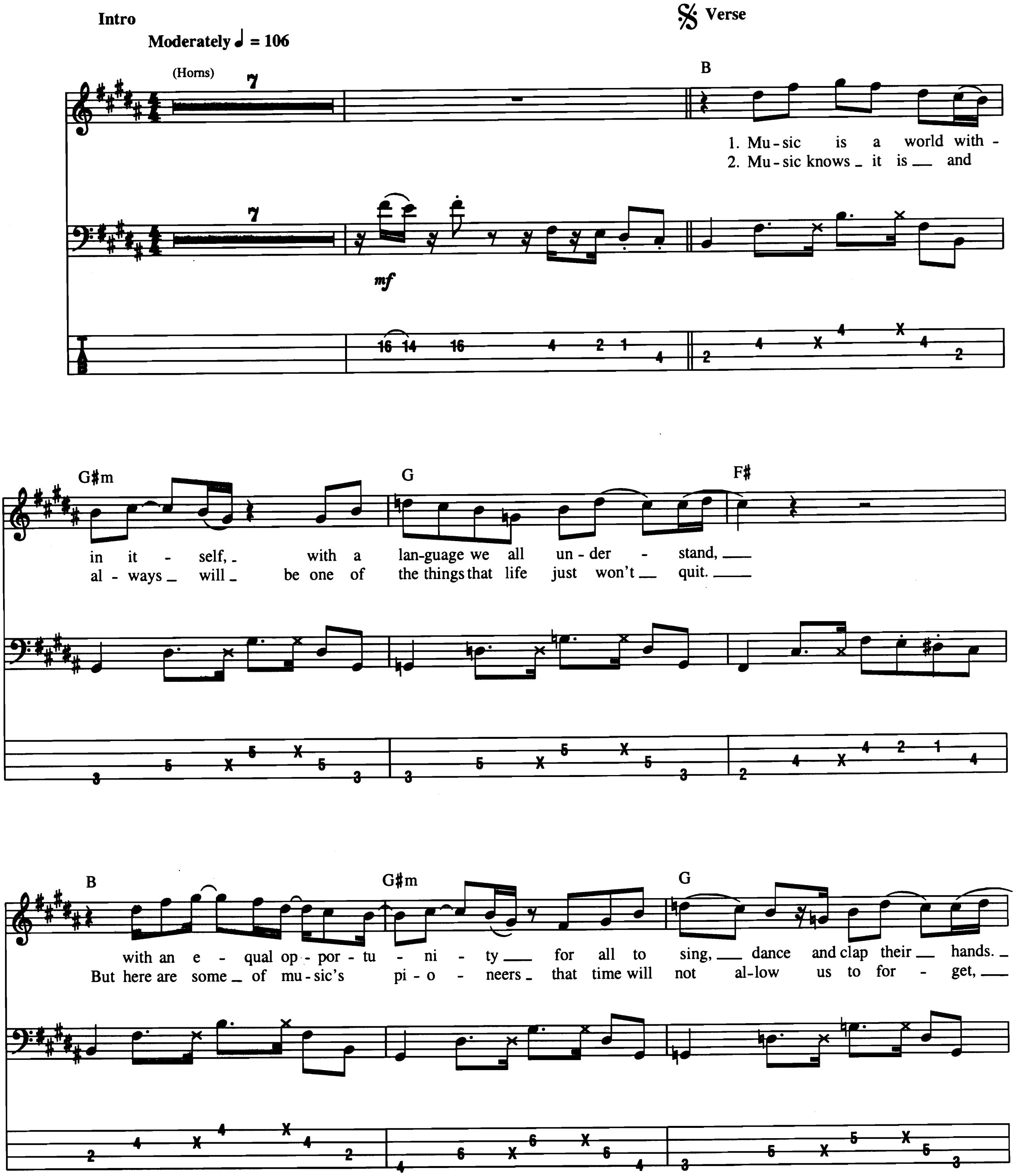

2nd time to Coda I
3rd time to Coda II
4th time to Coda III
2nd Verse
N.C.
8va
loco
B♭5
A5
G5
F5
D5
sl.
trem. bar
N.C. (G)
Harm.
(8va)
H H
T P P P H H
G5 loco
D.S. al Coda I
N.C. P H P sl.
H P
Coda I
C5
Guitar solo
B5


G5
F5
D5
D.S. al Coda II
Coda II
C5
A5
Interlude
N.C.
8va


8va
loco
Free time
A.H. D.S. al Coda III
(15ma)
*Tap & pull off repeatedly as rapidly as possible.
Coda III Outro
N.C. (E)
(E) (D) (A) (G)
Free time
trem. bar
A.H. Full
(15ma)

Sir Duke

Words and Music by Stevie Wonder



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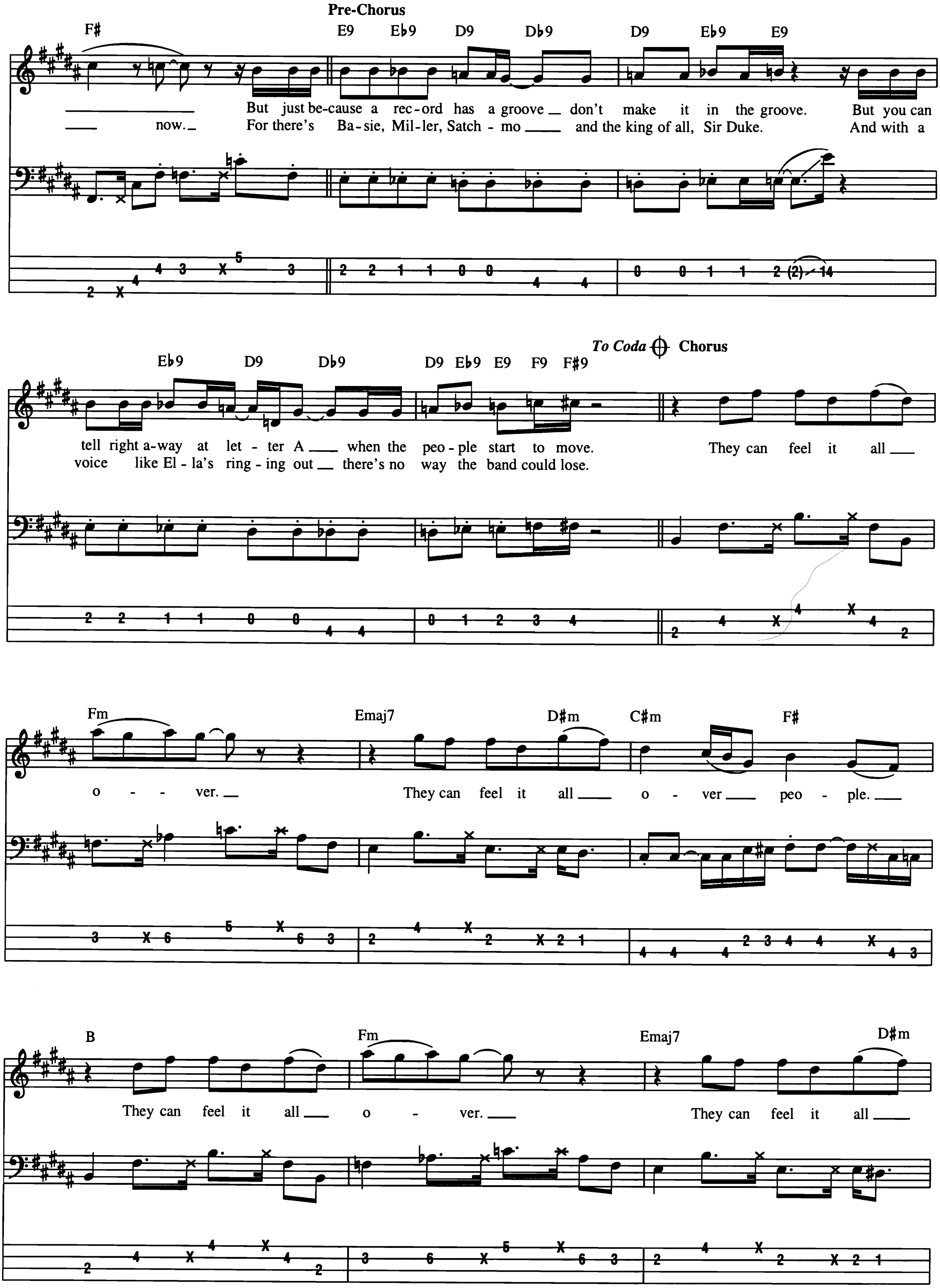
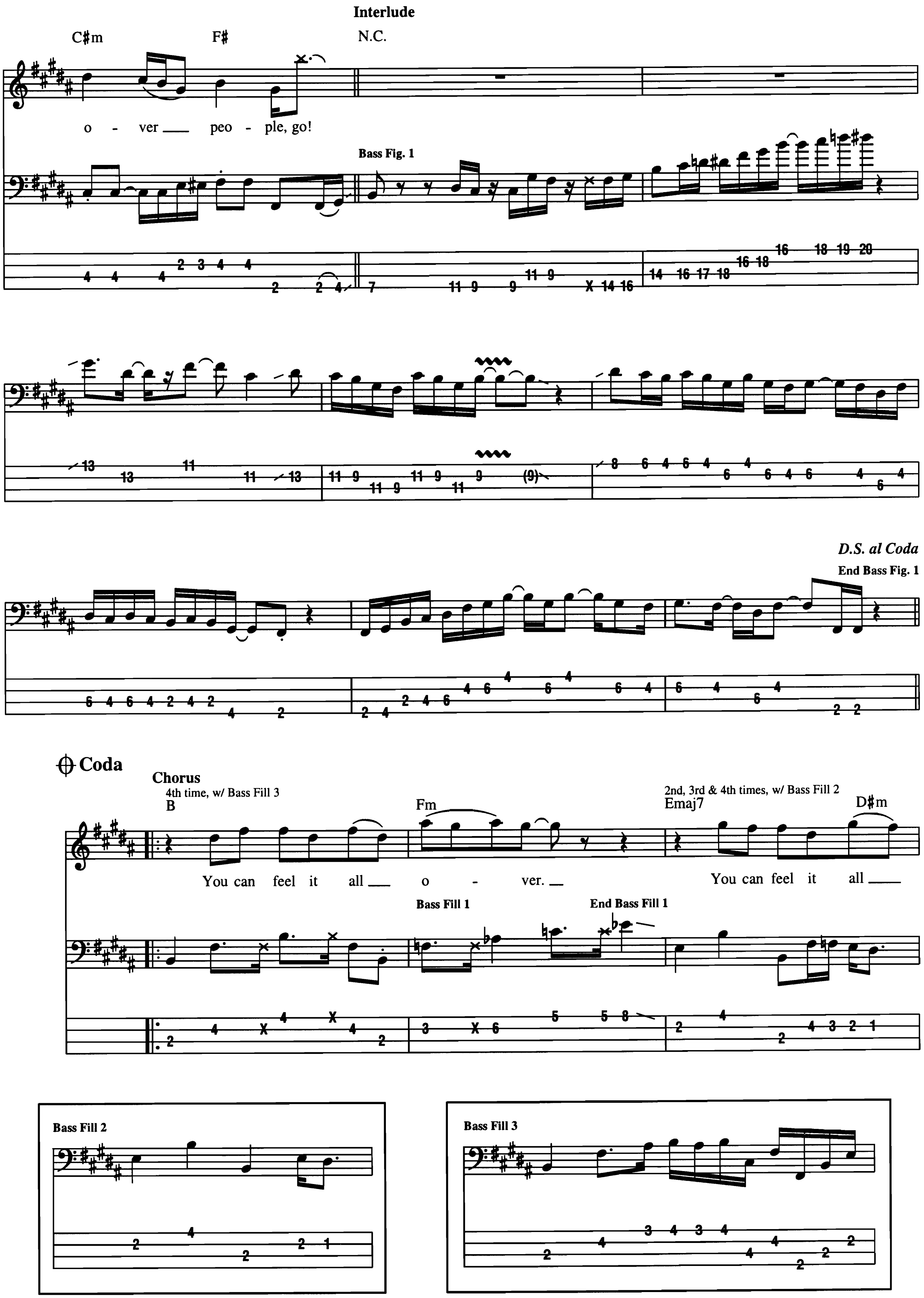
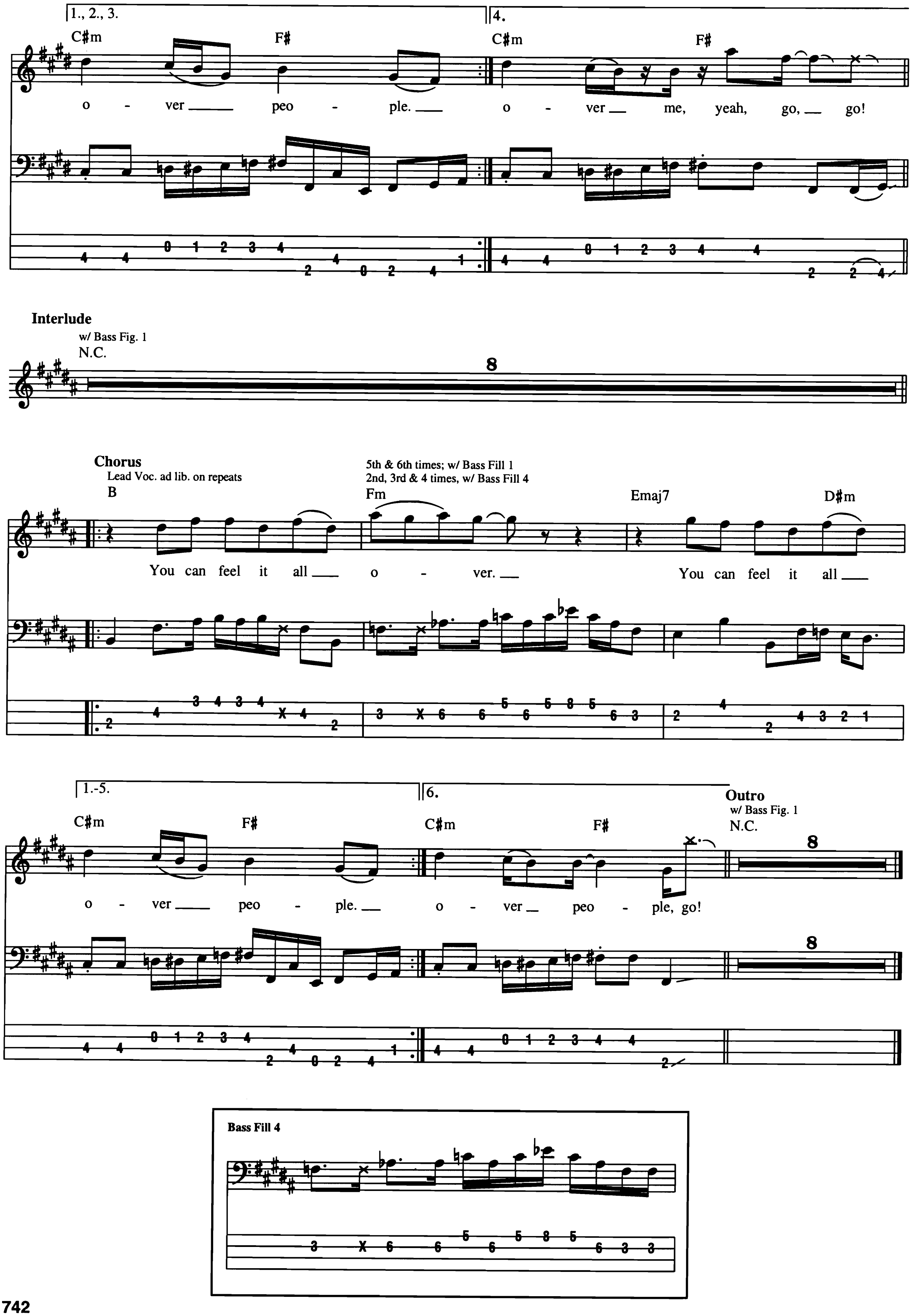
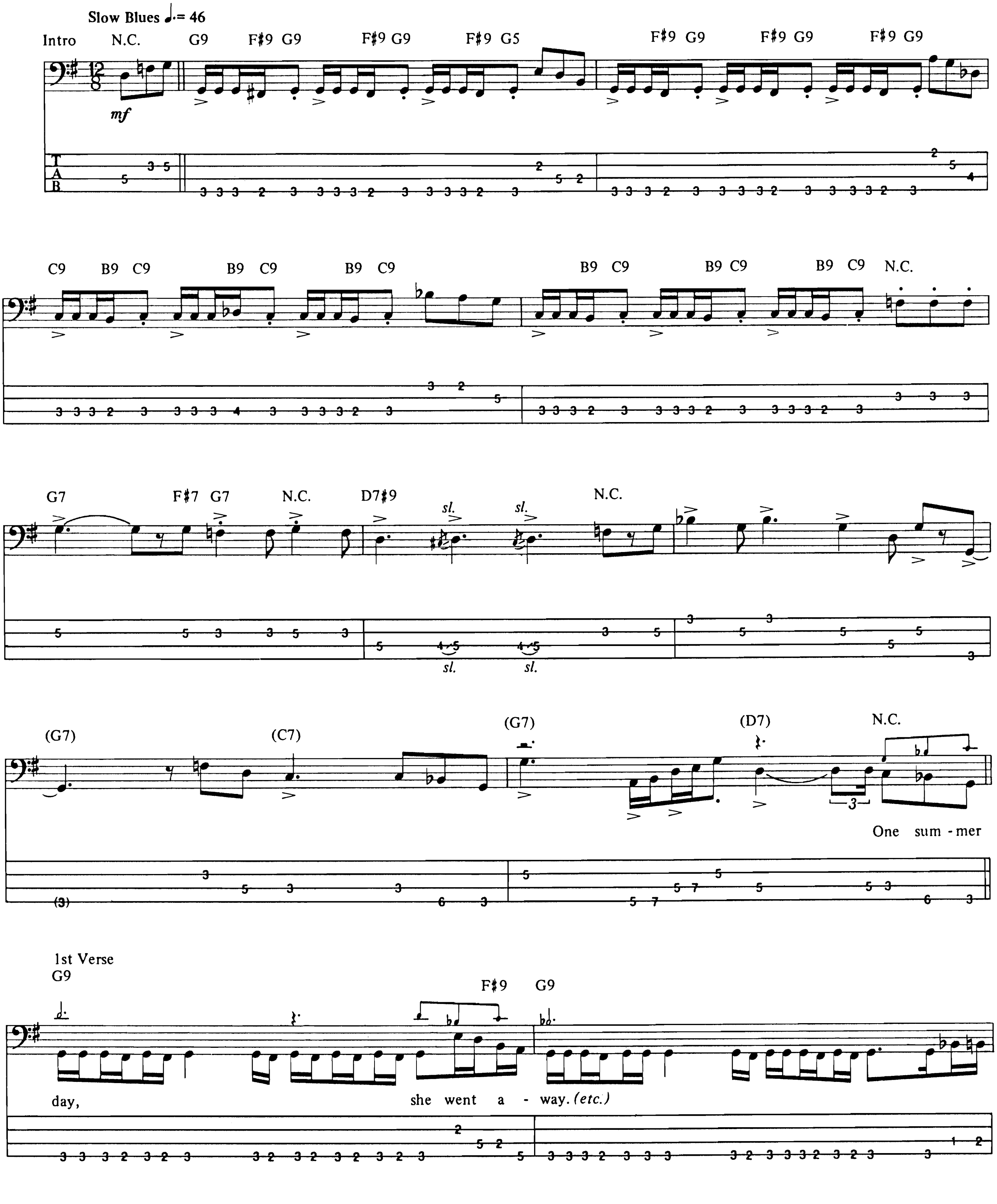

Pre-Chorus
F♯
E9 E♭9 D9 D♭9 D9 E♭9 E9
But just be-cause a rec-ord has a groove __ don't make it in the groove. But you can
now. __ For there's Ba-sie, Mil-ler, Satch - mo ____ and the king of all, Sir Duke. And with a
To Coda Chorus
E♭9 D9 D♭9 D9 E♭9 E9 F9 F♯9
tell right a-way at let - ter A ___ when the peo-ple start to move. They can feel it all ___
voice like El - la's ring - ing out __ there's no way the band could lose.
Fm Emaj7 D♯m C♯m F♯
o - - ver. __ They can feel it all ___ o - ver ___ peo - ple. ___
B Fm Emaj7 D♯m
They can feel it all ___ o - ver. ___ They can feel it all ___


Interlude
C♯m
F♯
N.C.
o - ver ___ peo - ple, go!
Bass Fig. 1
D.S. al Coda
End Bass Fig. 1
Coda
Chorus
4th time, w/ Bass Fill 3
B
Fm
2nd, 3rd & 4th times, w/ Bass Fill 2
Emaj7
D♯m
You can feel it all ___ o - ver. ___
You can feel it all ___
Bass Fill 1
End Bass Fill 1
Bass Fill 2
Bass Fill 3


1., 2., 3.
4.
C#m
F#
o - ver peo - ple.
o - ver me, yeah, go, go!
Interlude
w/ Bass Fig. 1
N.C.
8
Chorus
Lead Voc. ad lib. on repeats
B
5th & 6th times; w/ Bass Fill 1
2nd, 3rd & 4 times, w/ Bass Fill 4
Fm
Emaj7
D#m
You can feel it all o - ver.
You can feel it all
1.-5.
6.
Outro
w/ Bass Fig. 1
N.C.
o - ver peo - ple.
o - ver peo - ple, go!
Bass Fill 4

Sitting on Top of the World

Words and Music by Chester Burnett



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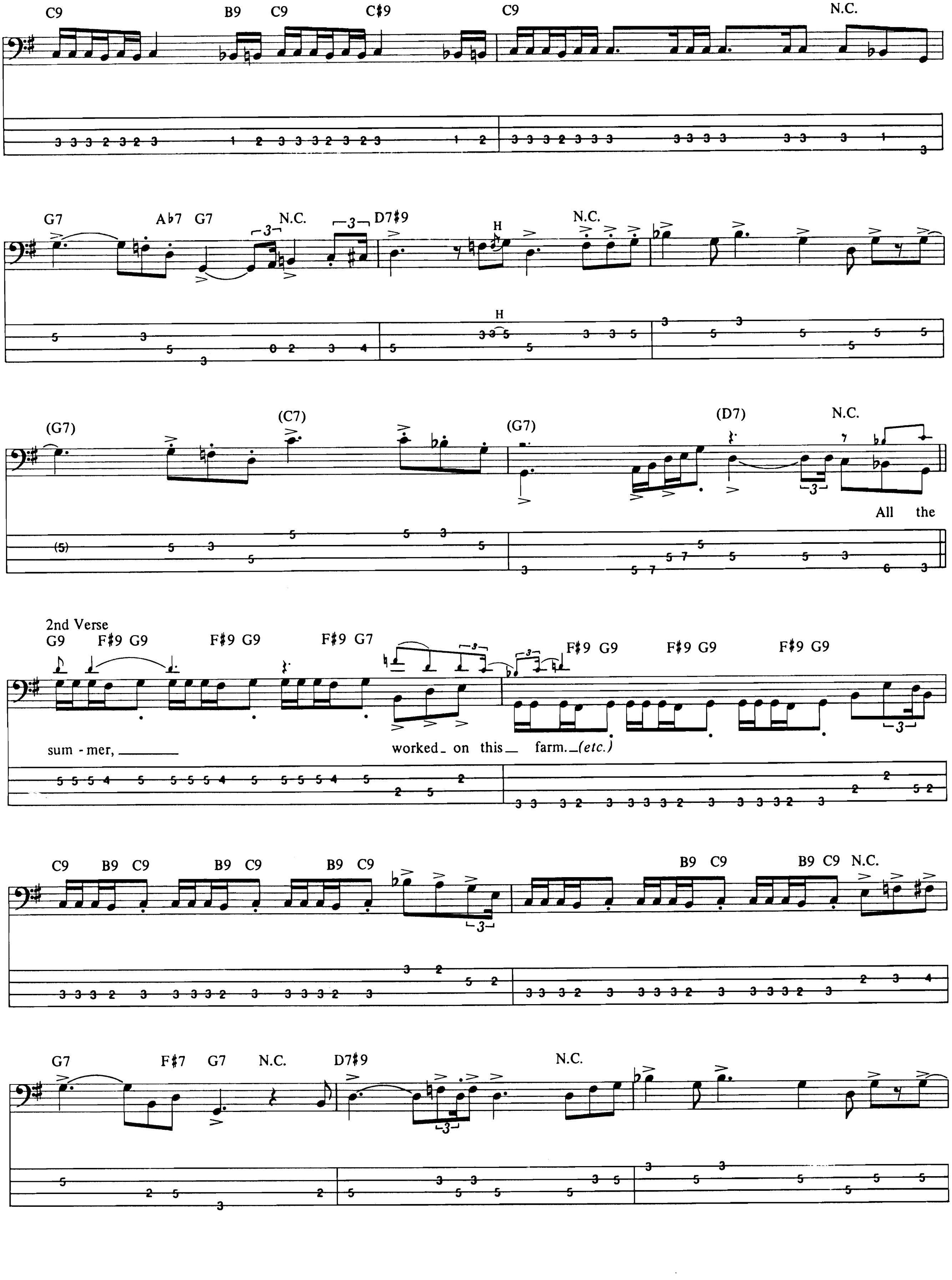
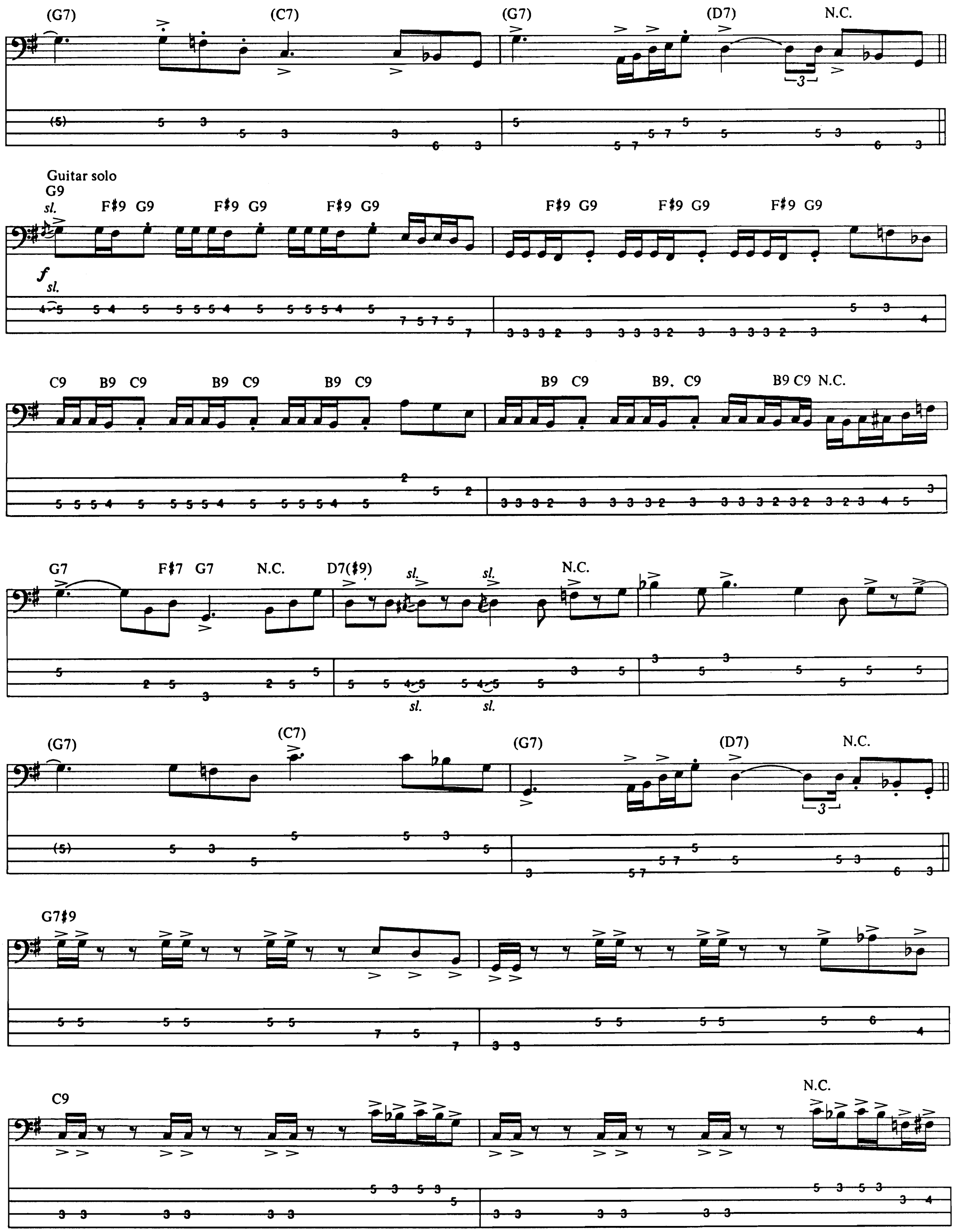
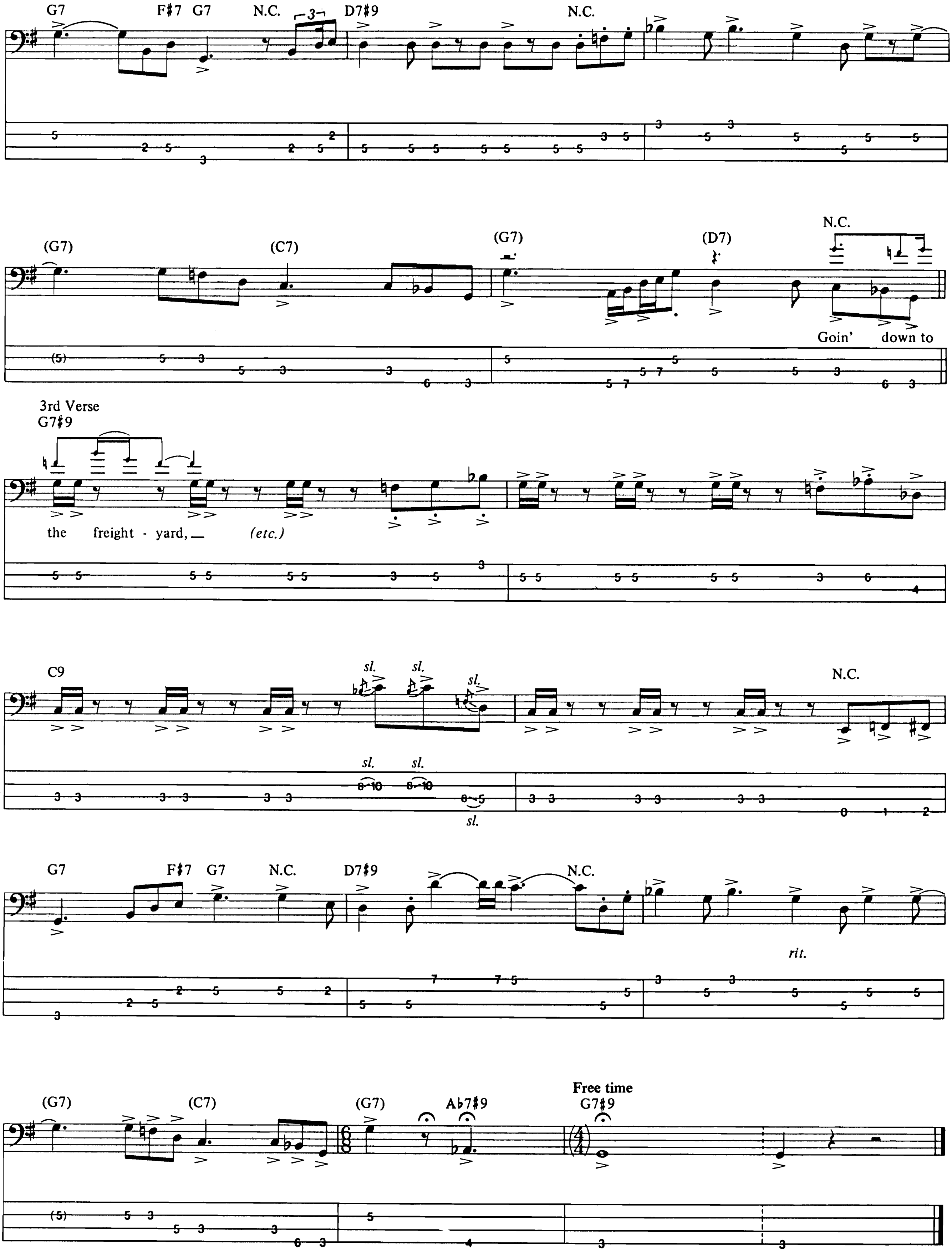

C9 B9 C9 C♯9 C9 N.C.
G7 A♭7 G7 N.C. D7♯9 N.C.
H
(G7) (C7) (G7) (D7) N.C.
All the
2nd Verse
G9 F♯9 G9 F♯9 G9 F♯9 G7 F♯9 G9 F♯9 G9 F♯9 G9
sum - mer, worked on this farm. (etc.)
C9 B9 C9 B9 C9 B9 C9 B9 C9 B9 C9 N.C.
G7 F♯7 G7 N.C. D7♯9 N.C.

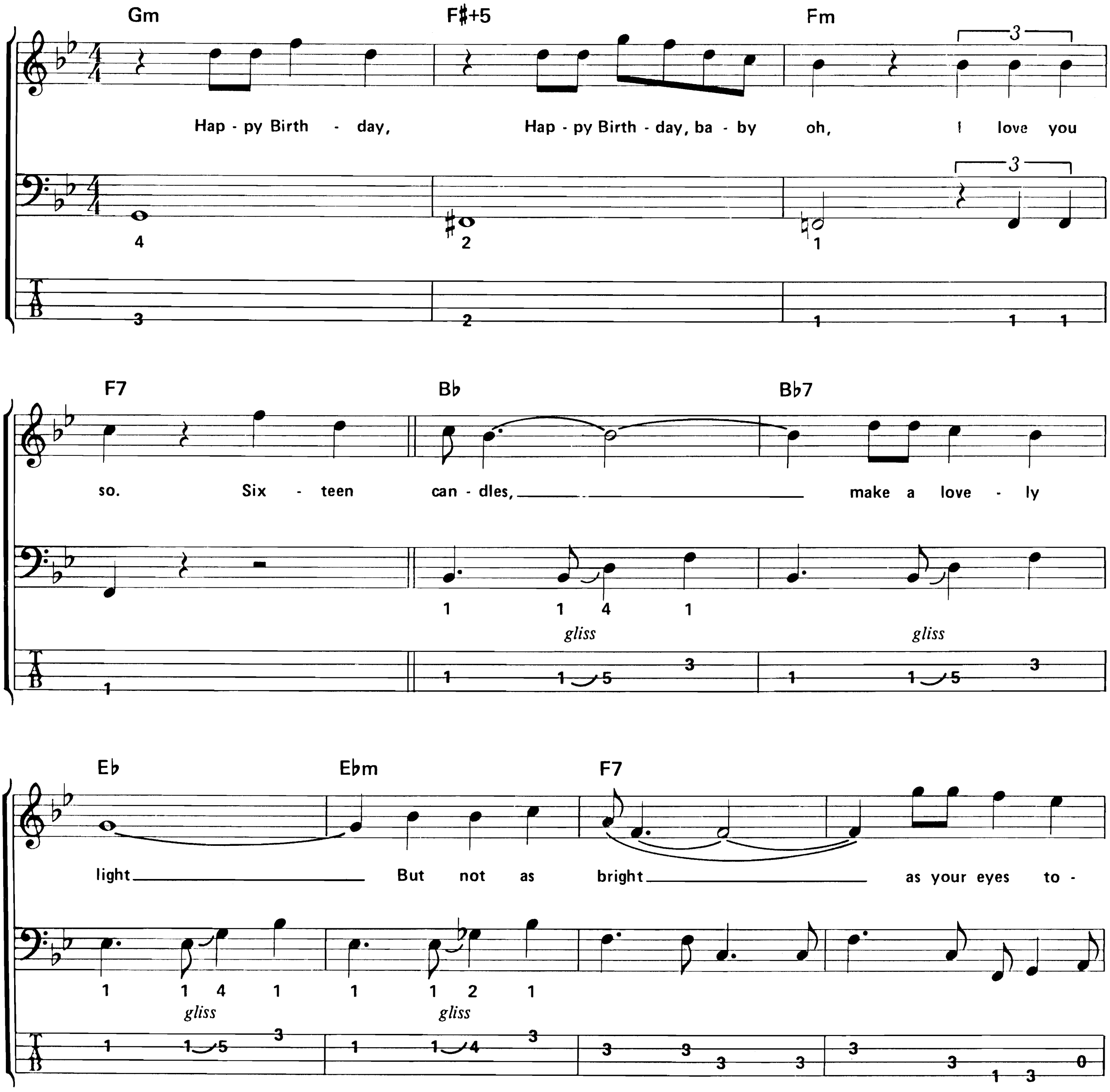

(G7)
(C7)
(G7)
(D7)
N.C.
Guitar solo
G9
sl.
F♯9 G9
F♯9 G9
F♯9 G9
F♯9 G9
F♯9 G9
F♯9 G9
f
sl.
C9
B9 C9
B9 C9
B9 C9
B9 C9
B9. C9
B9 C9 N.C.
G7
F♯7 G7
N.C.
D7(♯9)
sl.
sl.
N.C.
sl.
sl.
(G7)
(C7)
(G7)
(D7)
N.C.
G7♯9
C9
N.C.


G7
F♯7 G7
N.C.
D7♯9
N.C.
(G7)
(C7)
(G7)
(D7)
N.C.
Goin' down to
3rd Verse
G7♯9
the freight - yard,
(etc.)
C9
sl.
N.C.
G7
F♯7 G7
N.C.
D7♯9
N.C.
rit.
(G7)
(C7)
(G7)
A♭7♯9
Free time
G7♯9

Sixteen Candles

Words and Music by Luther Dixon and Allyson R. Khent

Slow ballad tempo (♩ = 80)



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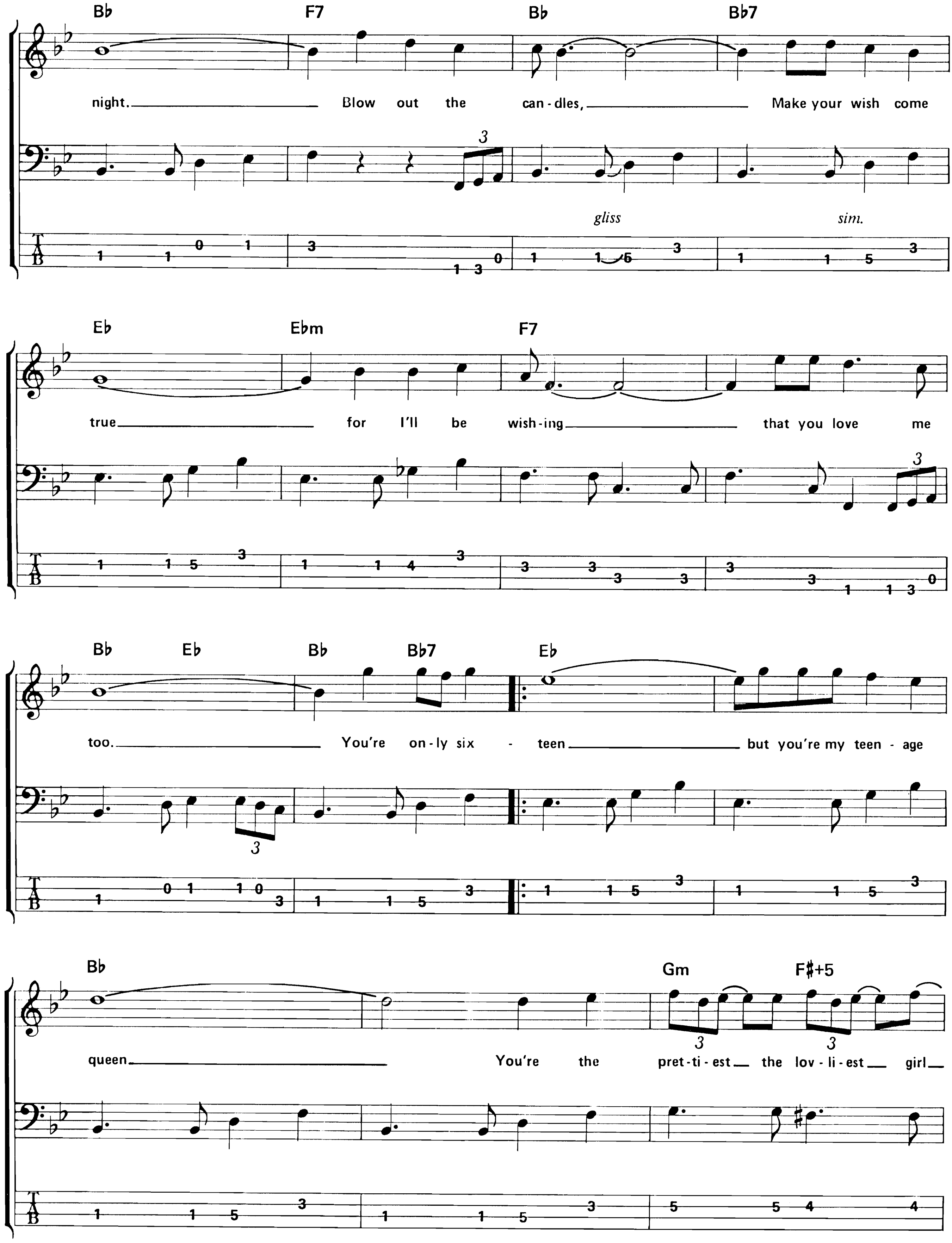
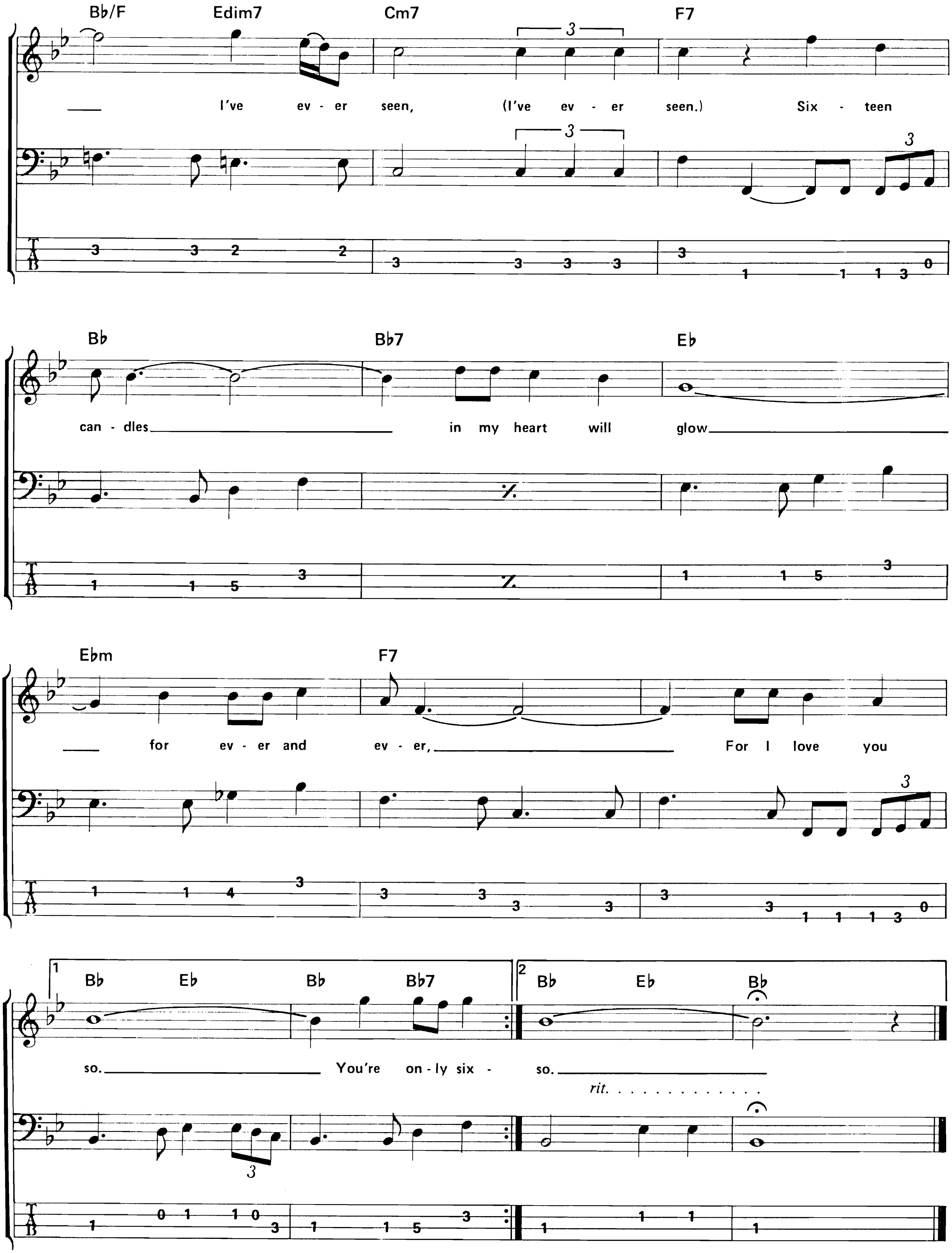
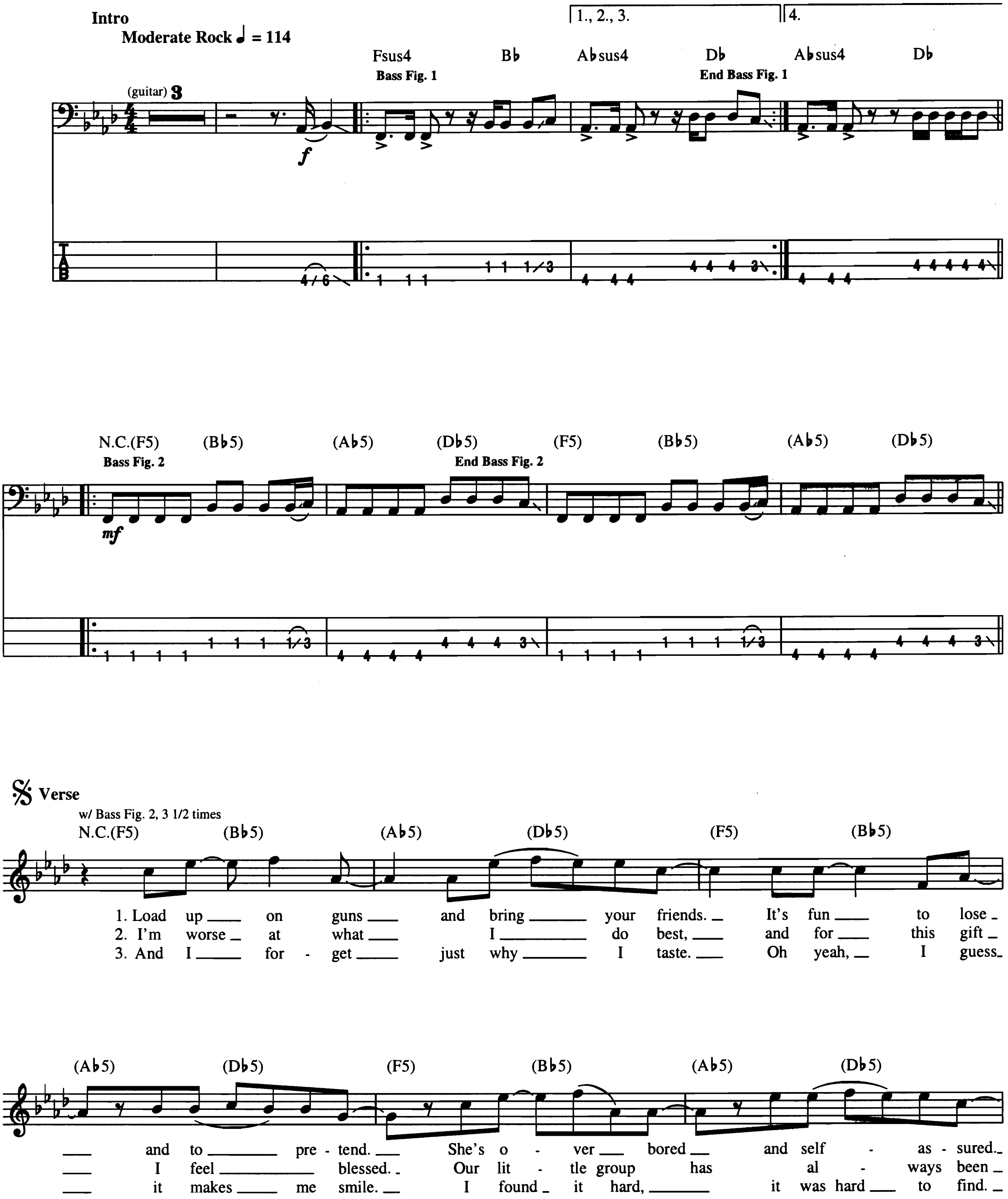

Bb F7 Bb Bb7
night. Blow out the can-dles, Make your wish come
gliss
sim.
Eb Ebm F7
true for I'll be wish-ing that you love me
Bb Eb Bb Bb7 Eb
too. You're on-ly six - teen but you're my teen - age
Bb Gm F#+5
queen You're the pret-ti-est the lov-li-est girl


Bb/F Edim7 Cm7 F7
I've ever seen, (I've ever seen.) Six-teen
Bb Bb7 Eb
can-dles in my heart will glow
Ebm F7
for ever and ever, For I love you
1 Bb Eb Bb Bb7 2 Bb Eb Bb
so. You're only six- so.
rit. . . . .

Smells Like Teen Spirit

Words and Music by Kurt Cobain, Chris Novoselic and David Grohl



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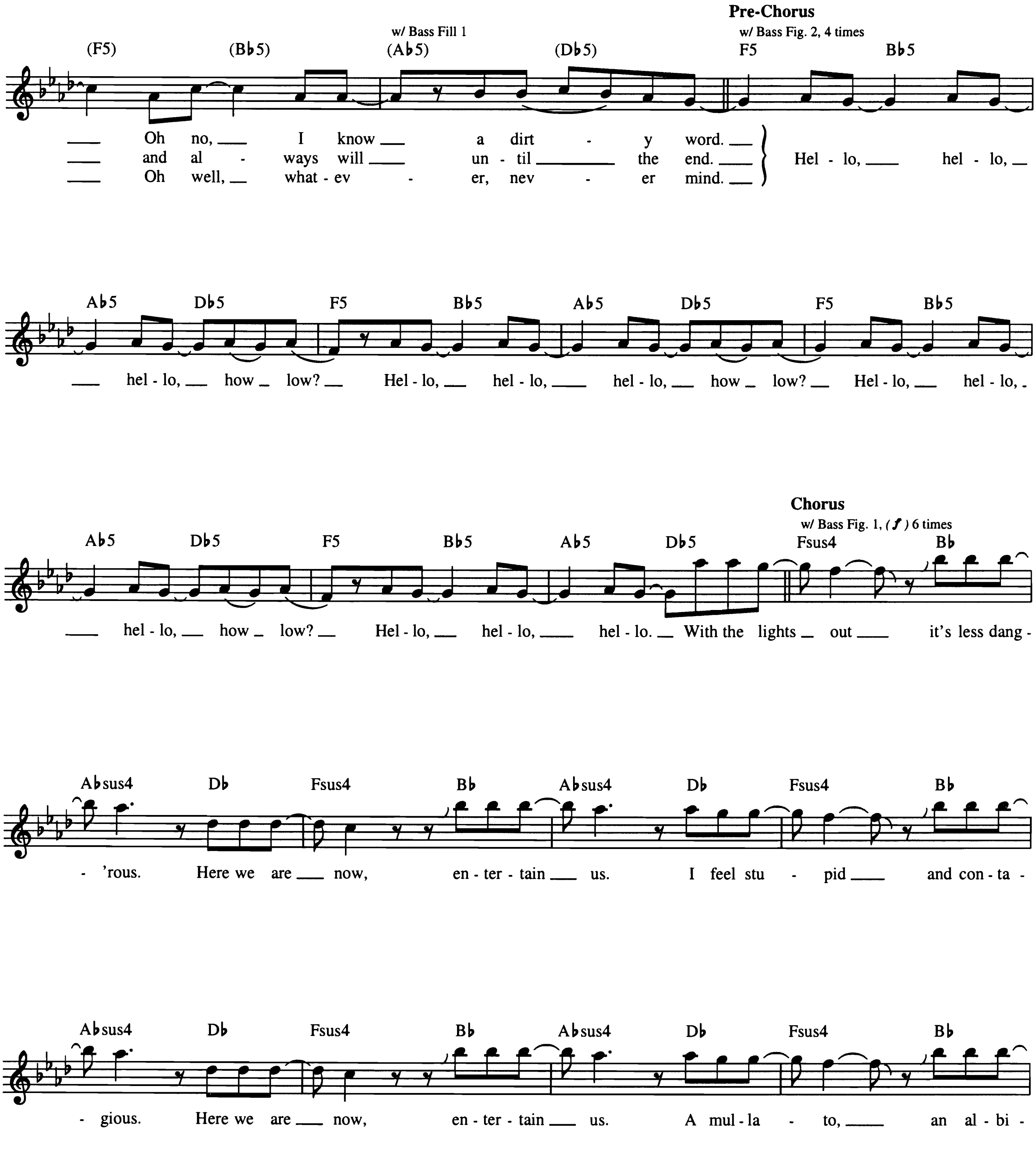
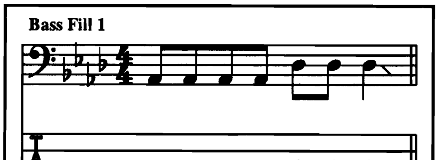
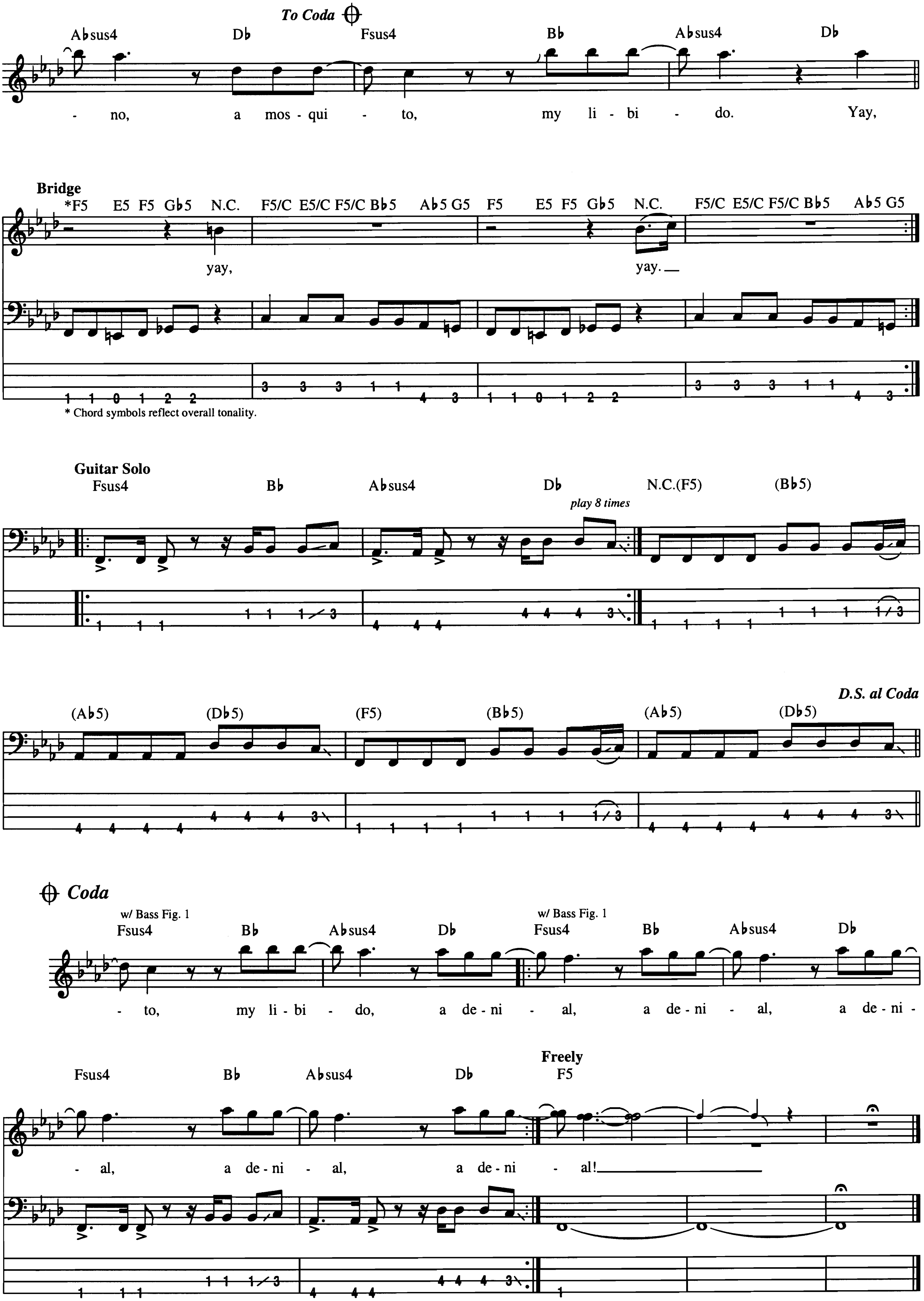
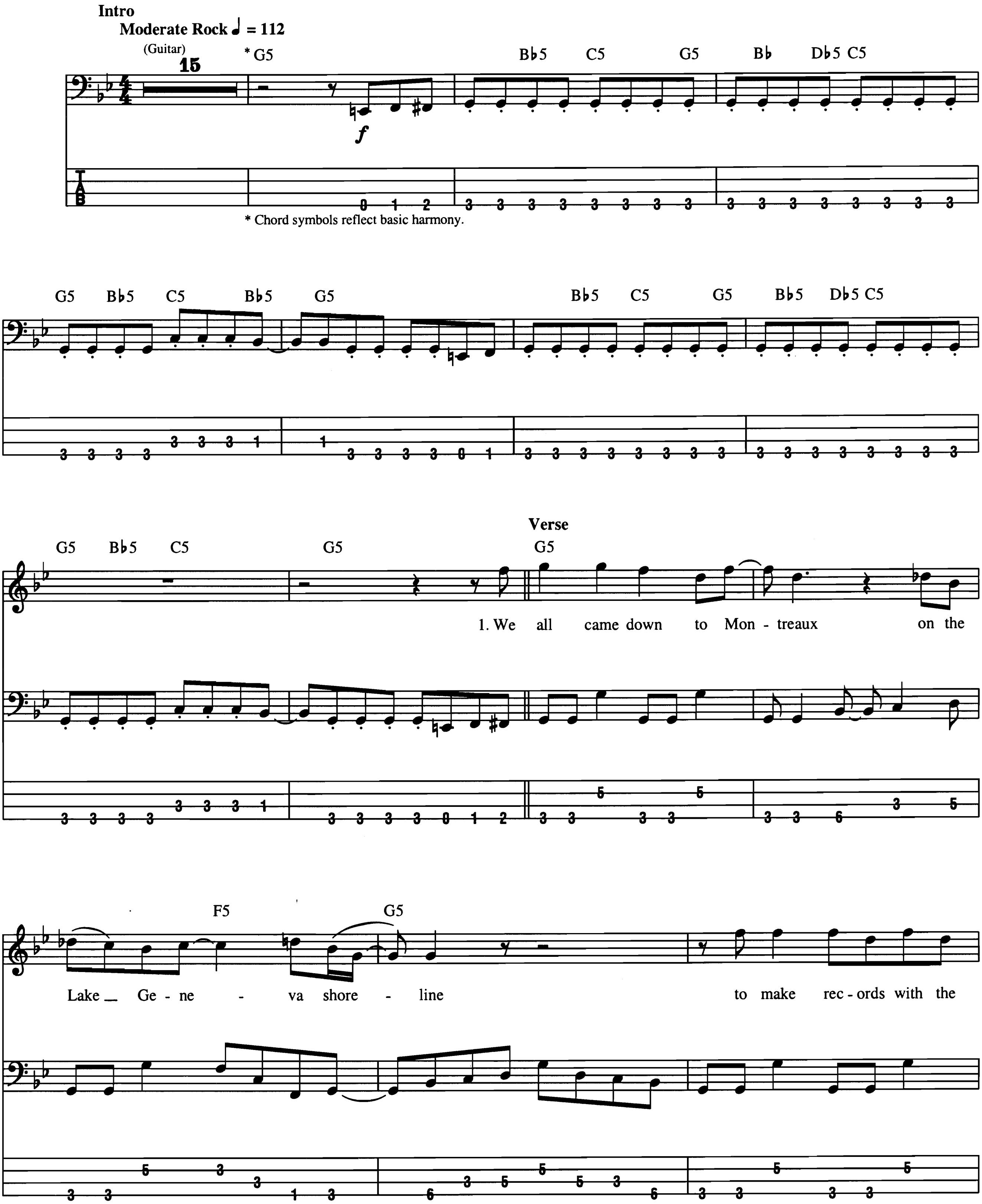

Pre-Chorus
w/ Bass Fill 1
w/ Bass Fig. 2, 4 times
(F5) (Bb5) (Ab5) (Db5) F5 Bb5
Oh no, I know a dirt - y word.
and al - ways will un - til the end.
Oh well, what - ev - er, nev - er mind.
Hel - lo, hel - lo,
Ab5 Db5 F5 Bb5 Ab5 Db5 F5 Bb5
hel - lo, how low? Hel - lo, hel - lo, hel - lo, how low? Hel - lo, hel - lo,
Chorus
w/ Bass Fig. 1, (f) 6 times
Ab5 Db5 F5 Bb5 Ab5 Db5 Fsus4 Bb
hel - lo, how low? Hel - lo, hel - lo, hel - lo. With the lights out it's less dang -
Absus4 Db Fsus4 Bb Absus4 Db Fsus4 Bb
- 'rous. Here we are now, en - ter - tain us. I feel stu - pid and con - ta -
Absus4 Db Fsus4 Bb Absus4 Db Fsus4 Bb
- gious. Here we are now, en - ter - tain us. A mul - la - to, an al - bi -


Bass Fill 1
T
A
B
4 4 4 4 4 4 4


To Coda
Absus4 Db Fsus4 Bb Absus4 Db
- no, a mos - qui - to, my li - bi - do. Yay,
Bridge
*F5 E5 F5 Gb5 N.C. F5/C E5/C F5/C Bb5 Ab5 G5 F5 E5 F5 Gb5 N.C. F5/C E5/C F5/C Bb5 Ab5 G5
yay, yay.
* Chord symbols reflect overall tonality.
Guitar Solo
Fsus4 Bb Absus4 Db N.C.(F5) (Bb5)
play 8 times
(Ab5) (Db5) (F5) (Bb5) (Ab5) (Db5)
D.S. al Coda
Coda
w/ Bass Fig. 1
Fsus4 Bb Absus4 Db
w/ Bass Fig. 1
Fsus4 Bb Absus4 Db
- to, my li - bi - do, a de - ni - al, a de - ni - al, a de - ni -
Freely
Fsus4 Bb Absus4 Db F5
- al, a de - ni - al, a de - ni - al!

Smoke on the Water

Words and Music by Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice



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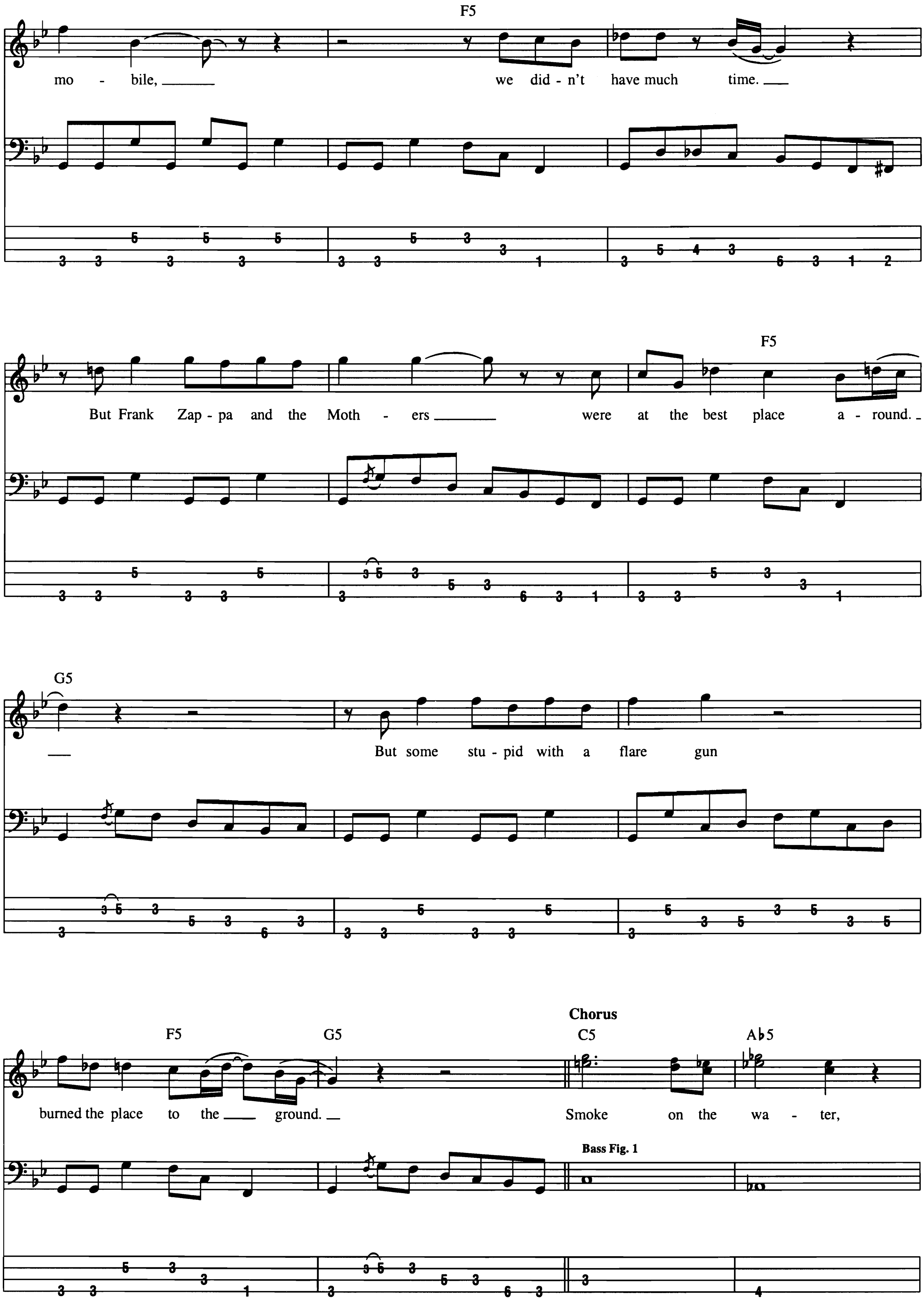
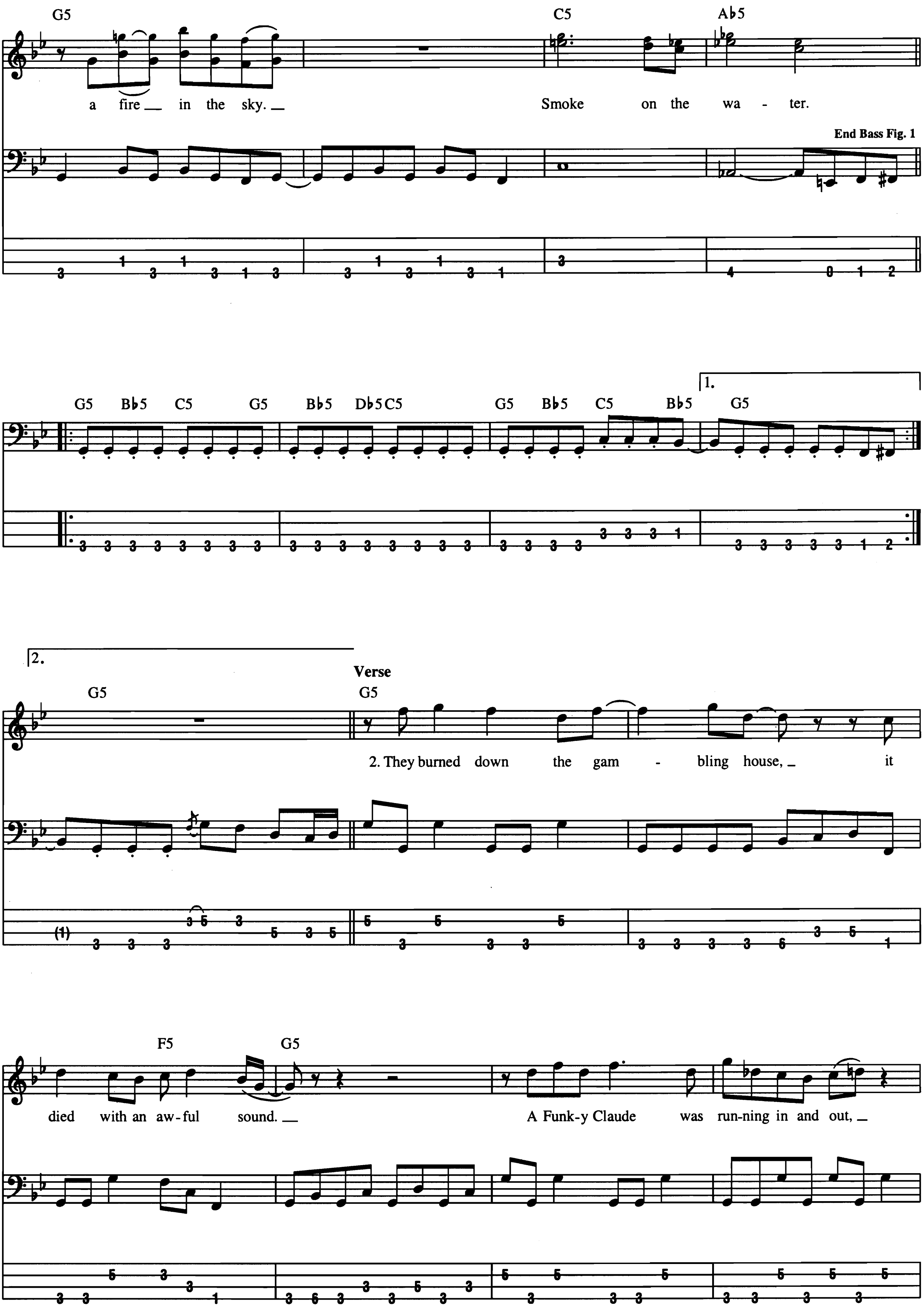
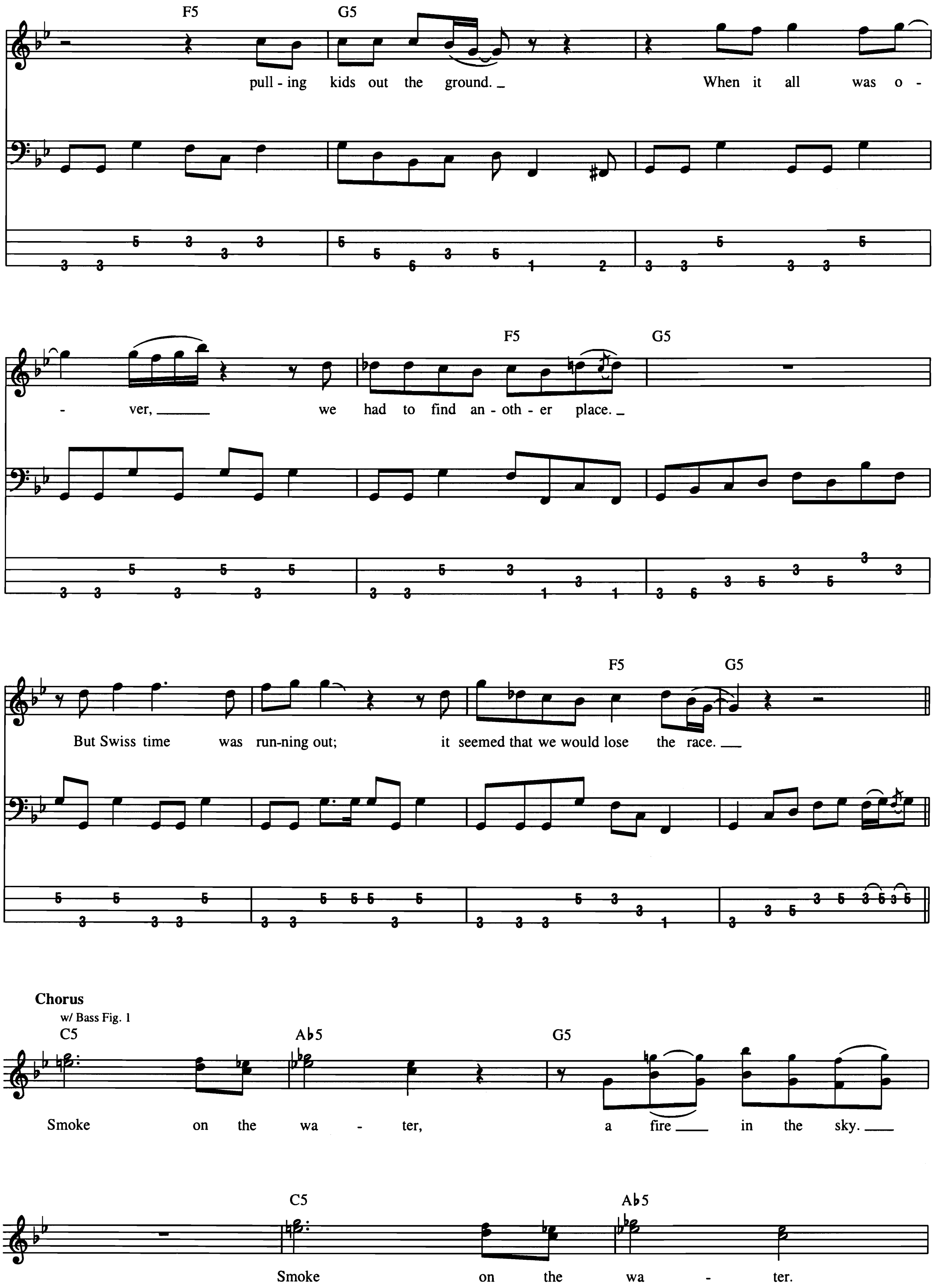
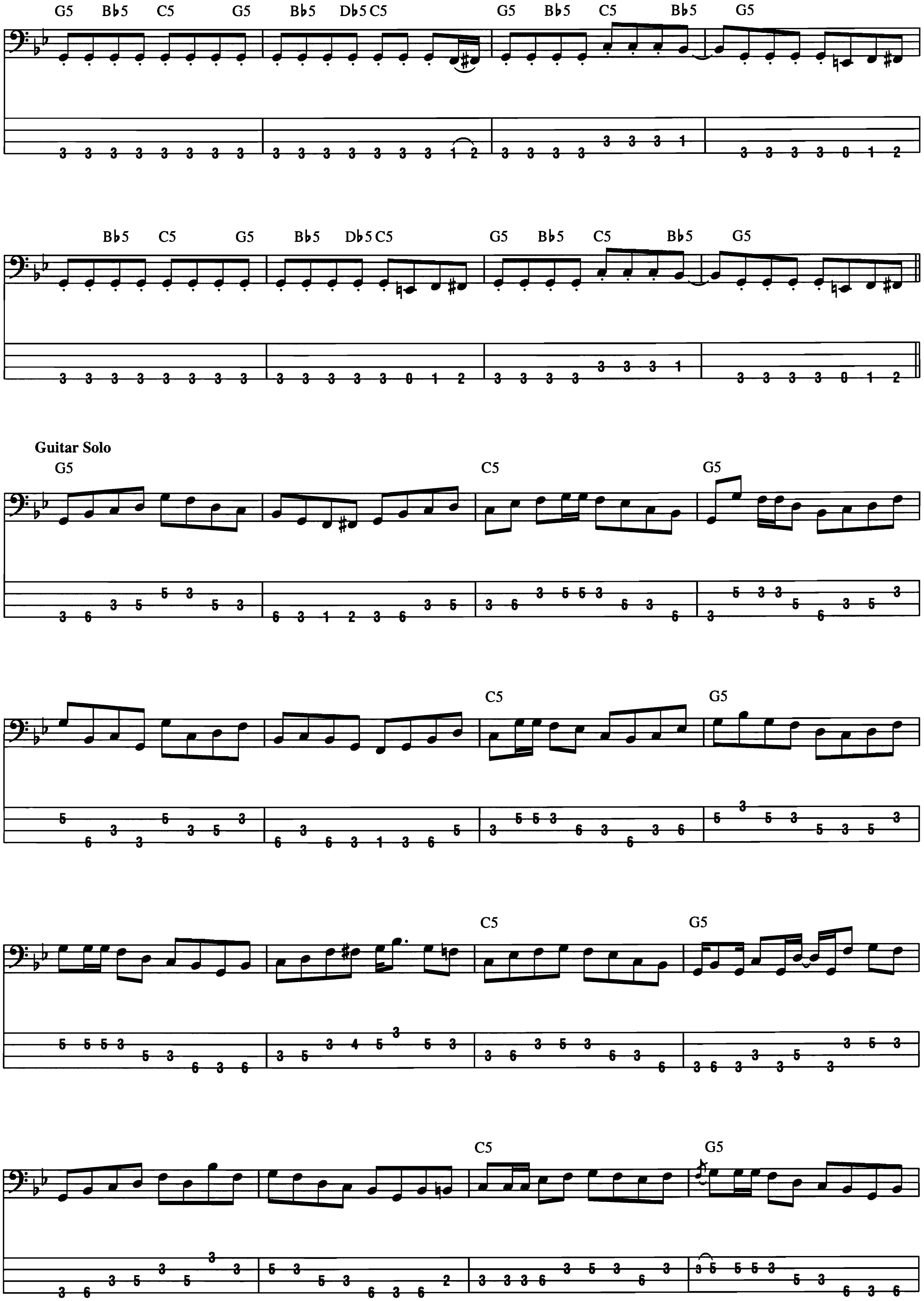
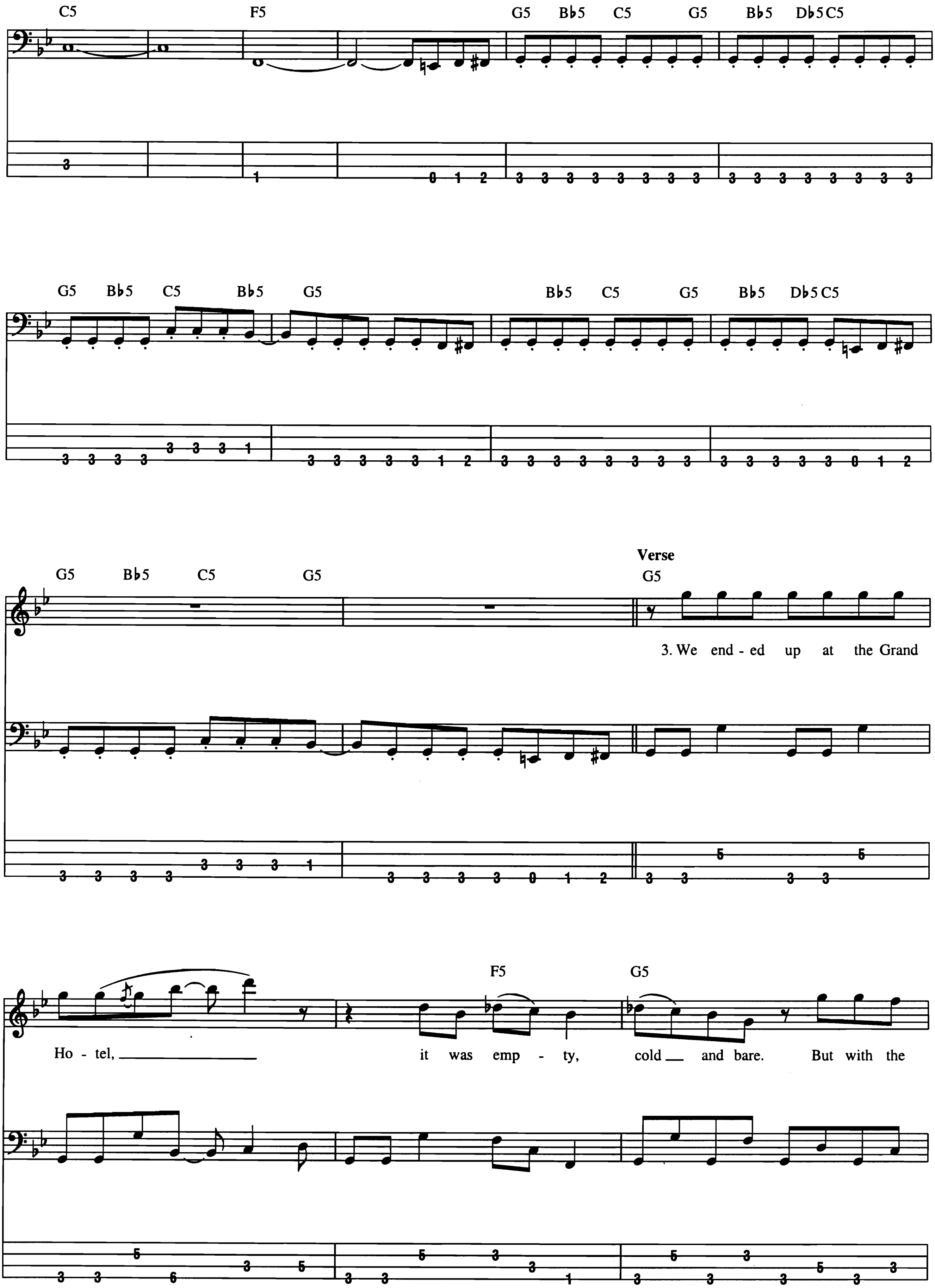
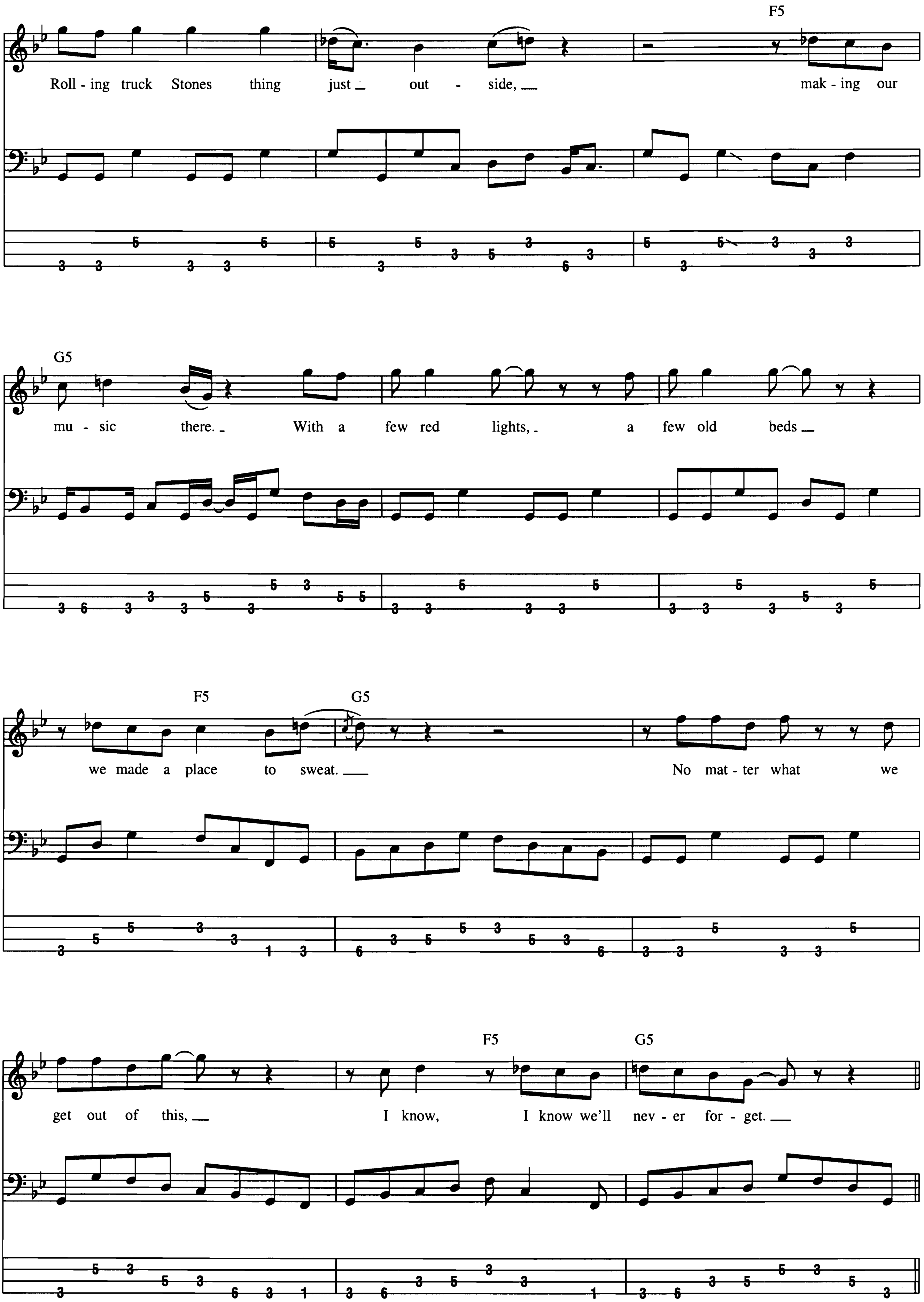

F5
mo - bile, we did - n't have much time.
But Frank Zap - pa and the Moth - ers were at the best place a - round.
F5
G5
But some stu - pid with a flare gun
burned the place to the ground.
F5
G5
Chorus
C5
A♭5
Smoke on the wa - ter,
Bass Fig. 1

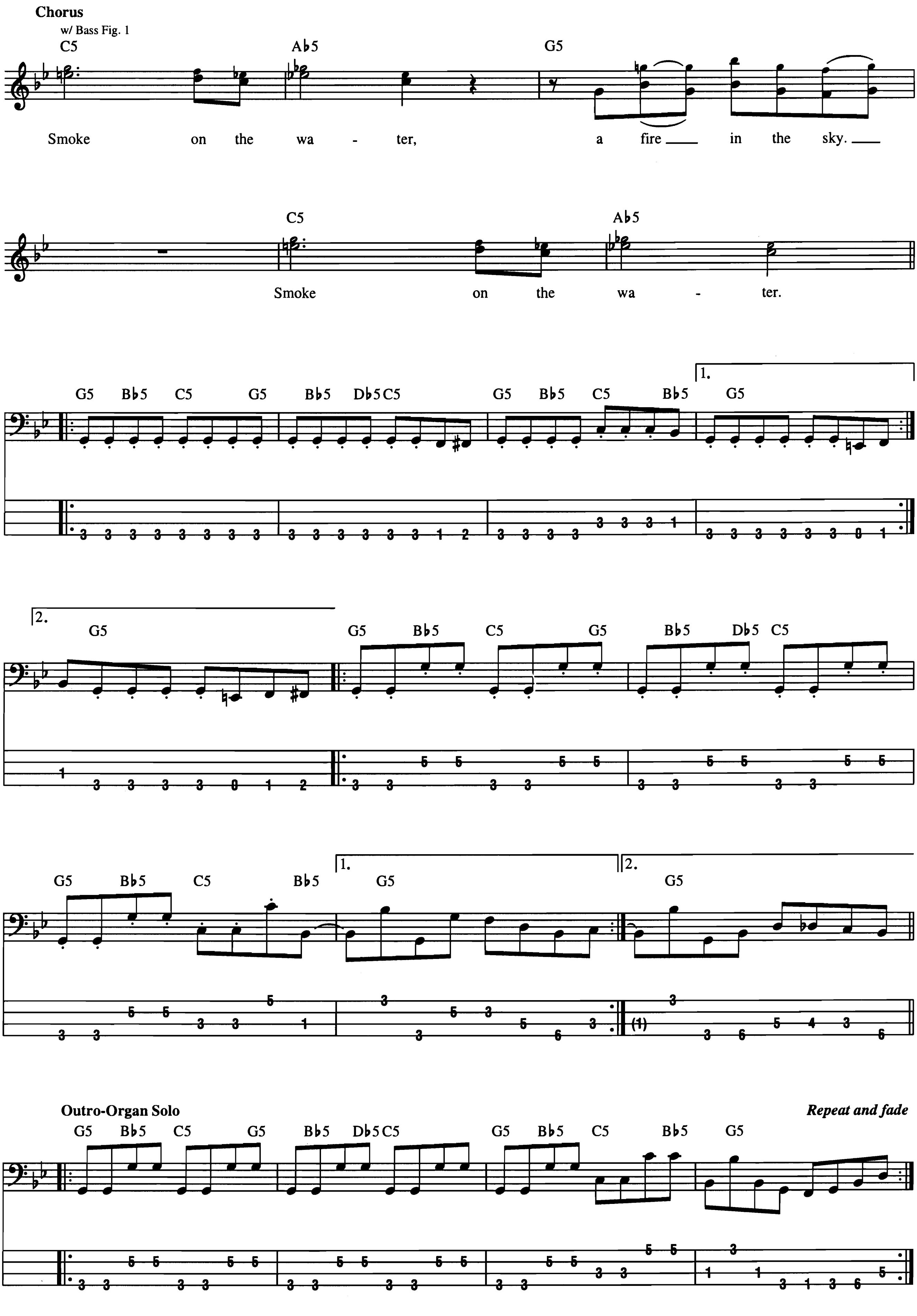

G5 C5 A♭5
a fire in the sky. Smoke on the water.
End Bass Fig. 1
G5 B♭5 C5 G5 B♭5 D♭5 C5 G5 B♭5 C5 B♭5
1.
G5
2.
G5
Verse
G5
2. They burned down the gam - bling house, it
F5 G5
died with an aw-ful sound.
A Funk-y Claude was run-ning in and out,


F5 G5
pull - ing kids out the ground. _
When it all was o -
F5 G5
- ver, _______ we had to find an - oth - er place. _
F5 G5
But Swiss time was run-ning out; it seemed that we would lose the race. ___
Chorus
w/ Bass Fig. 1
C5 A♭5 G5
Smoke on the wa - ter, a fire ___ in the sky. ___
C5 A♭5
Smoke on the wa - ter.


G5 Bb5 C5 G5 Bb5 Db5 C5 G5 Bb5 C5 Bb5 G5
Bb5 C5 G5 Bb5 Db5 C5 G5 Bb5 C5 Bb5 G5
Guitar Solo
G5 C5 G5
C5 G5
C5 G5
C5 G5

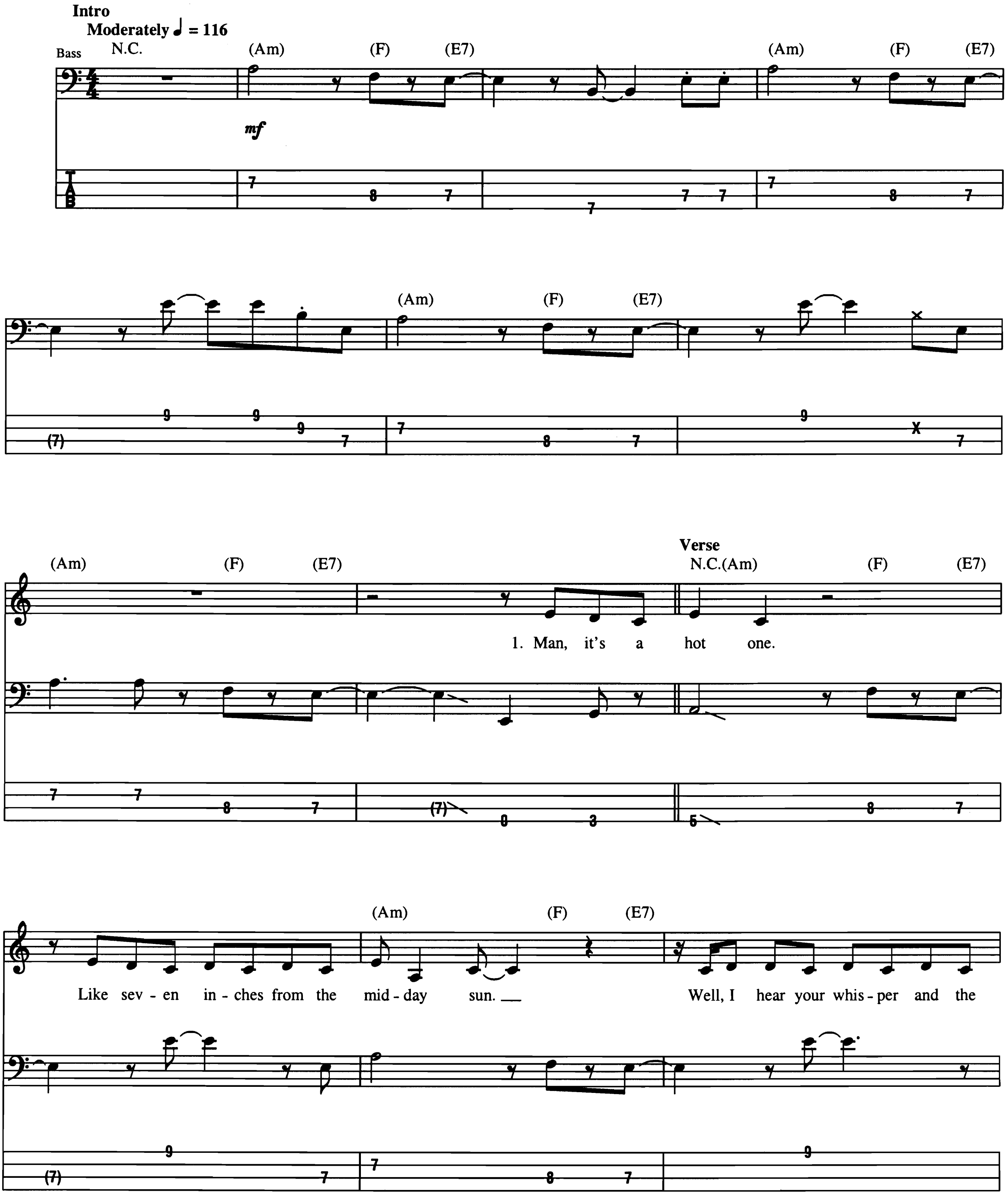

C5 F5 G5 Bb5 C5 G5 Bb5 Db5 C5
G5 Bb5 C5 Bb5 G5 Bb5 C5 G5 Bb5 Db5 C5
G5 Bb5 C5 G5
Verse
G5
3. We end - ed up at the Grand
Ho - tel,
F5 G5
it was emp - ty, cold and bare. But with the


F5
Roll - ing truck Stones thing just out - side, making our
G5
mu - sic there. With a few red lights, a few old beds
F5
G5
we made a place to sweat. No mat - ter what we
F5
G5
get out of this, I know, I know we'll nev - er for - get.


Chorus
w/ Bass Fig. 1
C5 Ab5 G5
Smoke on the wa - ter, a fire in the sky.
C5 Ab5
Smoke on the wa - ter.
G5 Bb5 C5 G5 Bb5 Db5 C5 G5 Bb5 C5 Bb5 G5
1.
2.
G5
G5 Bb5 C5 G5 Bb5 Db5 C5
G5 Bb5 C5 Bb5 G5 G5
Outro-Organ Solo
Repeat and fade
G5 Bb5 C5 G5 Bb5 Db5 C5 G5 Bb5 C5 Bb5 G5

Smooth

Words by Rob Thomas
Music by Rob Thomas and Itaal Shur



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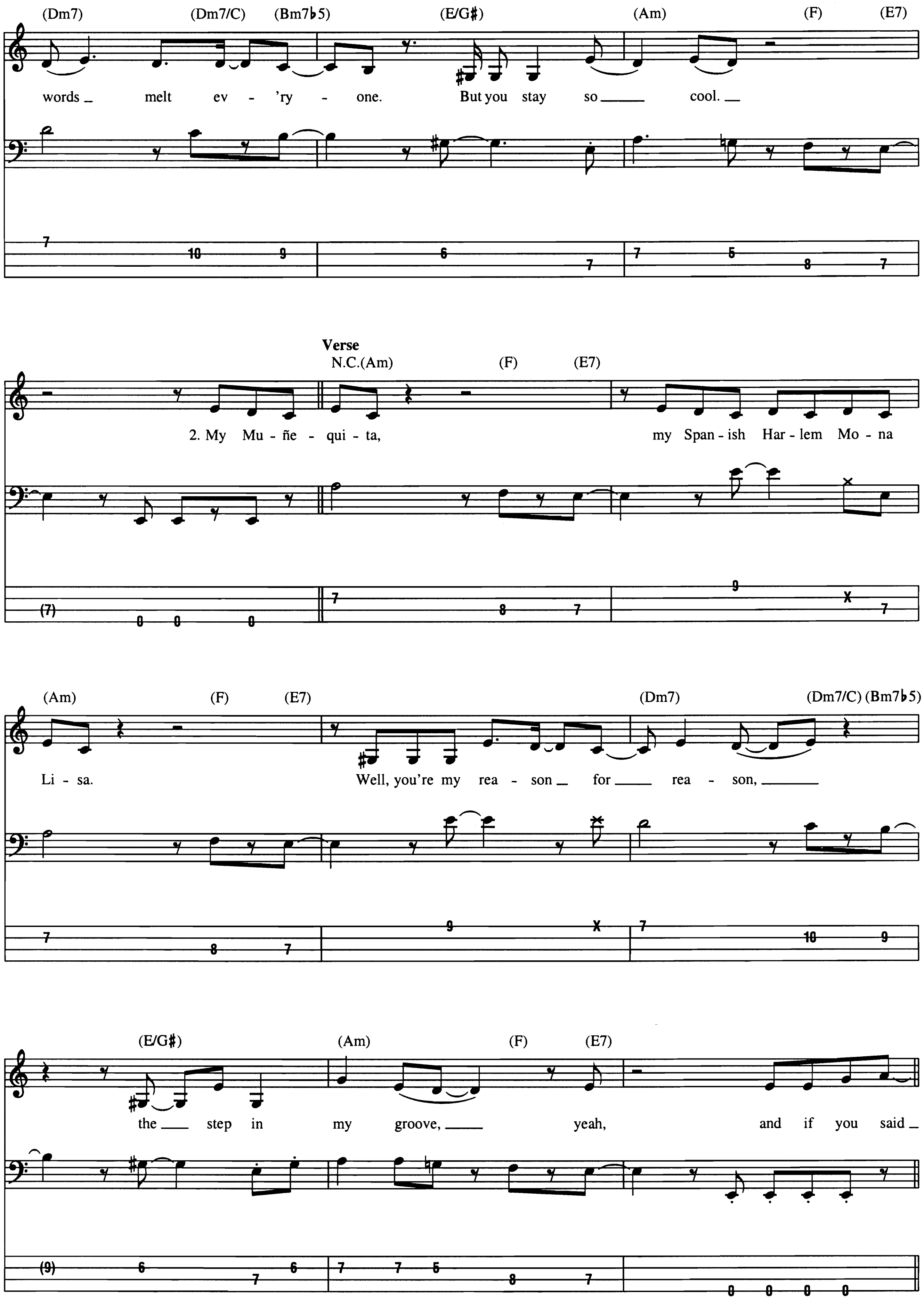
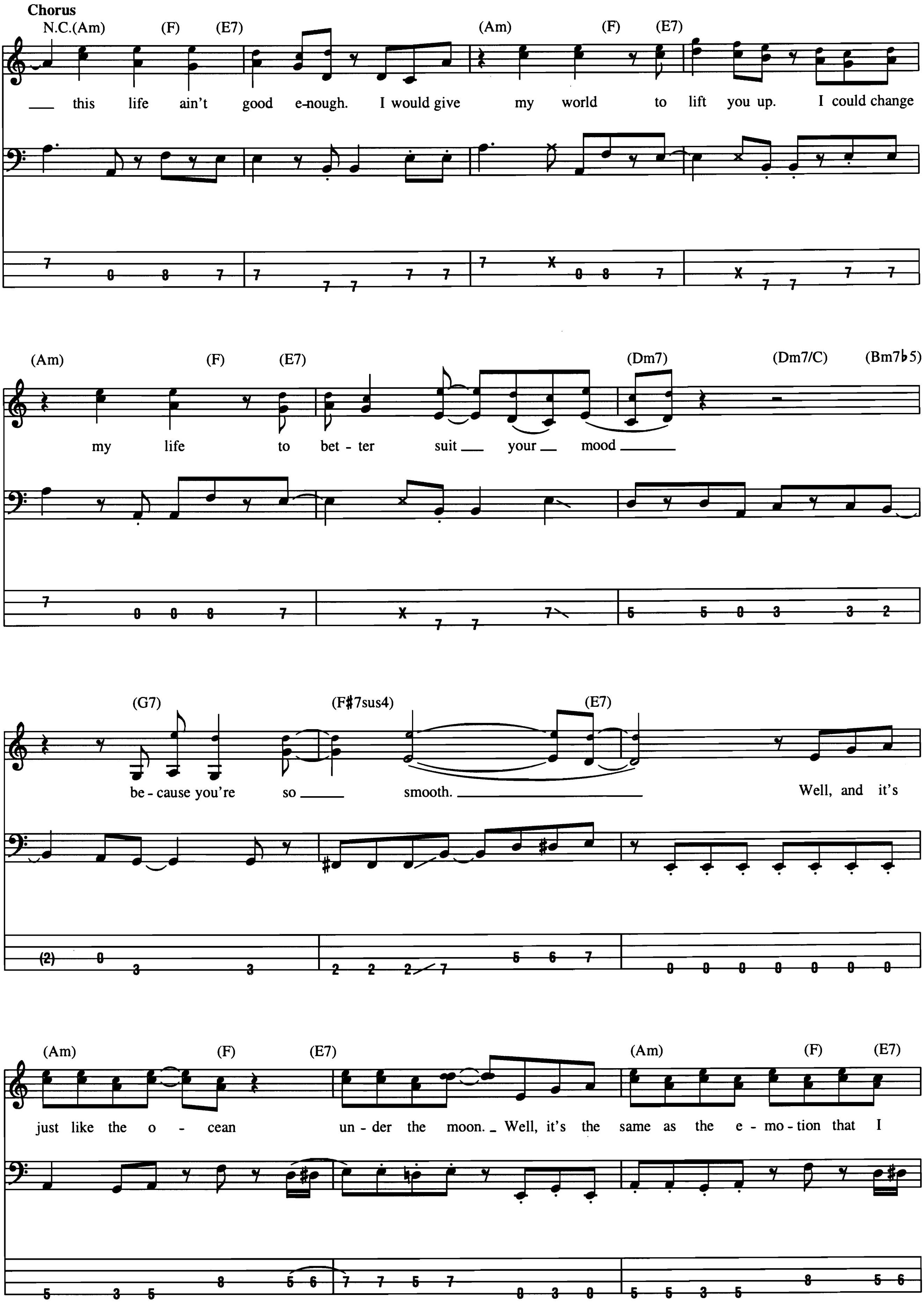
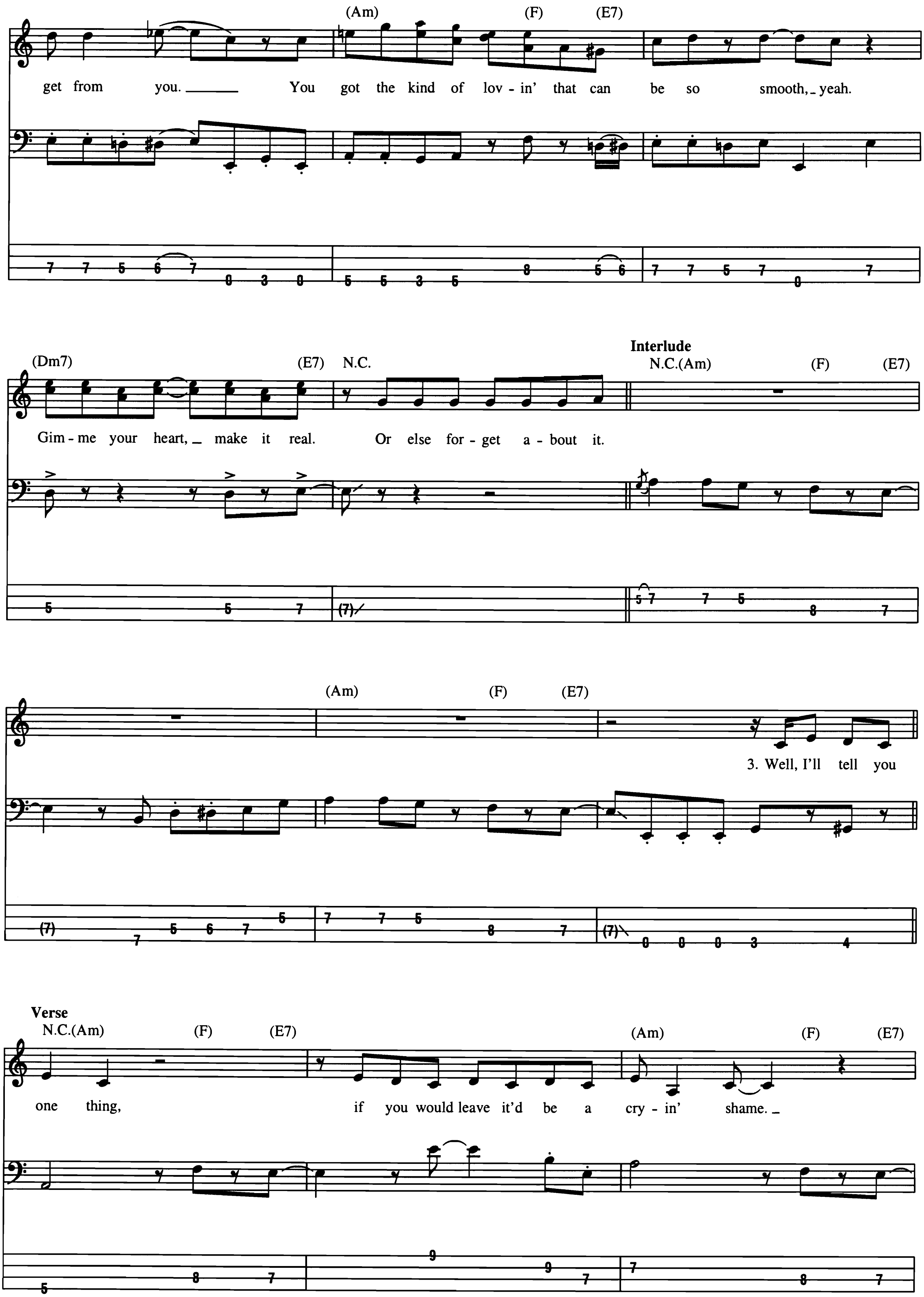
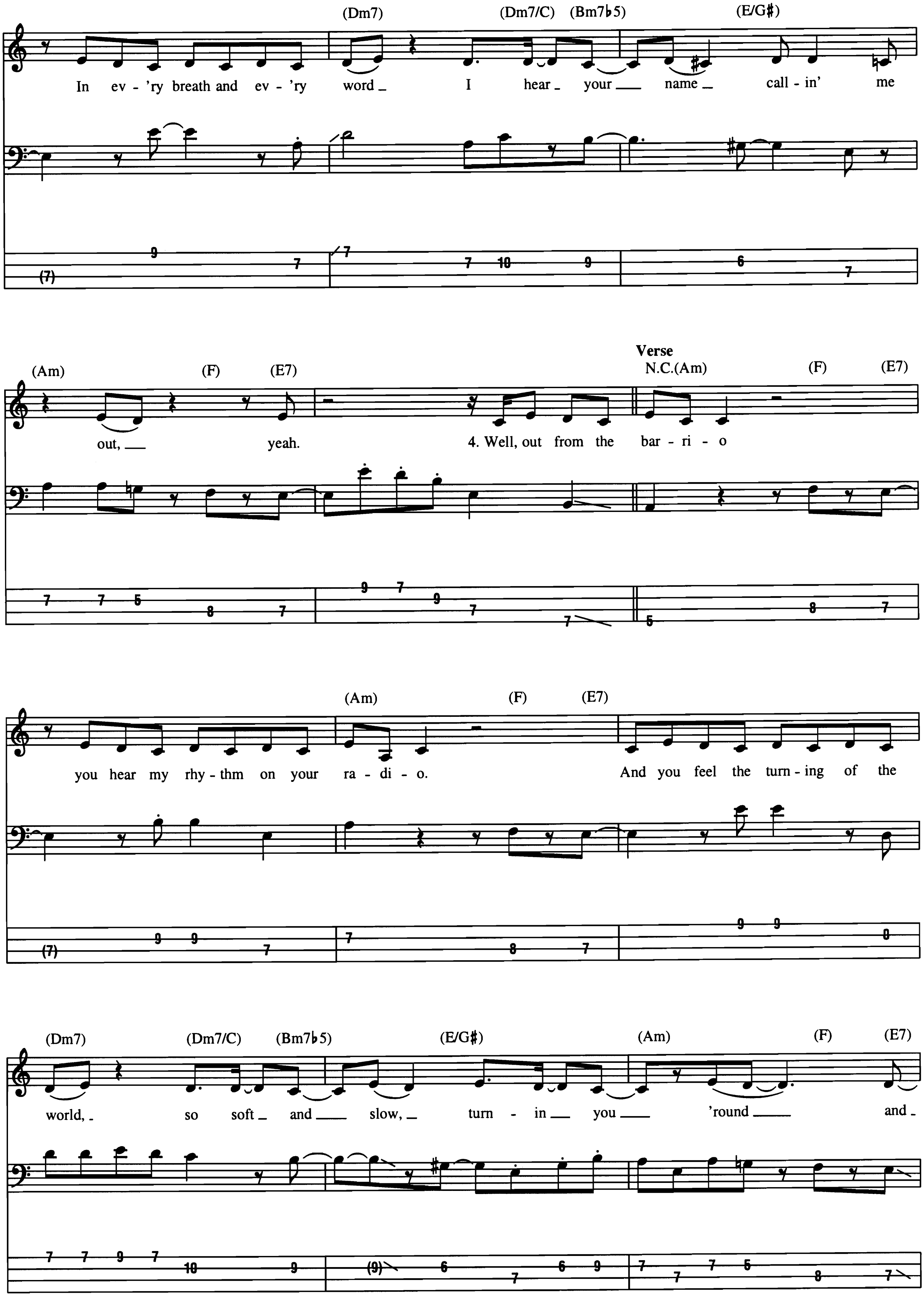
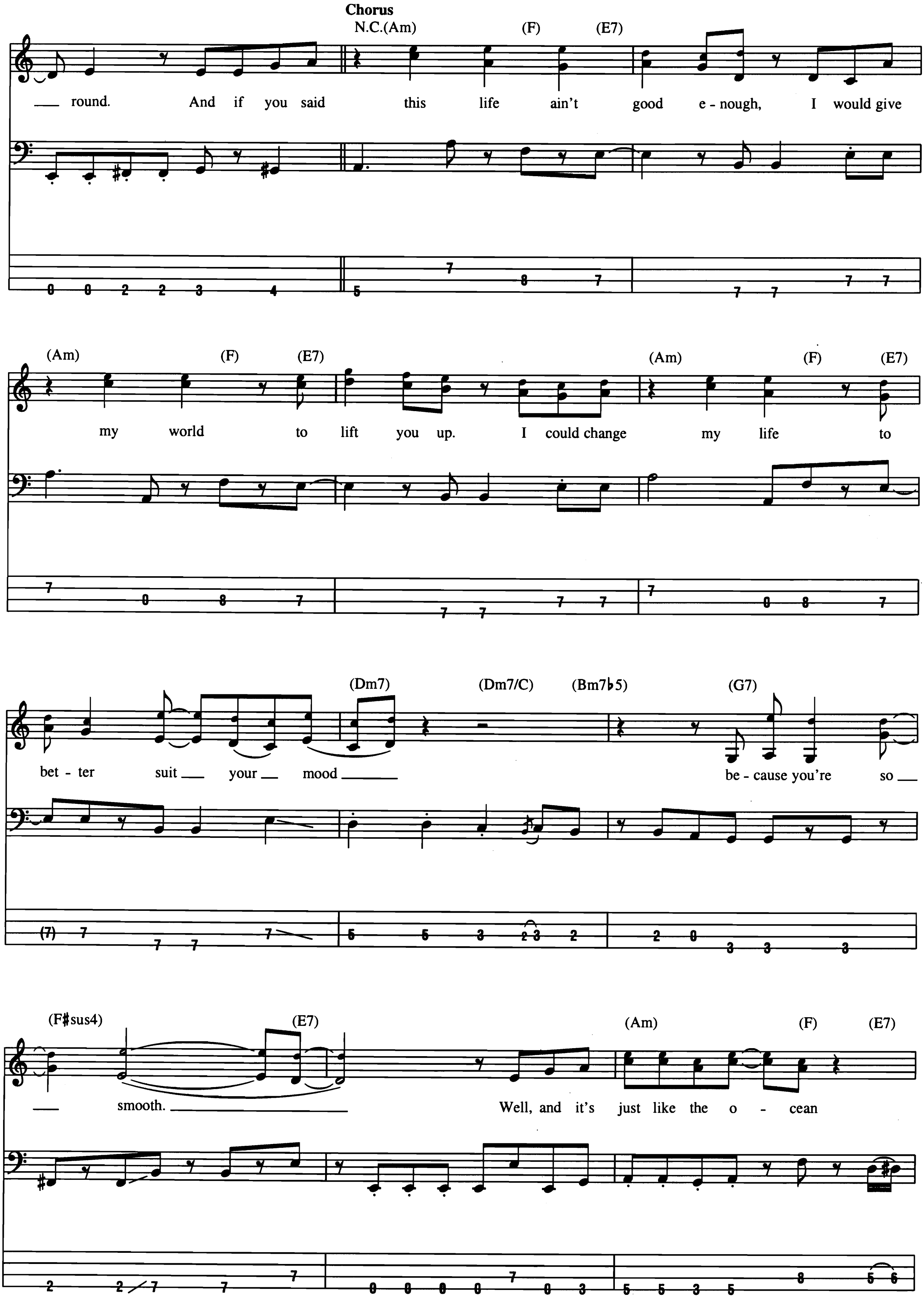
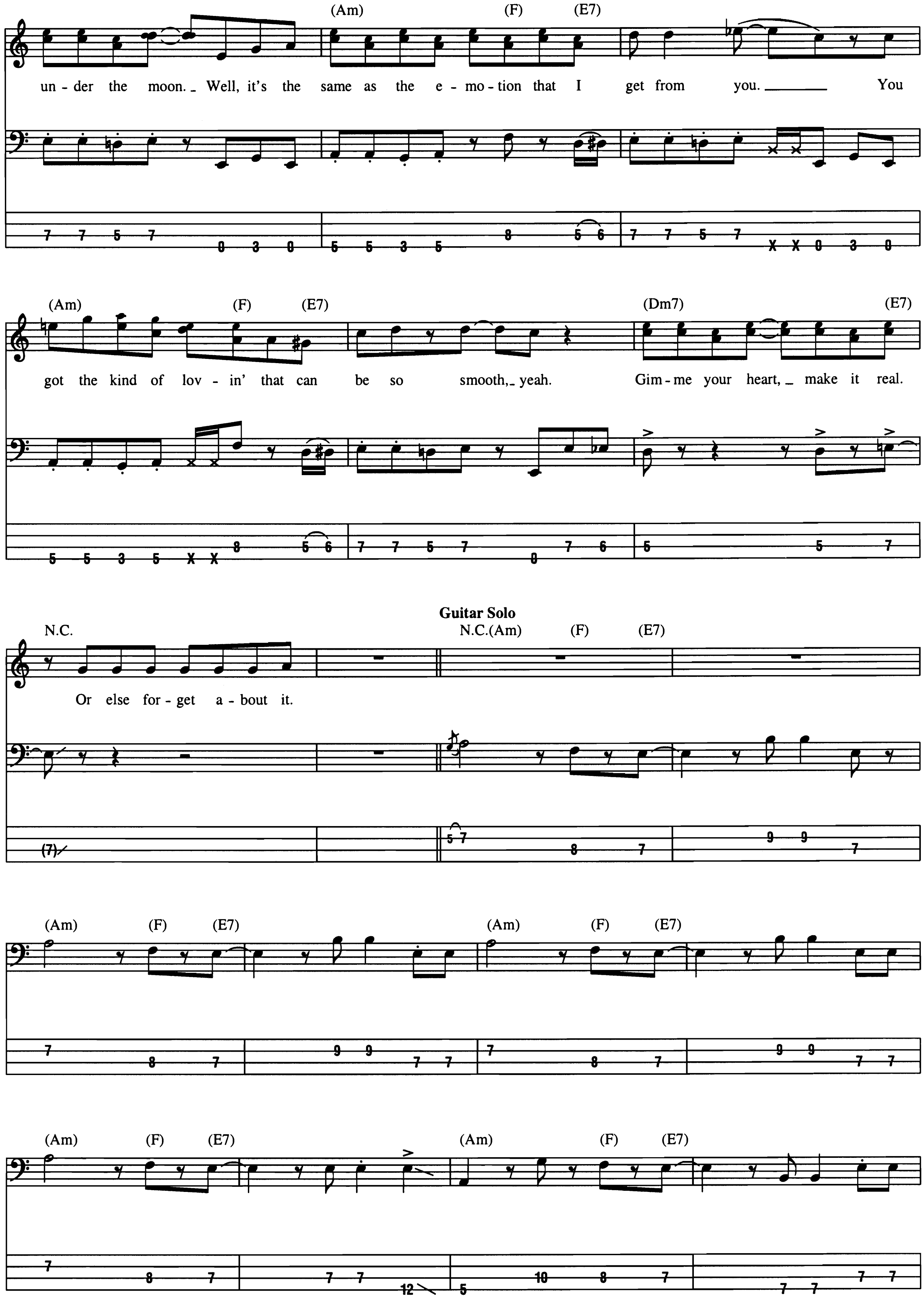

(Dm7) (Dm7/C) (Bm7♭5) (E/G♯) (Am) (F) (E7)
words melt ev - 'ry - one. But you stay so cool.
Verse
N.C.(Am) (F) (E7)
2. My Mu - ñe - qui - ta, my Span - ish Har - lem Mo - na
(Am) (F) (E7) (Dm7) (Dm7/C) (Bm7♭5)
Li - sa. Well, you're my rea - son for rea - son,
(E/G♯) (Am) (F) (E7)
the step in my groove, yeah, and if you said

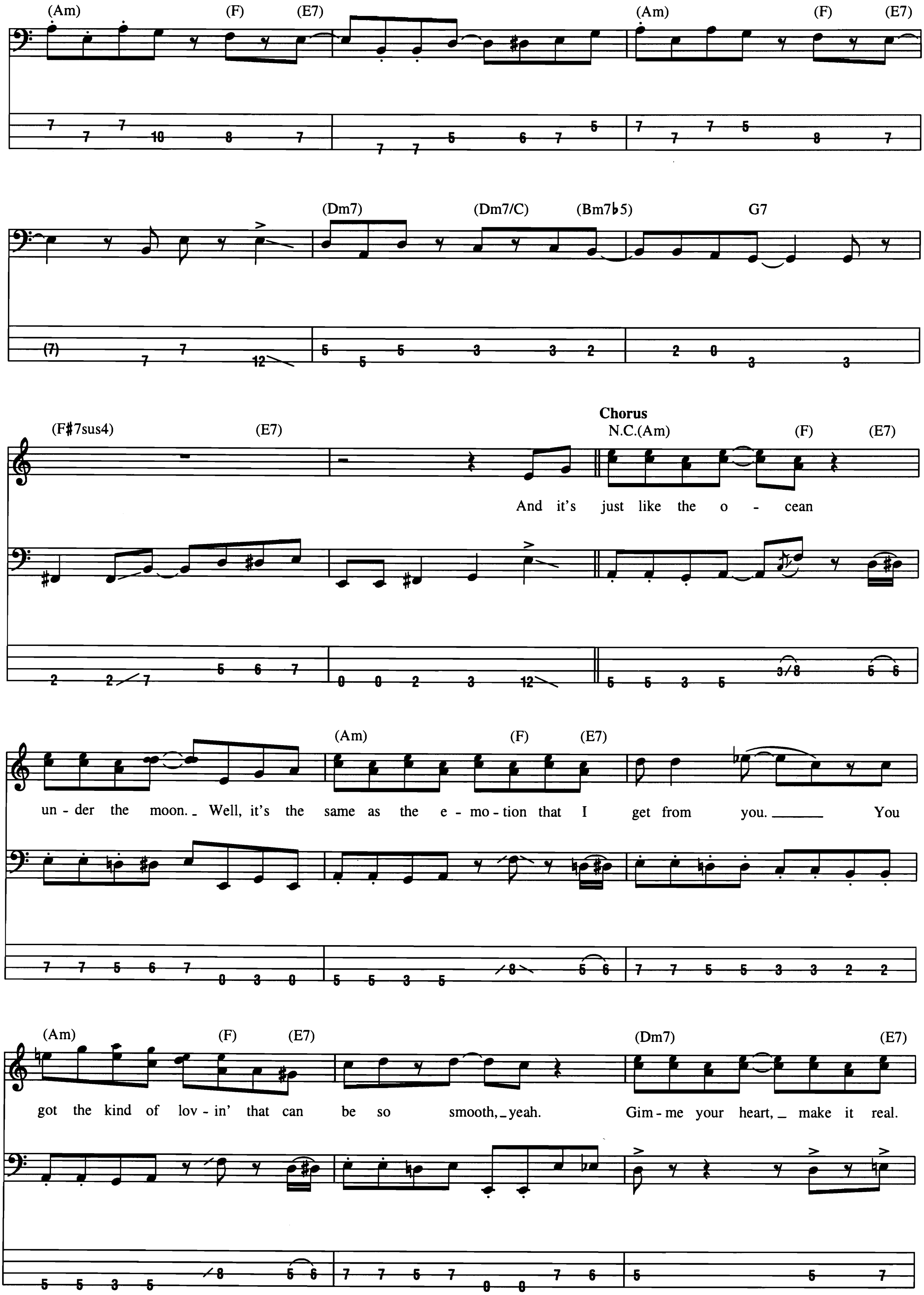

Chorus
N.C.(Am) (F) (E7) (Am) (F) (E7)
this life ain't good e-nough. I would give my world to lift you up. I could change
(Am) (F) (E7) (Dm7) (Dm7/C) (Bm7♭5)
my life to bet - ter suit your mood
(G7) (F♯7sus4) (E7)
be - cause you're so smooth. Well, and it's
(Am) (F) (E7) (Am) (F) (E7)
just like the o - cean un - der the moon. Well, it's the same as the e - mo - tion that I

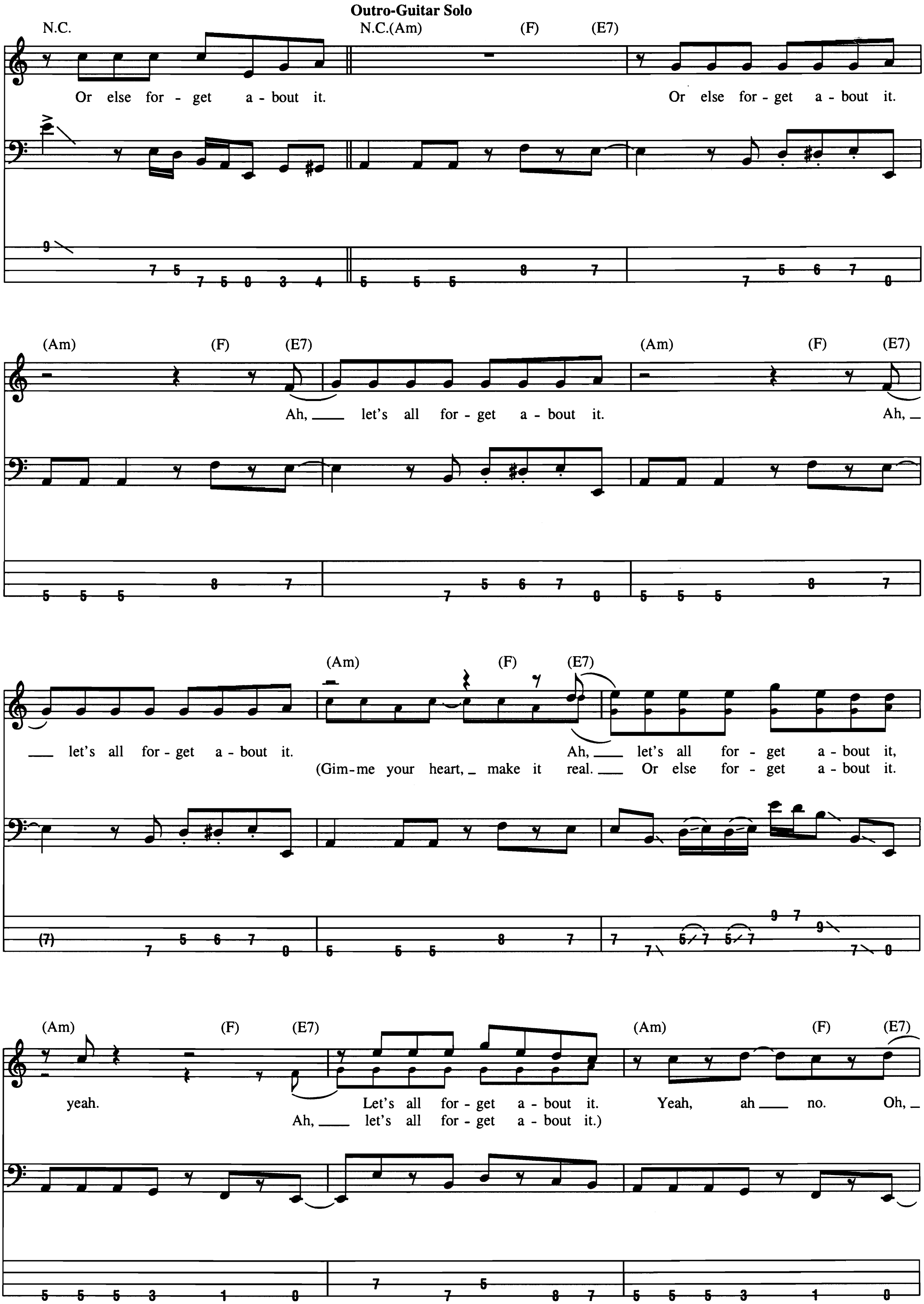

(Am) (F) (E7)
get from you. You got the kind of lov-in' that can be so smooth, yeah.
(Dm7) (E7) N.C.
Gim-me your heart, make it real. Or else for-get a-bout it.
Interlude
N.C.(Am) (F) (E7)
(Am) (F) (E7)
3. Well, I'll tell you
Verse
N.C.(Am) (F) (E7) (Am) (F) (E7)
one thing, if you would leave it'd be a cry-in' shame.

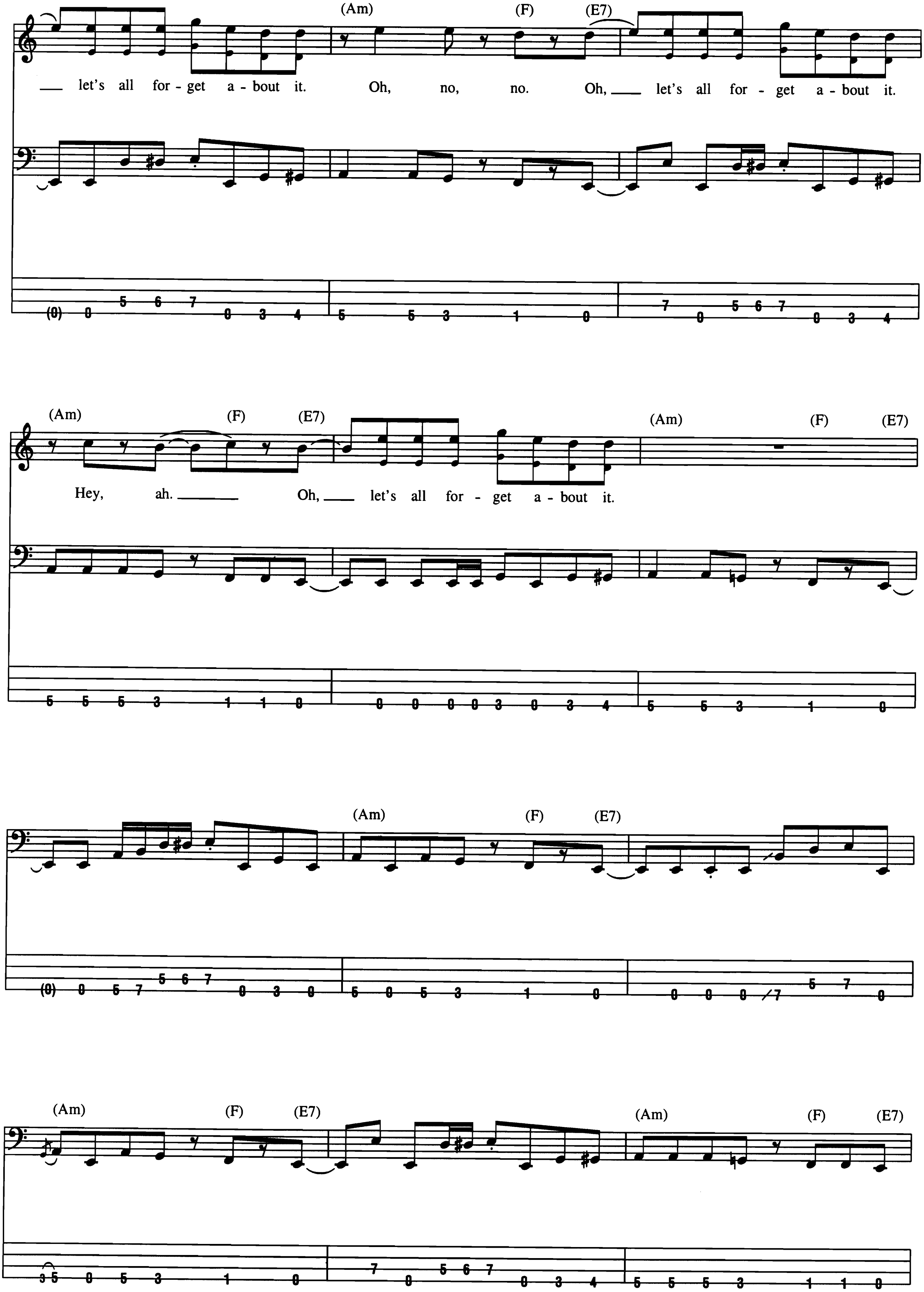

(Dm7) (Dm7/C) (Bm7♭5) (E/G♯)
In ev - 'ry breath and ev - 'ry word _ I hear _ your ___ name _ call - in' me
(Am) (F) (E7)
out, ___ yeah.
Verse
N.C.(Am) (F) (E7)
4. Well, out from the bar - ri - o
(Am) (F) (E7)
you hear my rhy - thm on your ra - di - o. And you feel the turn - ing of the
(Dm7) (Dm7/C) (Bm7♭5) (E/G♯) (Am) (F) (E7)
world, _ so soft _ and ___ slow, _ turn - in ___ you ___ 'round _____ and _

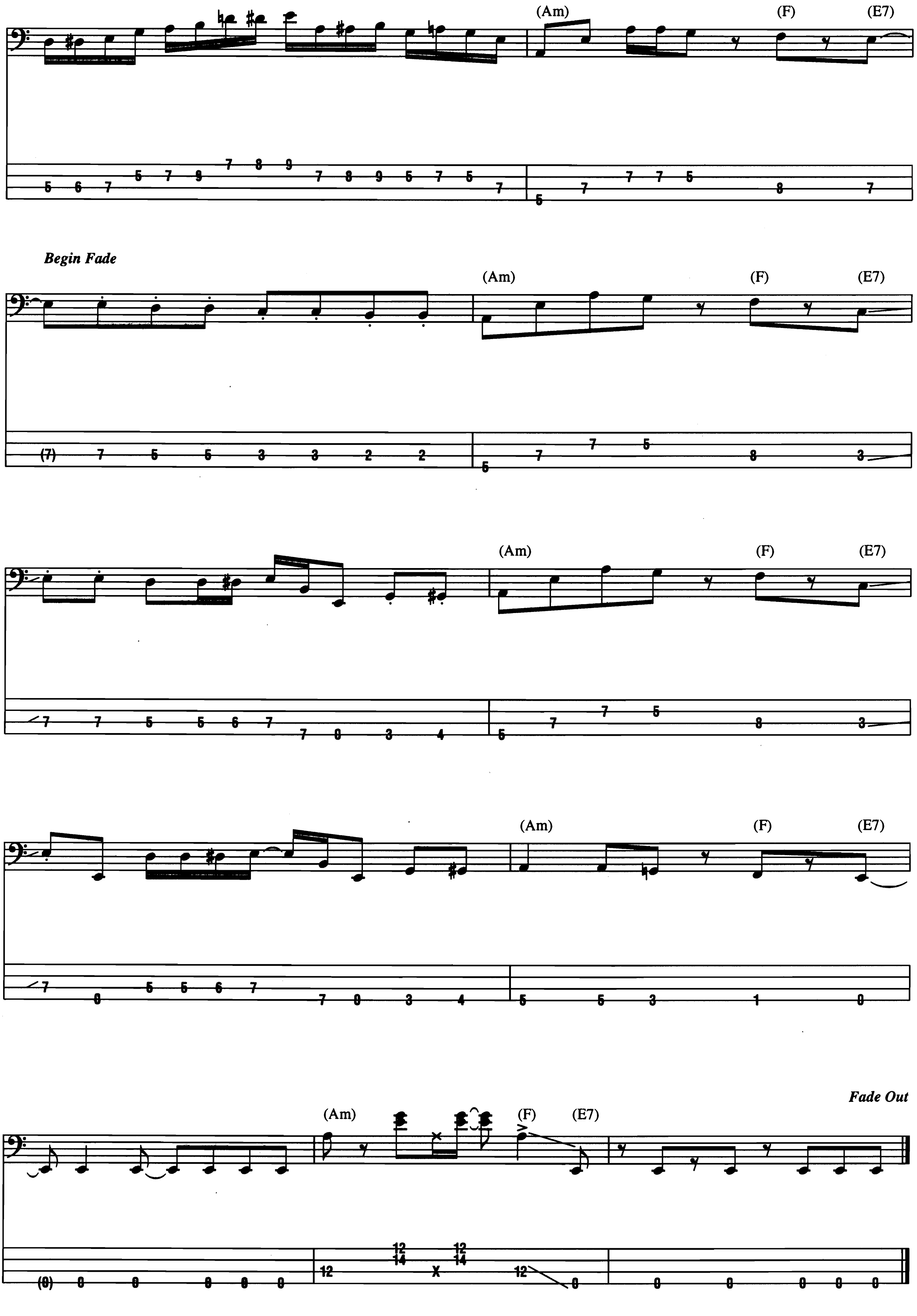

Chorus
N.C.(Am)
(F)
(E7)
round. And if you said this life ain't good e - nough, I would give
(Am) (F) (E7) (Am) (F) (E7)
my world to lift you up. I could change my life to
(Dm7) (Dm7/C) (Bm7♭5) (G7)
bet - ter suit your mood be - cause you're so
(F#sus4) (E7) (Am) (F) (E7)
smooth. Well, and it's just like the o - cean


(Am) (F) (E7)
un - der the moon. Well, it's the same as the e - mo - tion that I get from you. You
(Am) (F) (E7) (Dm7) (E7)
got the kind of lov - in' that can be so smooth, yeah. Gim - me your heart, make it real.
Guitar Solo
N.C. N.C.(Am) (F) (E7)
Or else for - get a - bout it.
(Am) (F) (E7) (Am) (F) (E7)
(Am) (F) (E7) (Am) (F) (E7)


(Am) (F) (E7) (Am) (F) (E7)
(Dm7) (Dm7/C) (Bm7♭5) G7
(F#7sus4) (E7)
Chorus
N.C.(Am) (F) (E7)
And it's just like the o - cean
(Am) (F) (E7)
un - der the moon. Well, it's the same as the e - mo - tion that I get from you. You
(Am) (F) (E7) (Dm7) (E7)
got the kind of lov - in' that can be so smooth, yeah. Gim - me your heart, make it real.

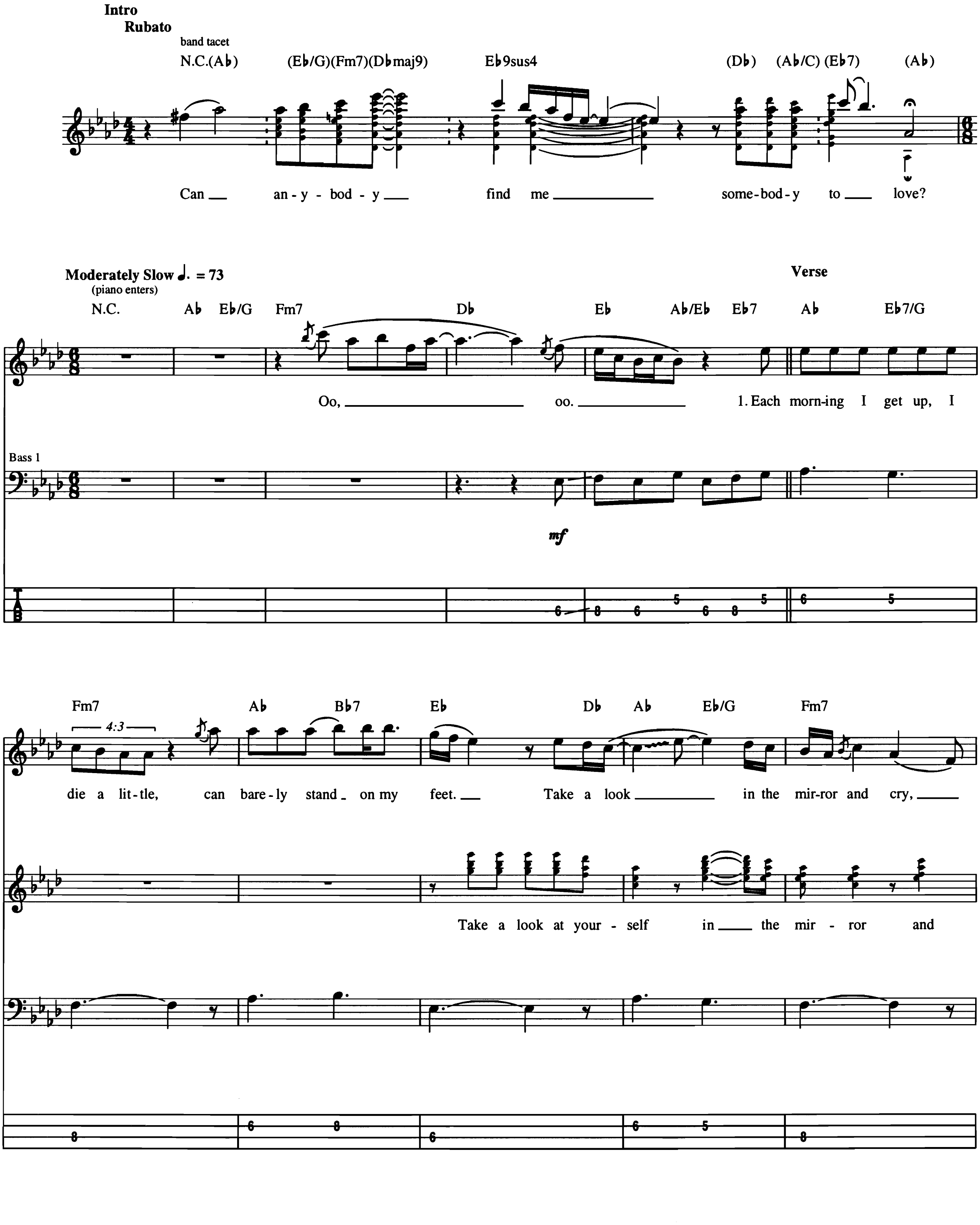

Outro-Guitar Solo
N.C.
N.C.(Am)
(F)
(E7)
Or else for - get a - bout it.
Or else for - get a - bout it.
(Am)
(F)
(E7)
Ah, let's all for - get a - bout it.
Ah, let's all for - get a - bout it.
(Gim-me your heart, make it real. Or else for - get a - bout it.
Ah, let's all for - get a - bout it,
yeah.
Let's all for - get a - bout it.
Ah, let's all for - get a - bout it.)
Yeah, ah no. Oh,


(Am)
(F)
(E7)
let's all for - get a - bout it. Oh, no, no. Oh, let's all for - get a - bout it.
(Am)
(F)
(E7)
(Am)
(F)
(E7)
Hey, ah. Oh, let's all for - get a - bout it.
(Am)
(F)
(E7)
(Am)
(F)
(E7)
(Am)
(F)
(E7)


(Am)
(F)
(E7)
Begin Fade
(Am)
(F)
(E7)
(Am)
(F)
(E7)
(Am)
(F)
(E7)
Fade Out
(Am)
(F)
(E7)

Somebody to Love

Words and Music by Freddie Mercury



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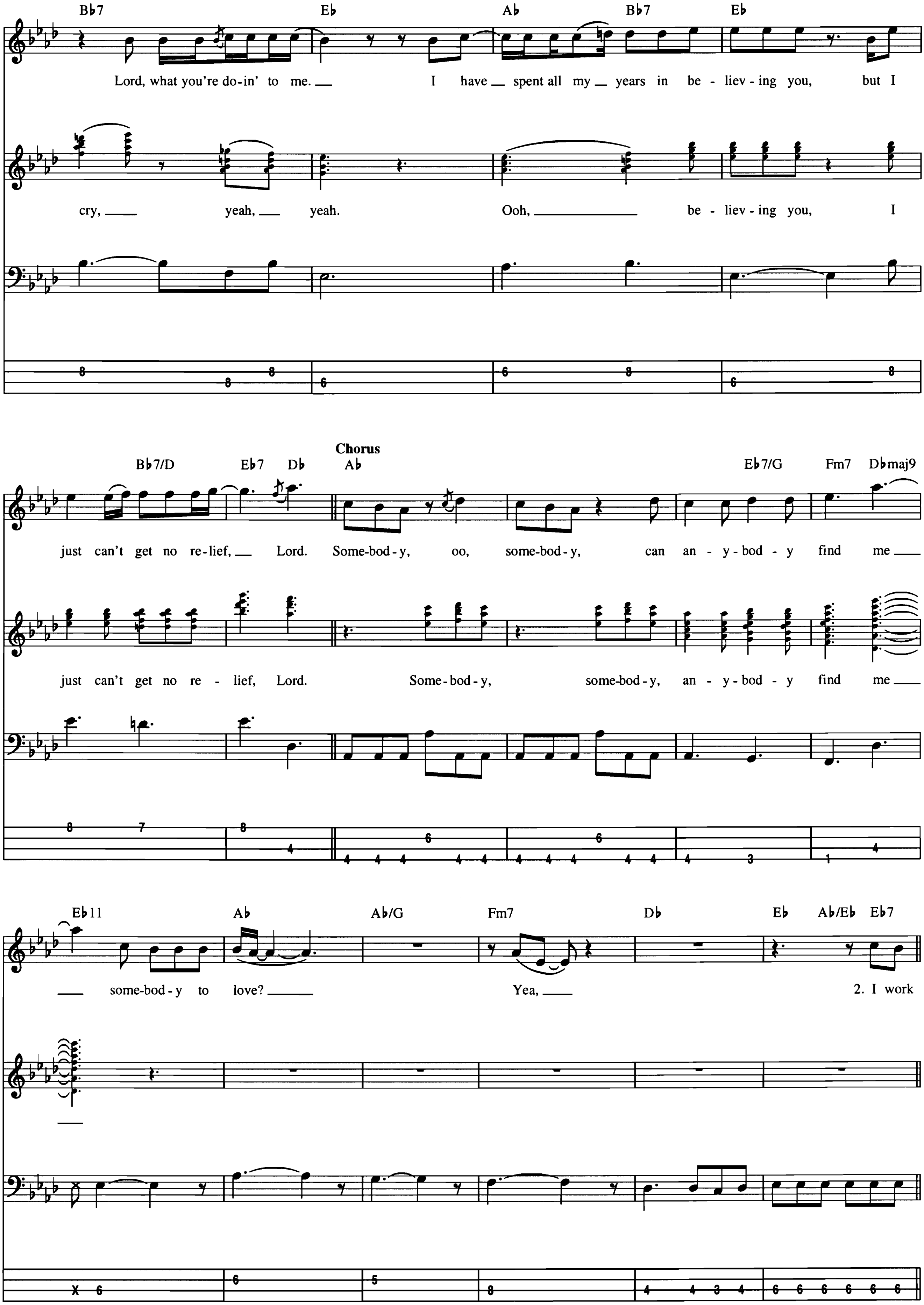
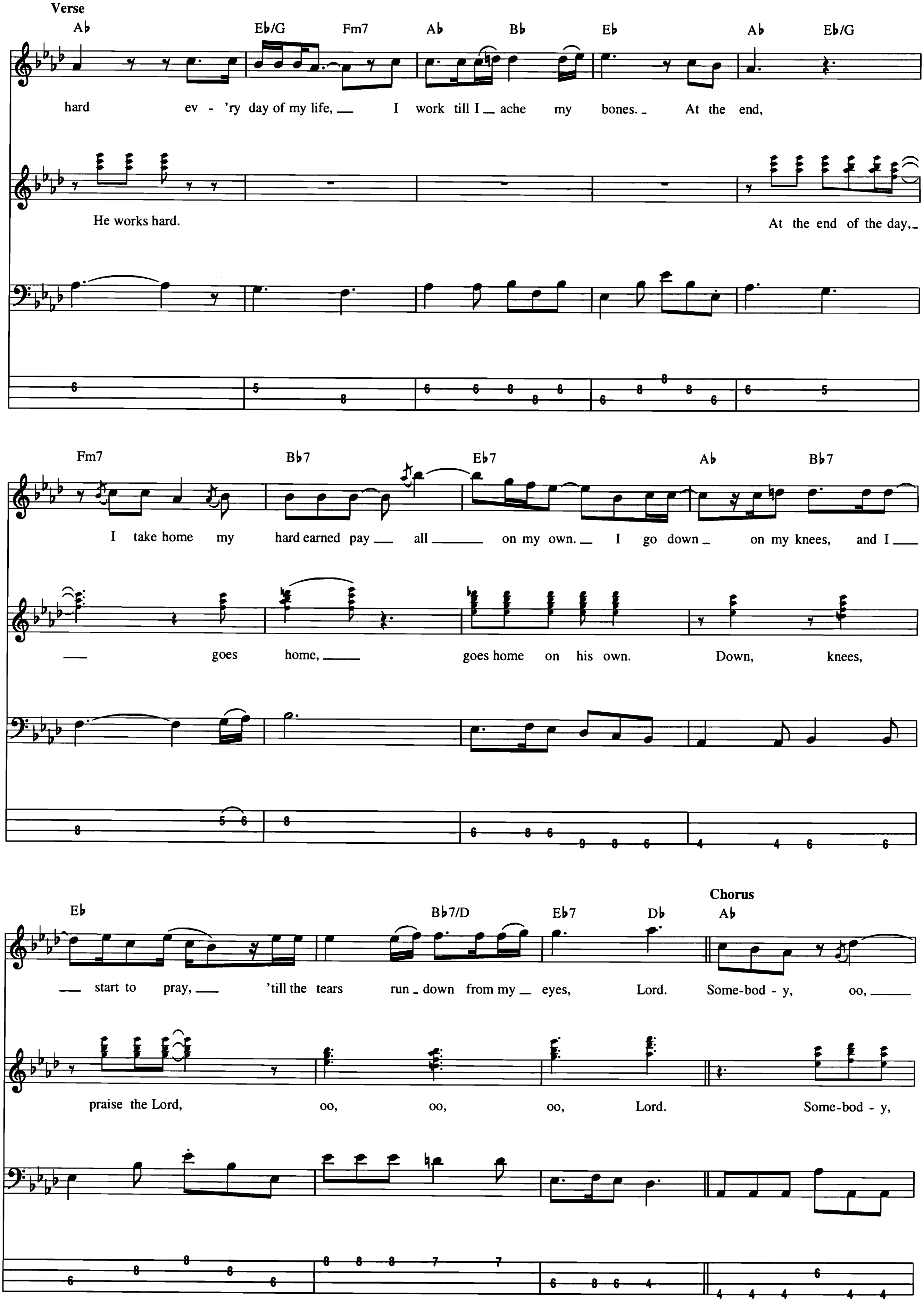
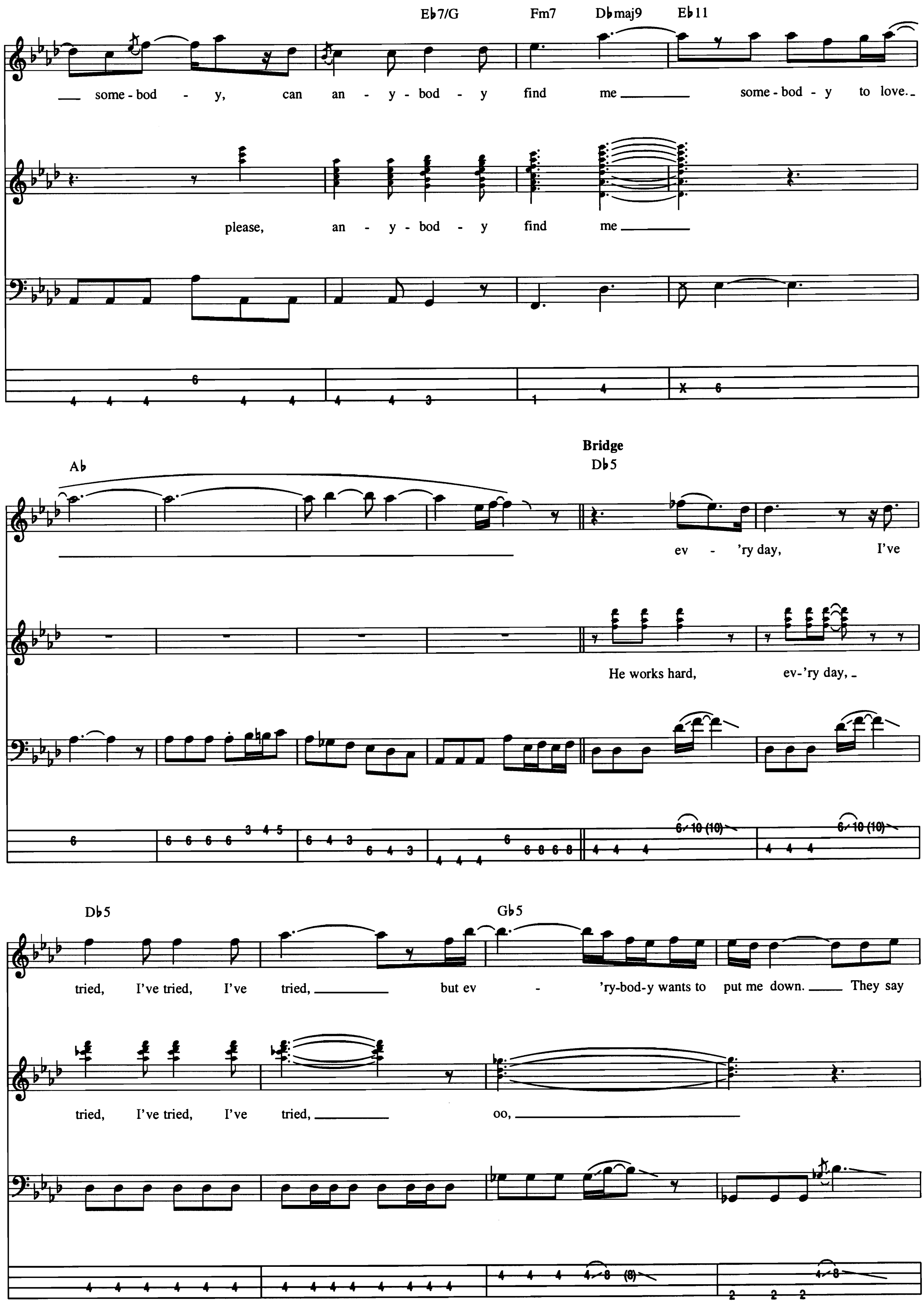
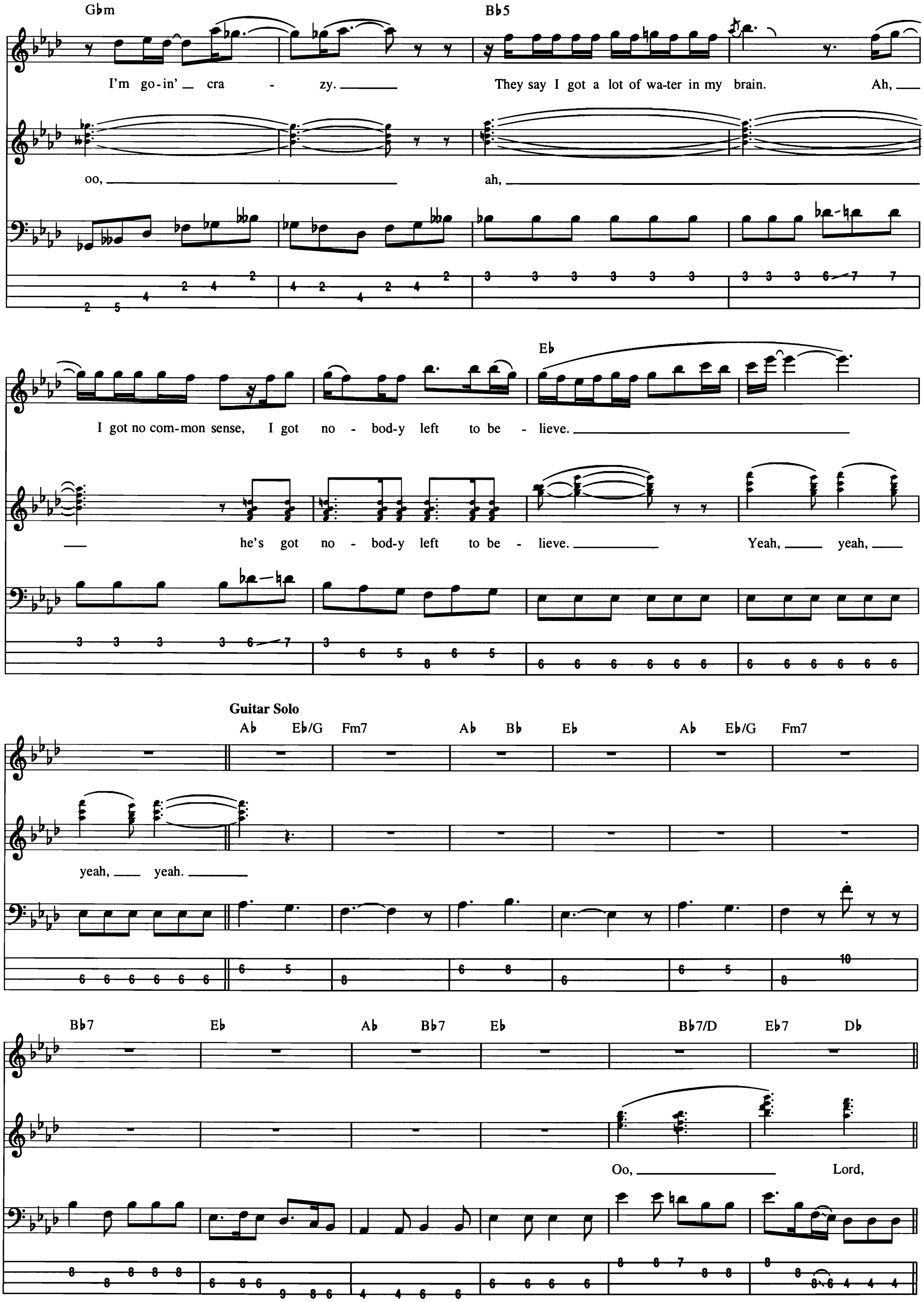
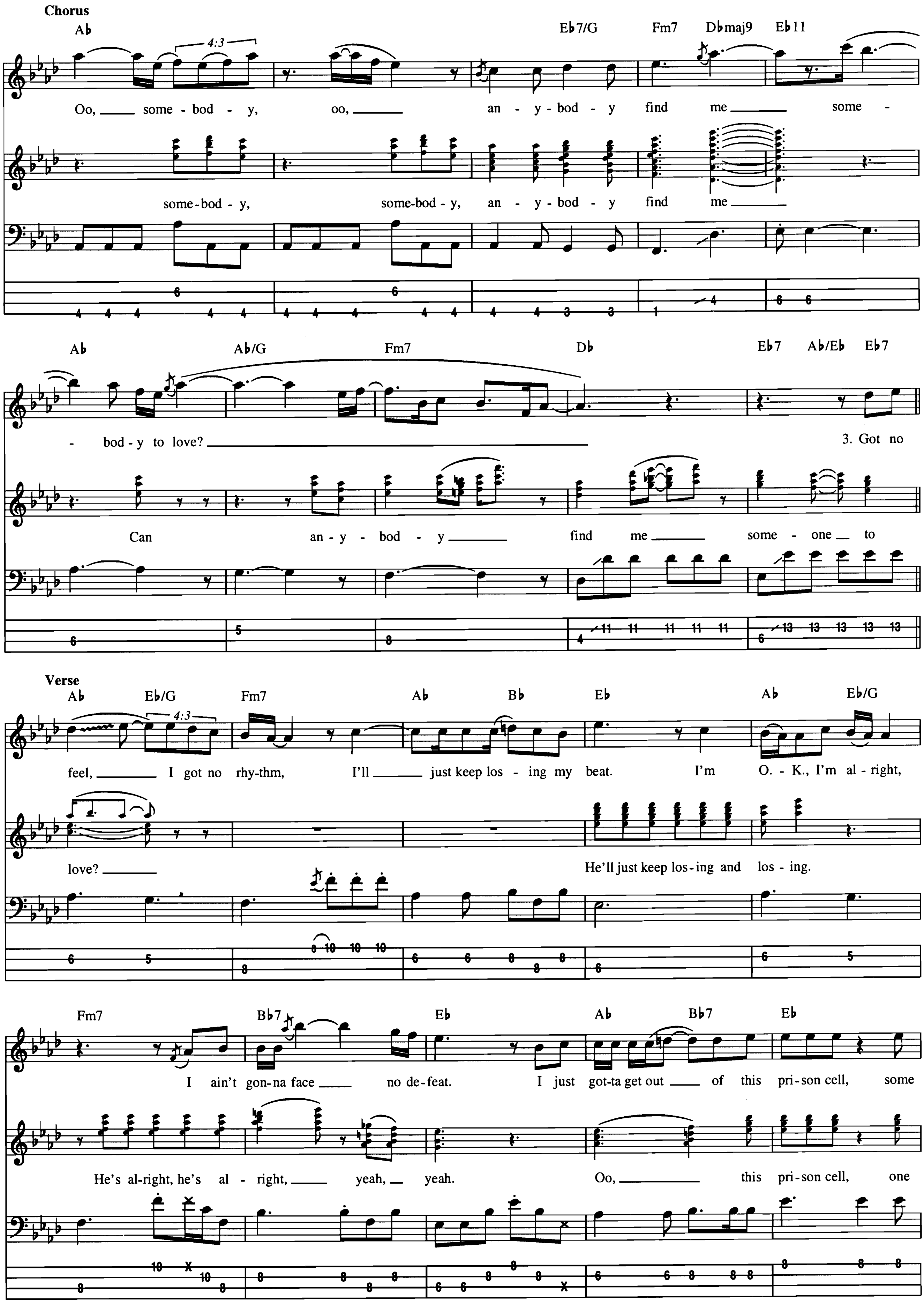

Bb7 Eb Ab Bb7 Eb
Lord, what you're do-in' to me. I have spent all my years in be - liev - ing you, but I
cry, yeah, yeah. Ooh, be - liev - ing you, I
8 8 8 6 6 8 6 8
Bb7/D Eb7 Db
Chorus
Ab Eb7/G Fm7 Dbmaj9
just can't get no re-lief, Lord. Some-bod - y, oo, some-bod - y, can an - y-bod - y find me
just can't get no re - lief, Lord. Some-bod - y, some-bod - y, an - y-bod - y find me
8 7 8 4 6 4 4 4 4 4 6 4 4 4 4 4 4 3 1 4
Eb11 Ab Ab/G Fm7 Db Eb Ab/Eb Eb7
some-bod - y to love? Yea, 2. I work
X 6 6 5 8 4 4 3 4 6 6 6 6 6 6


Verse
Ab Eb/G Fm7 Ab Bb Eb Ab Eb/G
hard ev - 'ry day of my life, I work till I ache my bones. At the end,
He works hard.
At the end of the day,
Fm7 Bb7 Eb7 Ab Bb7
I take home my hard earned pay all on my own. I go down on my knees, and I
goes home, goes home on his own. Down, knees,
Eb Bb7/D Eb7 Db
Chorus
Ab
start to pray, 'till the tears run down from my eyes, Lord. Some-bod - y, oo,
praise the Lord, oo, oo, oo, Lord. Some-bod - y,

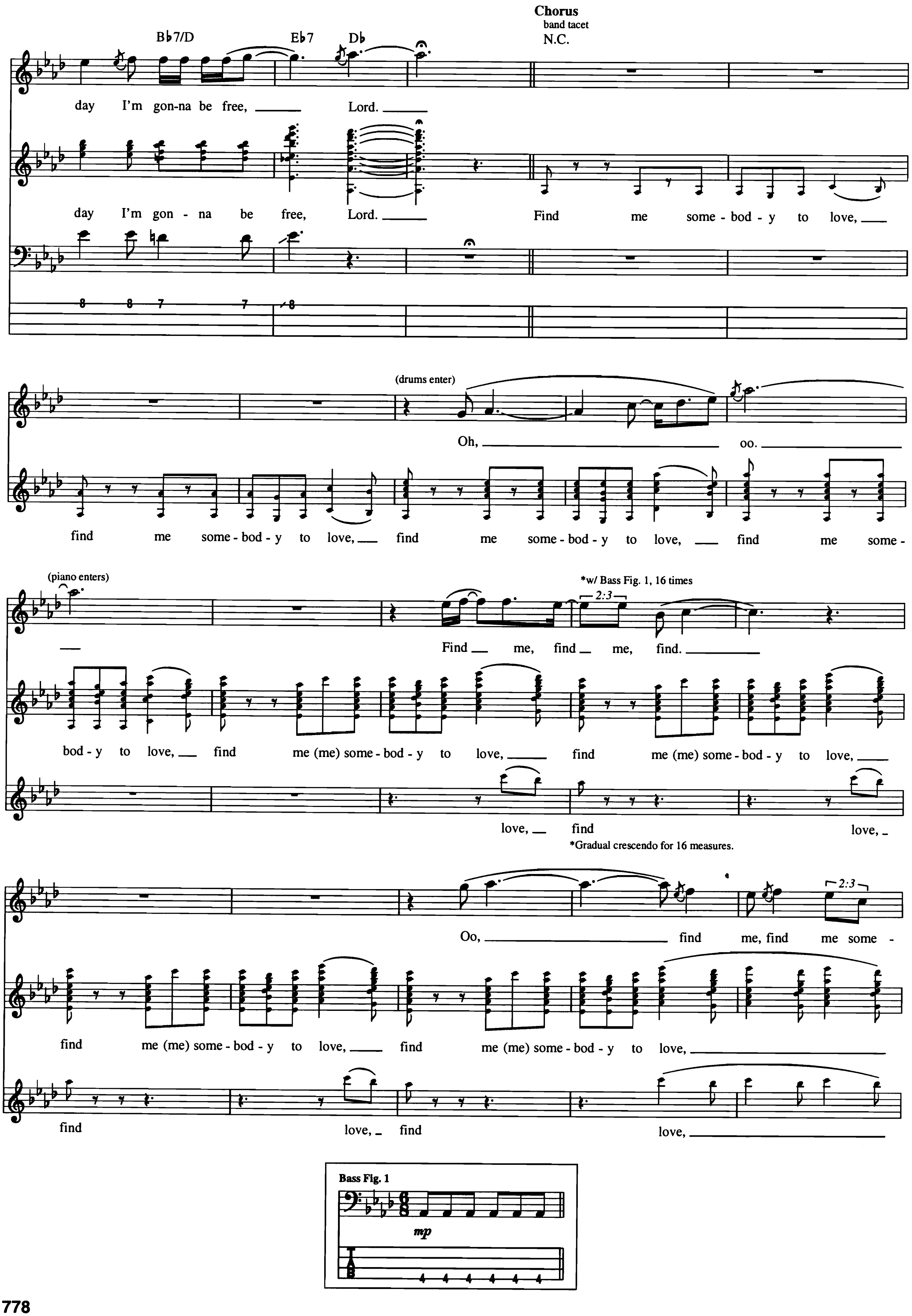

Eb7/G
Fm7
Dbmaj9
Eb11
somebody, can anybody find me somebody to love.
please, anybody find me
Ab
Bridge
Db5
ev'ry day, I've
He works hard, ev'ry day,
Db5
Gb5
tried, I've tried, I've tried, but ev'rybody wants to put me down. They say
tried, I've tried, I've tried, oo,



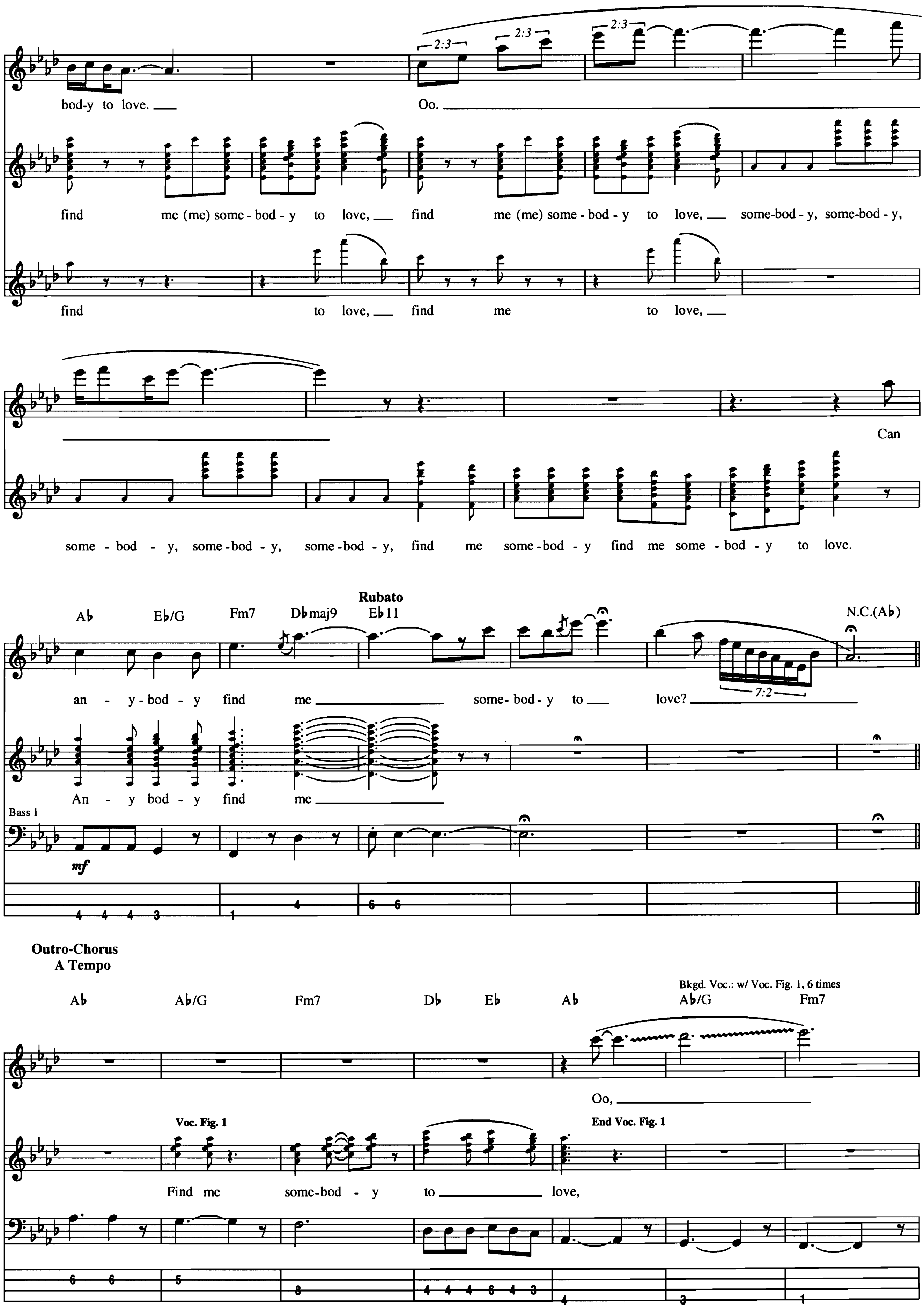
Gbm
Bb5
I'm go-in' cra - zy.
They say I got a lot of wa-ter in my brain.
Ah,
oo,
ah,
Eb
I got no com-mon sense, I got no - bod-y left to be - lieve.
he's got no - bod-y left to be - lieve.
Yeah, yeah,
Guitar Solo
Ab Eb/G Fm7 Ab Bb Eb Ab Eb/G Fm7
yeah, yeah.
Bb7 Eb Ab Bb7 Eb Bb7/D Eb7 Db
Oo,
Lord,

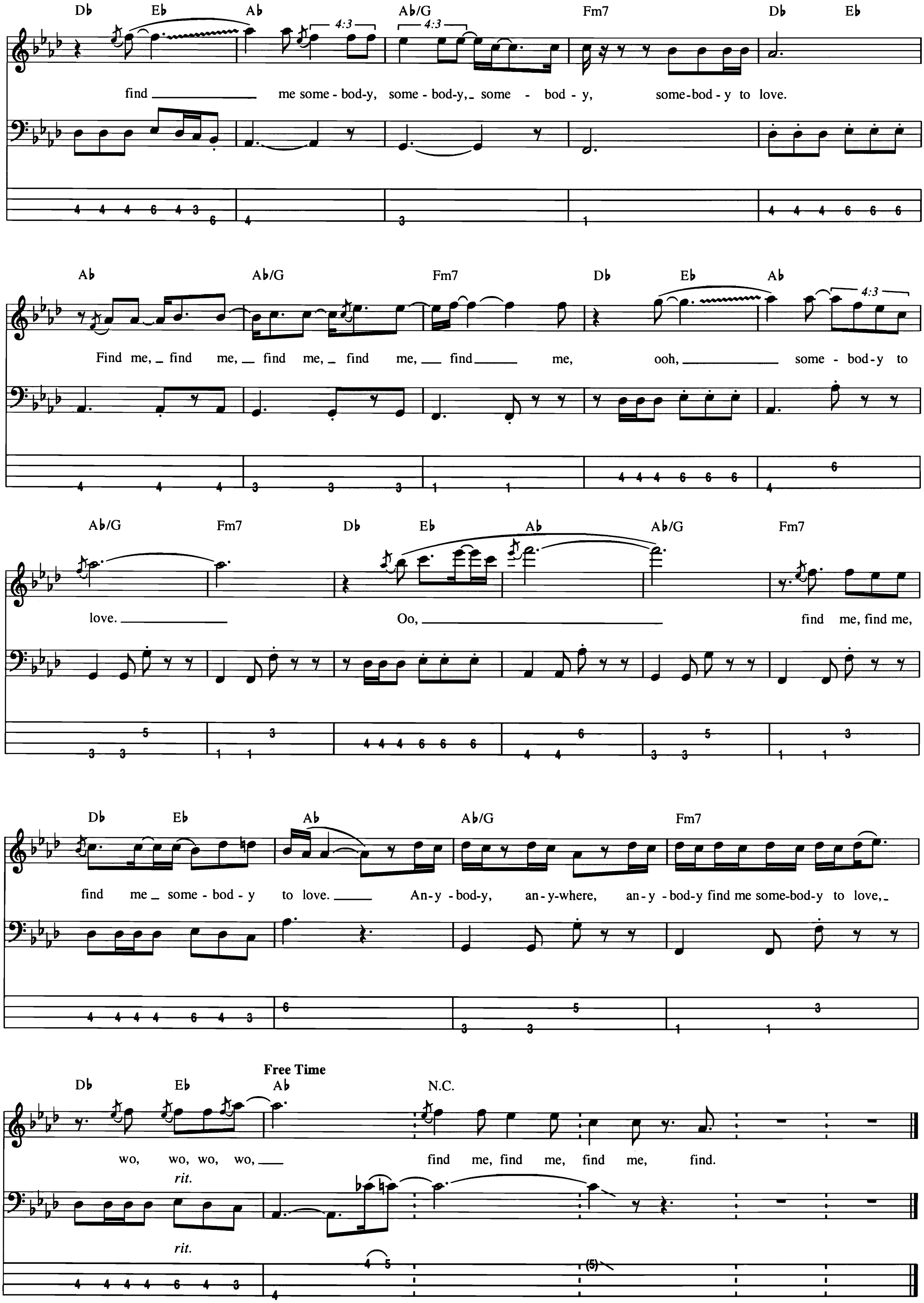


Chorus
Ab Eb7/G Fm7 Dbmaj9 Eb11
4:3
Oo, some - bod - y, oo, an - y - bod - y find me some -
some-bod - y, some-bod - y, an - y - bod - y find me
Ab Ab/G Fm7 Db Eb7 Ab/Eb Eb7
- bod - y to love? 3. Got no
Can an - y - bod - y find me some - one to
Verse
Ab Eb/G Fm7 Ab Bb Eb Ab Eb/G
4:3
feel, I got no rhy-thm, I'll just keep los - ing my beat. I'm O. - K., I'm al - right,
love? He'll just keep los-ing and los - ing.
Fm7 Bb7 Eb Ab Bb7 Eb
I ain't gon-na face no de-feat. I just got-ta get out of this pri-son cell, some
He's al-right, he's al - right, yeah, yeah. Oo, this pri-son cell, one



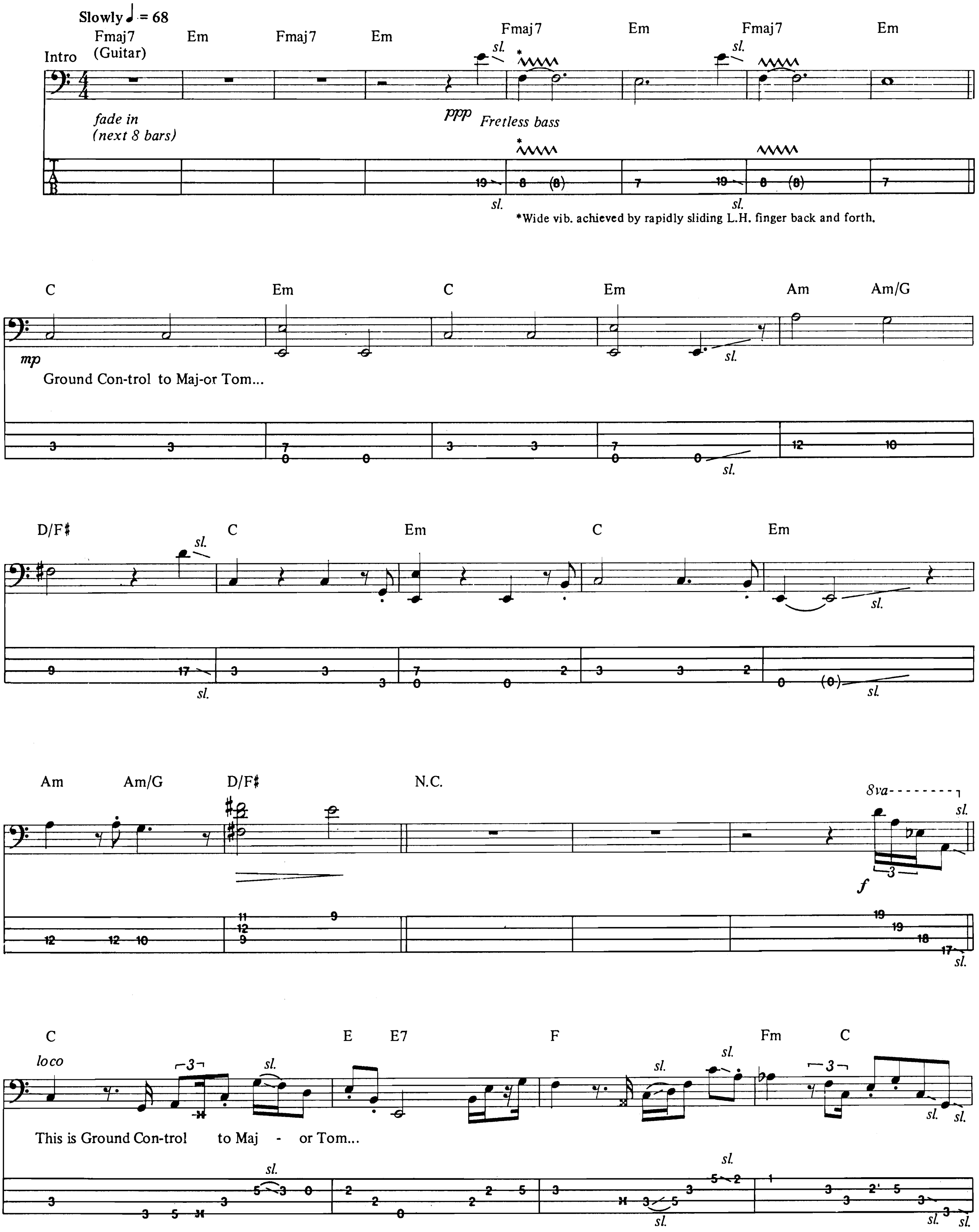
Chorus
band tacet
N.C.
Bb7/D
Eb7
Db
day I'm gon-na be free,
Lord.
day I'm gon - na be free,
Lord.
Find me some - bod - y to love,
(drums enter)
Oh,
oo.
find me some - bod - y to love,
find me some - bod - y to love,
find me some -
(piano enters)
*w/ Bass Fig. 1, 16 times
2:3
Find me, find me, find.
bod - y to love,
find me (me) some - bod - y to love,
find me (me) some - bod - y to love,
love,
find
love,
*Gradual crescendo for 16 measures.
Oo,
find me, find me some -
find me (me) some - bod - y to love,
find me (me) some - bod - y to love,
find
love,
find
love,
Bass Fig. 1
mp


2:3
bod-y to love.
Oo.
find me (me) some - bod - y to love, find me (me) some - bod - y to love, some-bod - y, some-bod - y,
find to love, find me to love,
Can
some - bod - y, some-bod - y, some-bod - y, find me some-bod - y find me some - bod - y to love.
Rubato
Ab Eb/G Fm7 Dbmaj9 Eb11 N.C.(Ab)
an - y-bod - y find me some- bod- y to love?
7:2
An - y bod - y find me
Bass 1
mf
Outro-Chorus
A Tempo
Ab Ab/G Fm7 Db Eb Ab Ab/G Fm7
Bkgd. Voc.: w/ Voc. Fig. 1, 6 times
Oo,
Voc. Fig. 1
End Voc. Fig. 1
Find me some-bod - y to love,


Db Eb Ab Ab/G Fm7 Db Eb
find me some-bod-y, some-bod-y, some - bod - y, some-bod - y to love.
Ab Ab/G Fm7 Db Eb Ab
Find me, find me, find me, find me, find me, ooh, some - bod-y to
Ab/G Fm7 Db Eb Ab Ab/G Fm7
love. Oo, find me, find me,
Db Eb Ab Ab/G Fm7
find me some - bod - y to love. An-y - bod-y, an-y-where, an-y - bod-y find me some-bod-y to love,
Free Time
Db Eb Ab N.C.
wo, wo, wo, wo, find me, find me, find me, find.
rit.
rit.

Space Oddity

Words and Music by David Bowie



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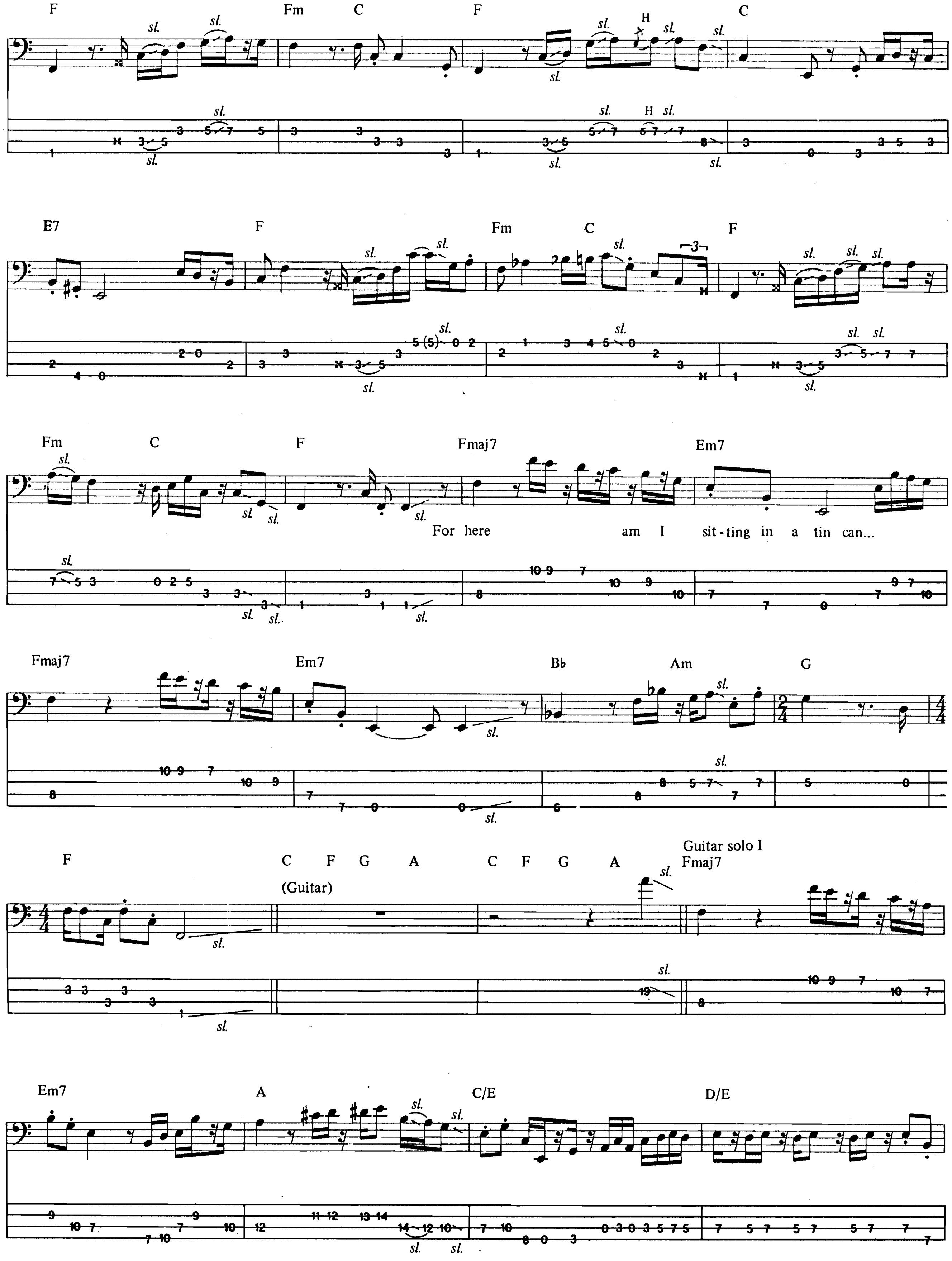
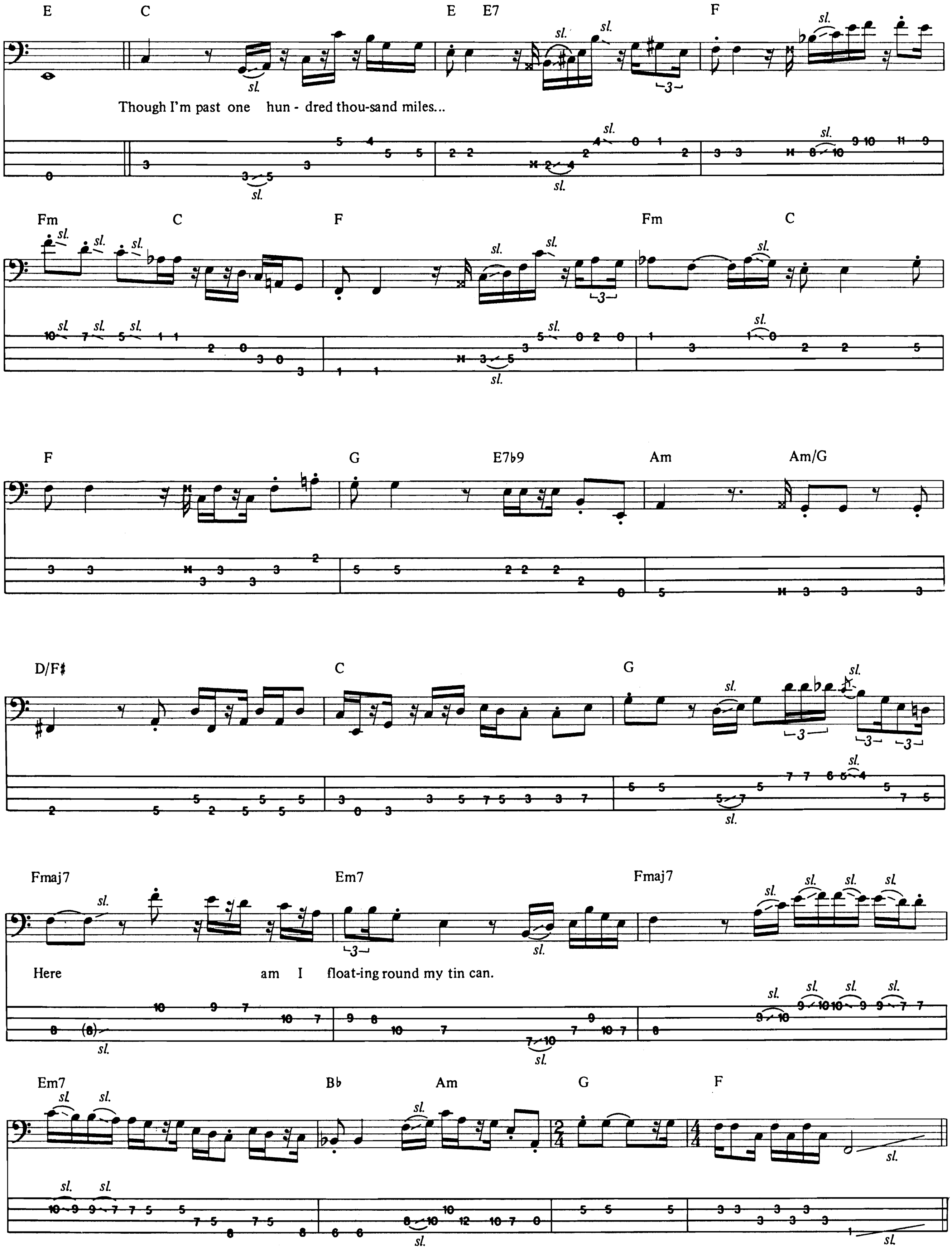
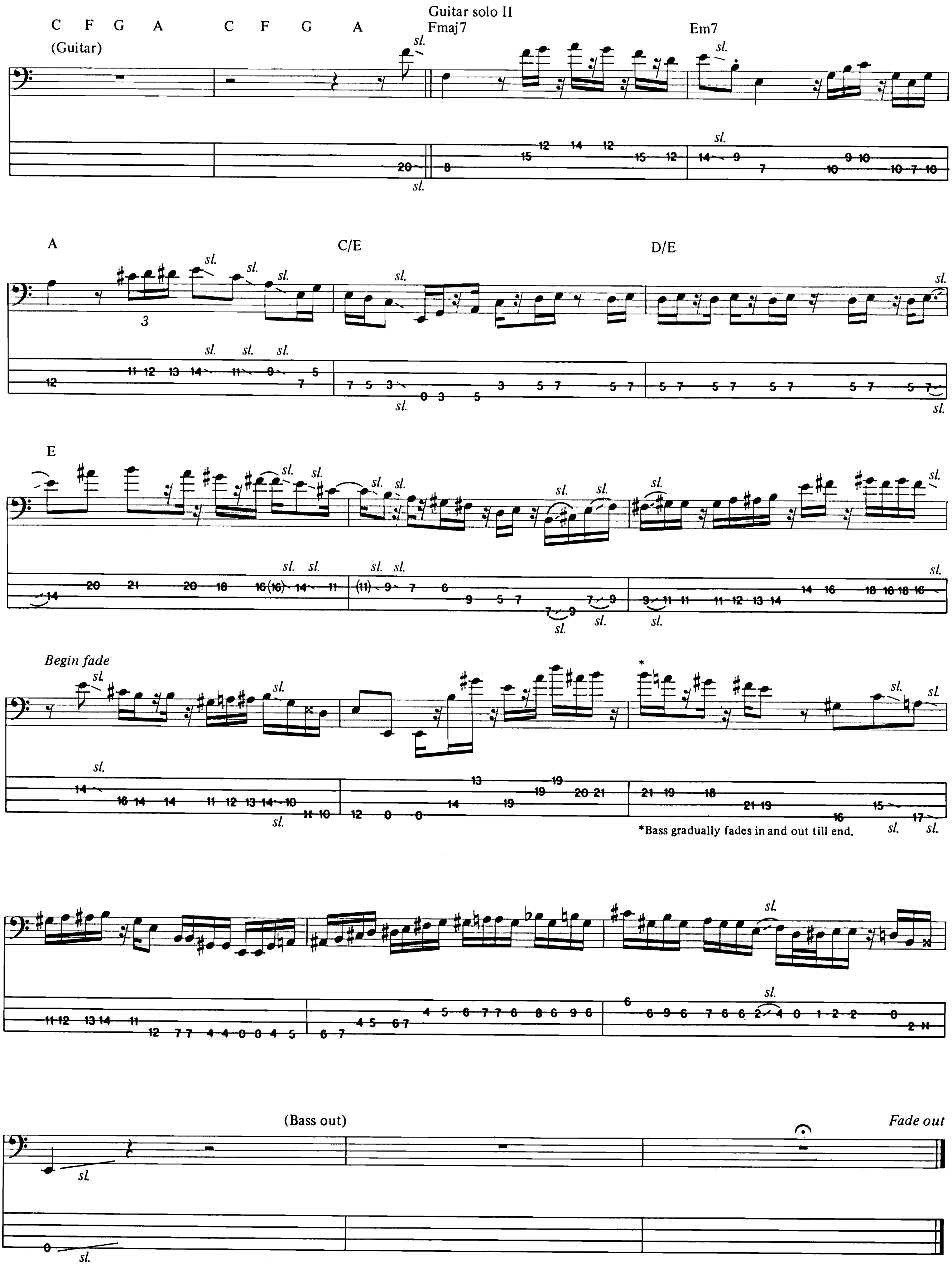
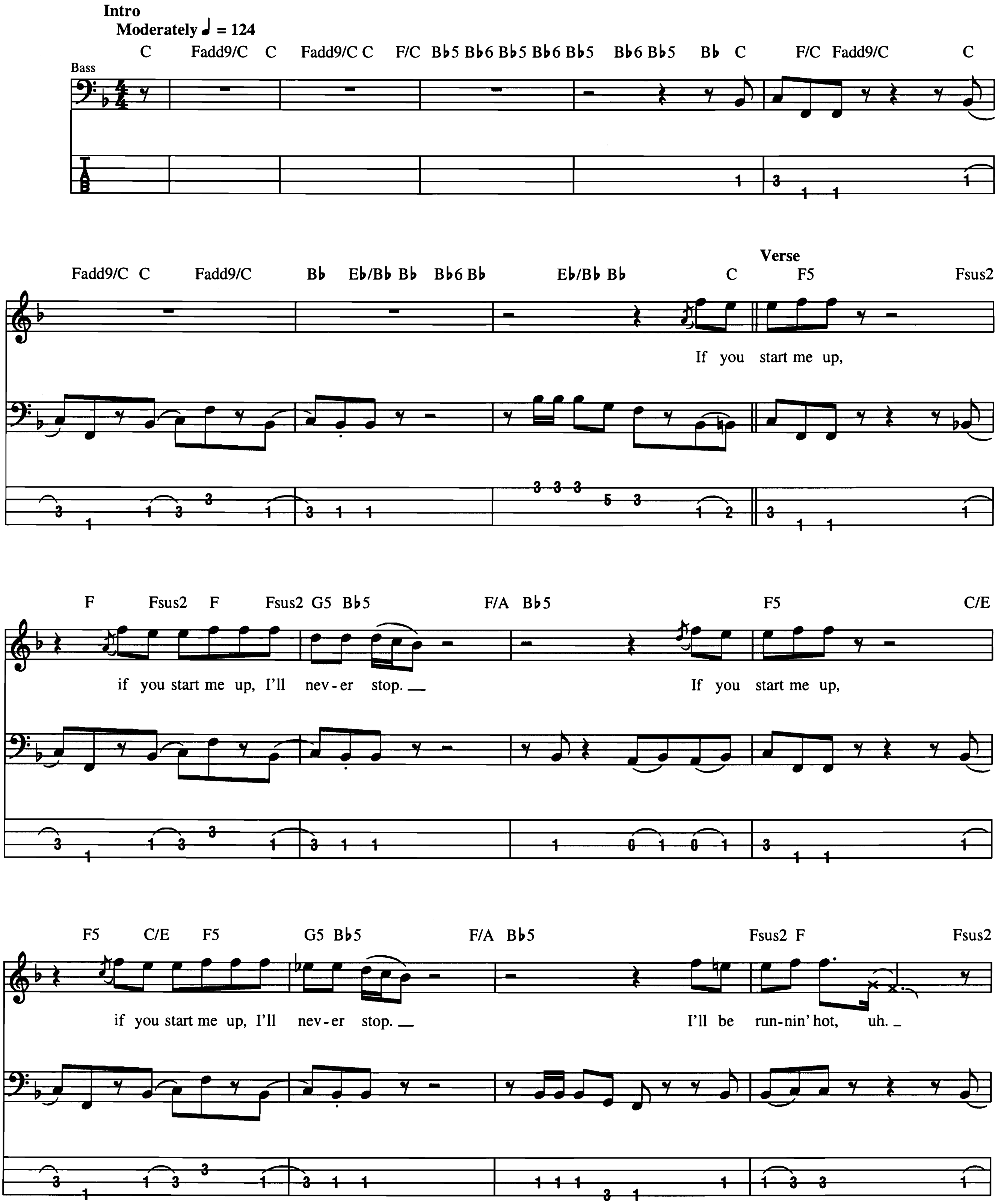

F Fm C F C
E7 F Fm C F
Fm C F Fmaj7 Em7
For here am I sit-ting in a tin can...
Fmaj7 Em7 B♭ Am G
F C F G A C F G A
(Guitar)
Guitar solo I
Fmaj7
Em7 A C/E D/E


E C E E7 F
Though I'm past one hun - dred thou-sand miles...
Fm C F Fm C
F G E7♭9 Am Am/G
D/F♯ C G
Fmaj7 Em7 Fmaj7
Here am I float-ing round my tin can.
Em7 B♭ Am G F


C F G A C F G A
(Guitar)
Guitar solo II
Fmaj7
Em7
A
C/E
D/E
E
Begin fade
*Bass gradually fades in and out till end.
(Bass out)
Fade out

Start Me Up

Words and Music by Mick Jagger and Keith Richards



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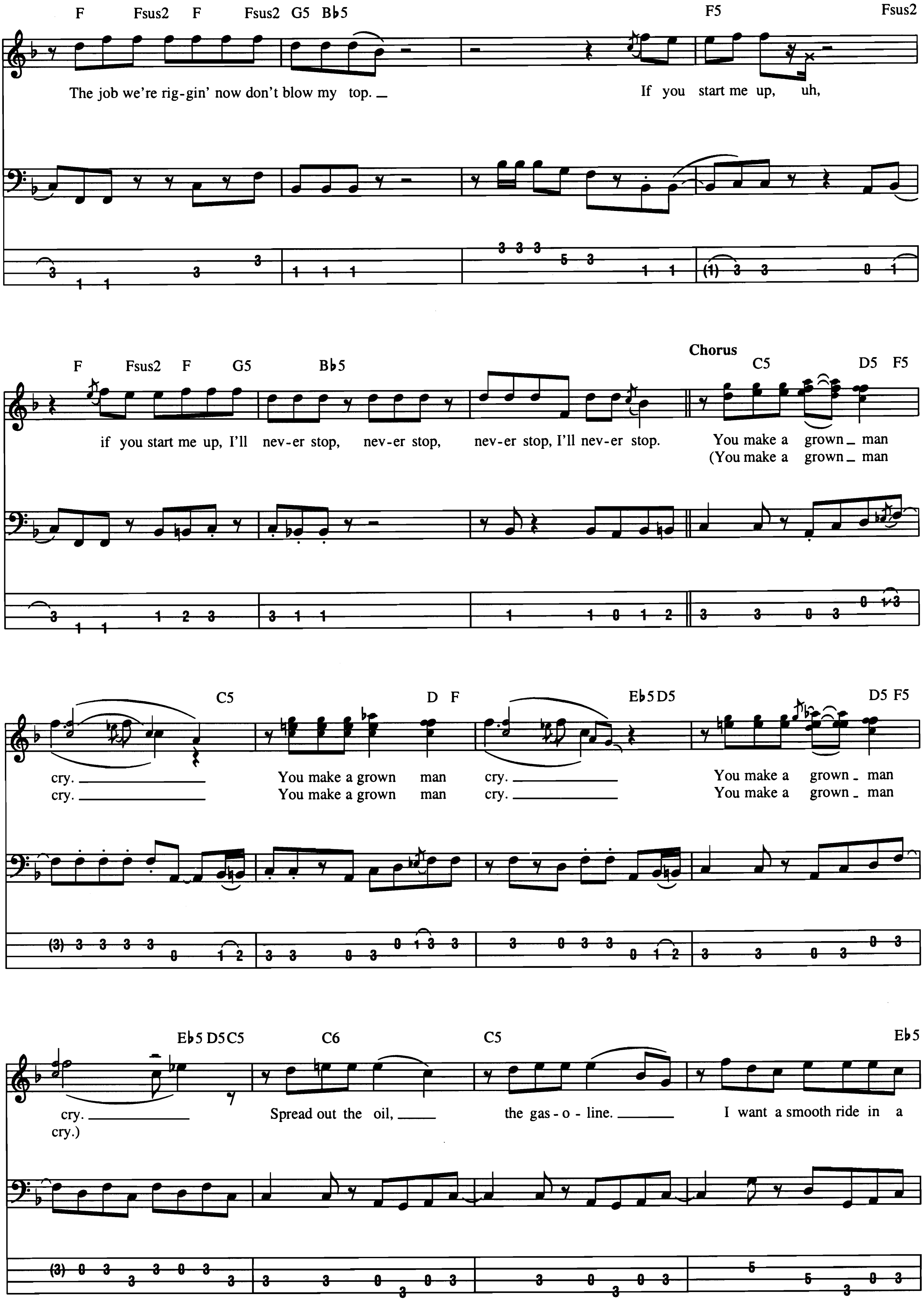
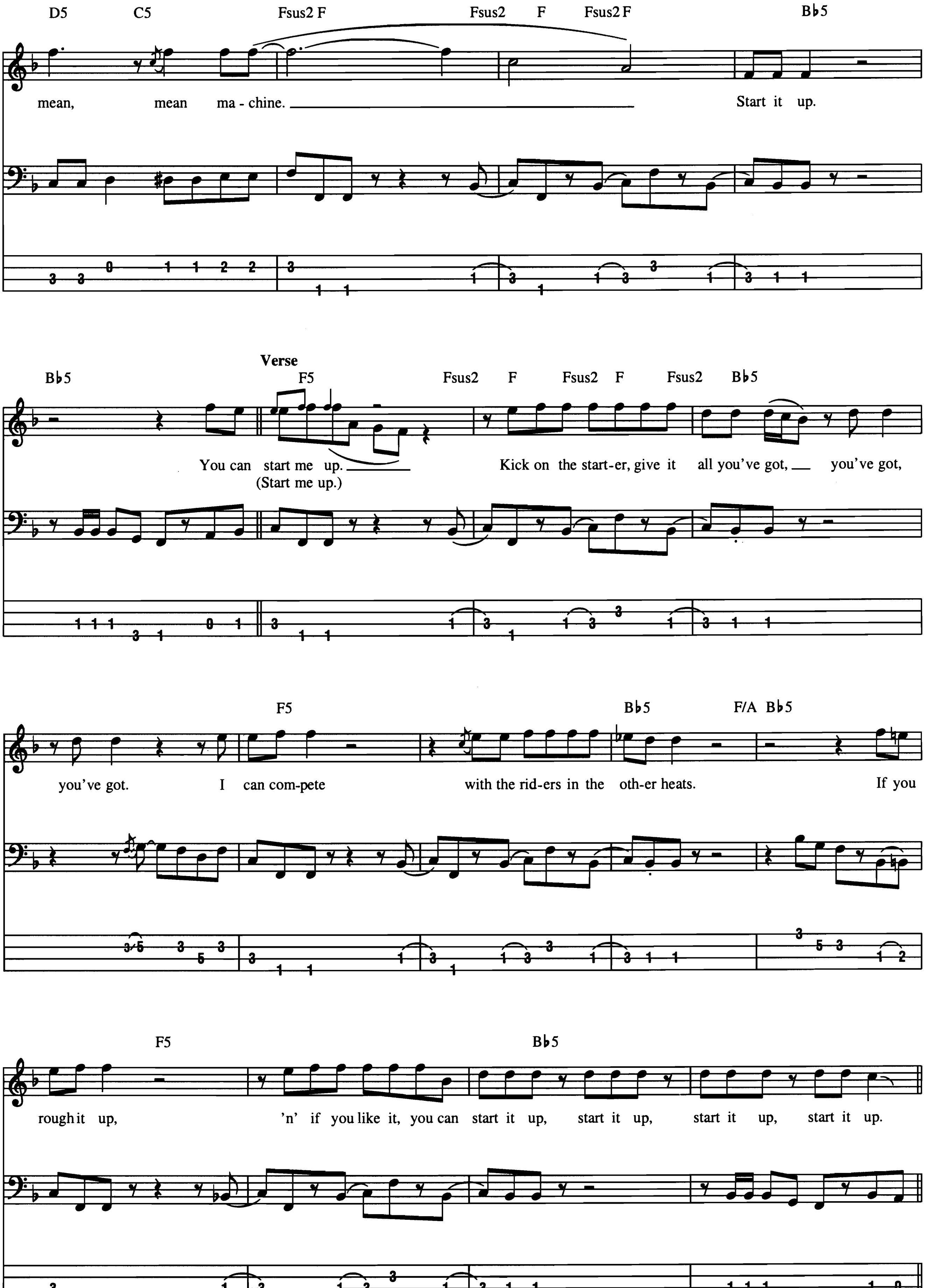
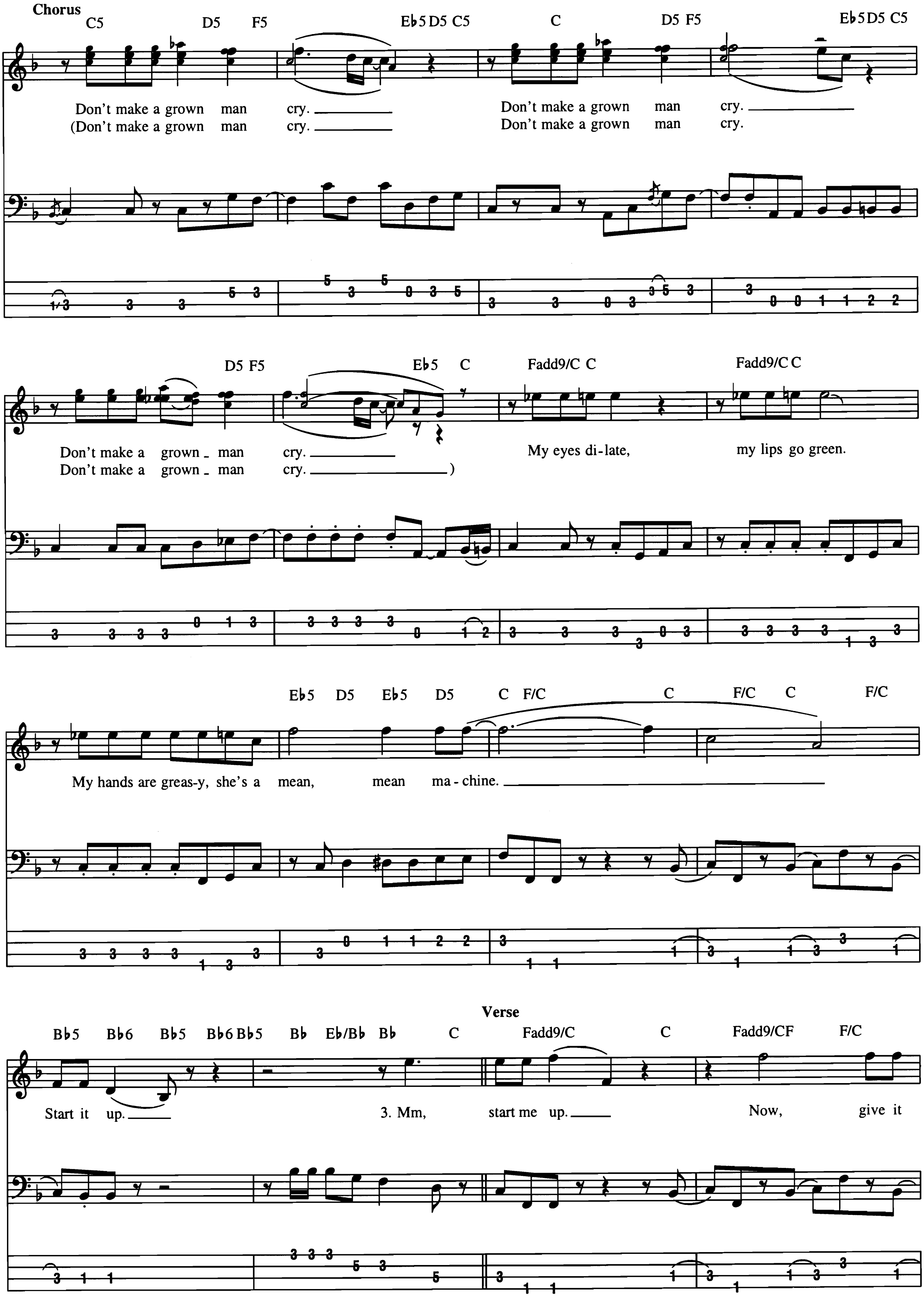
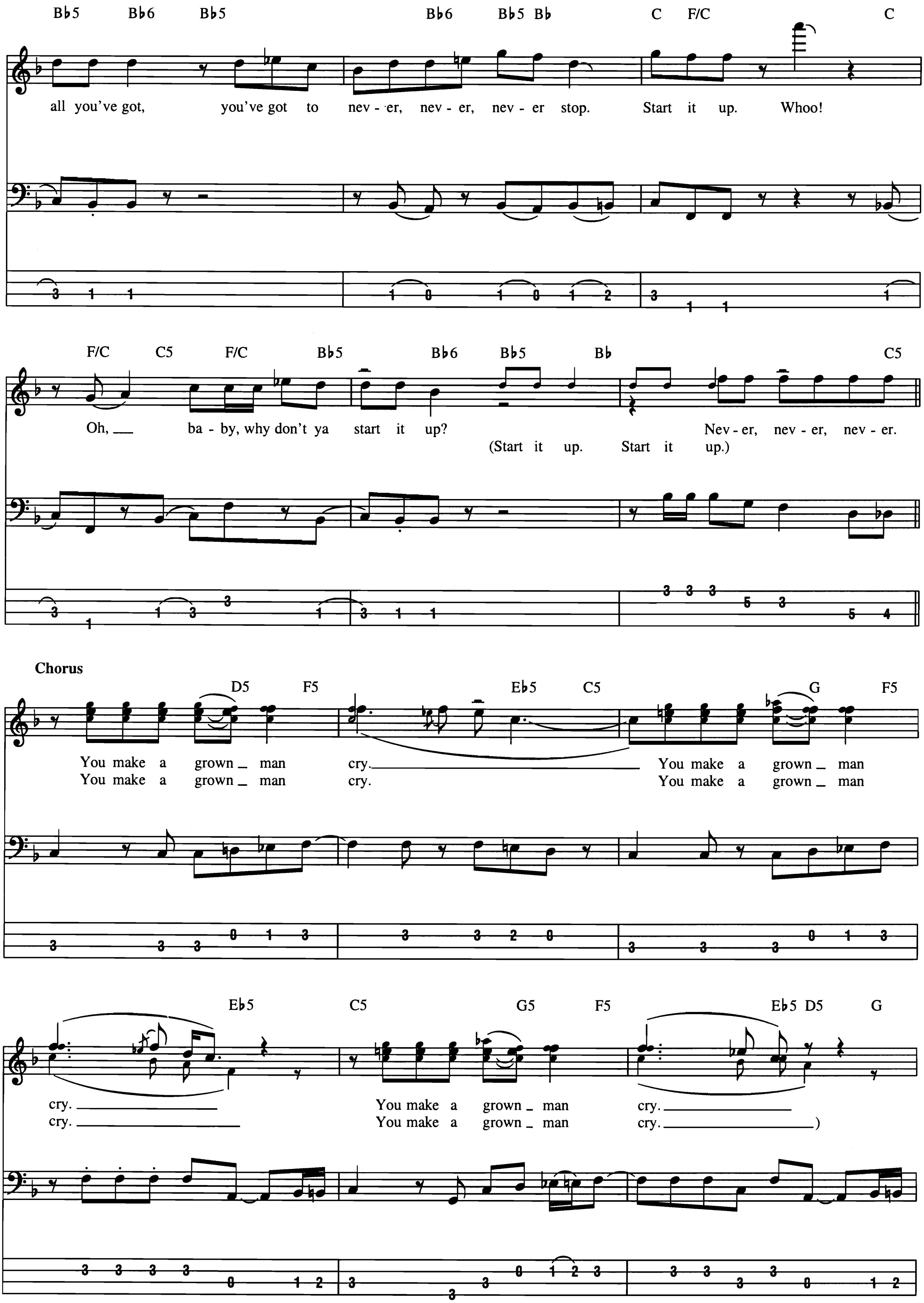
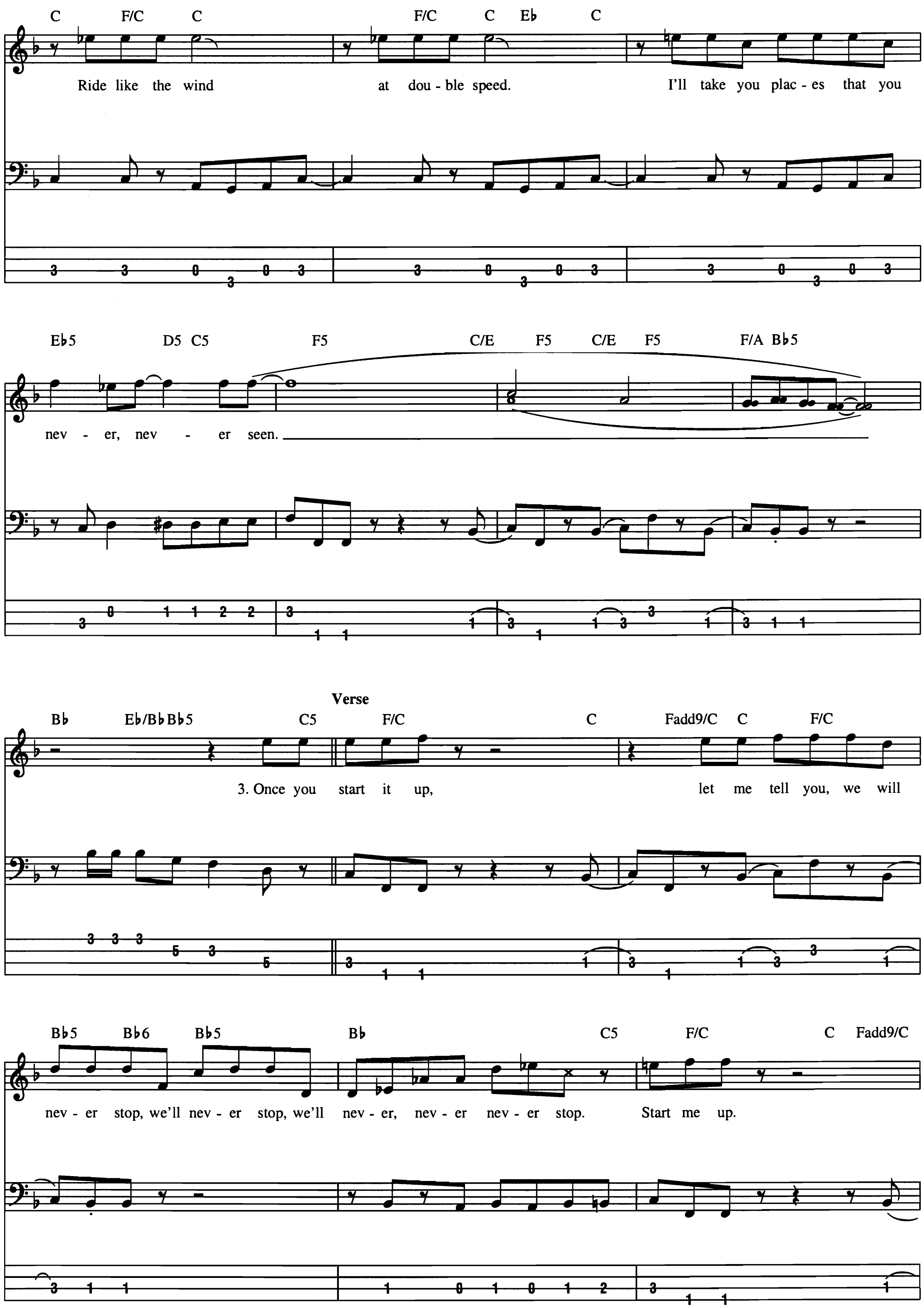
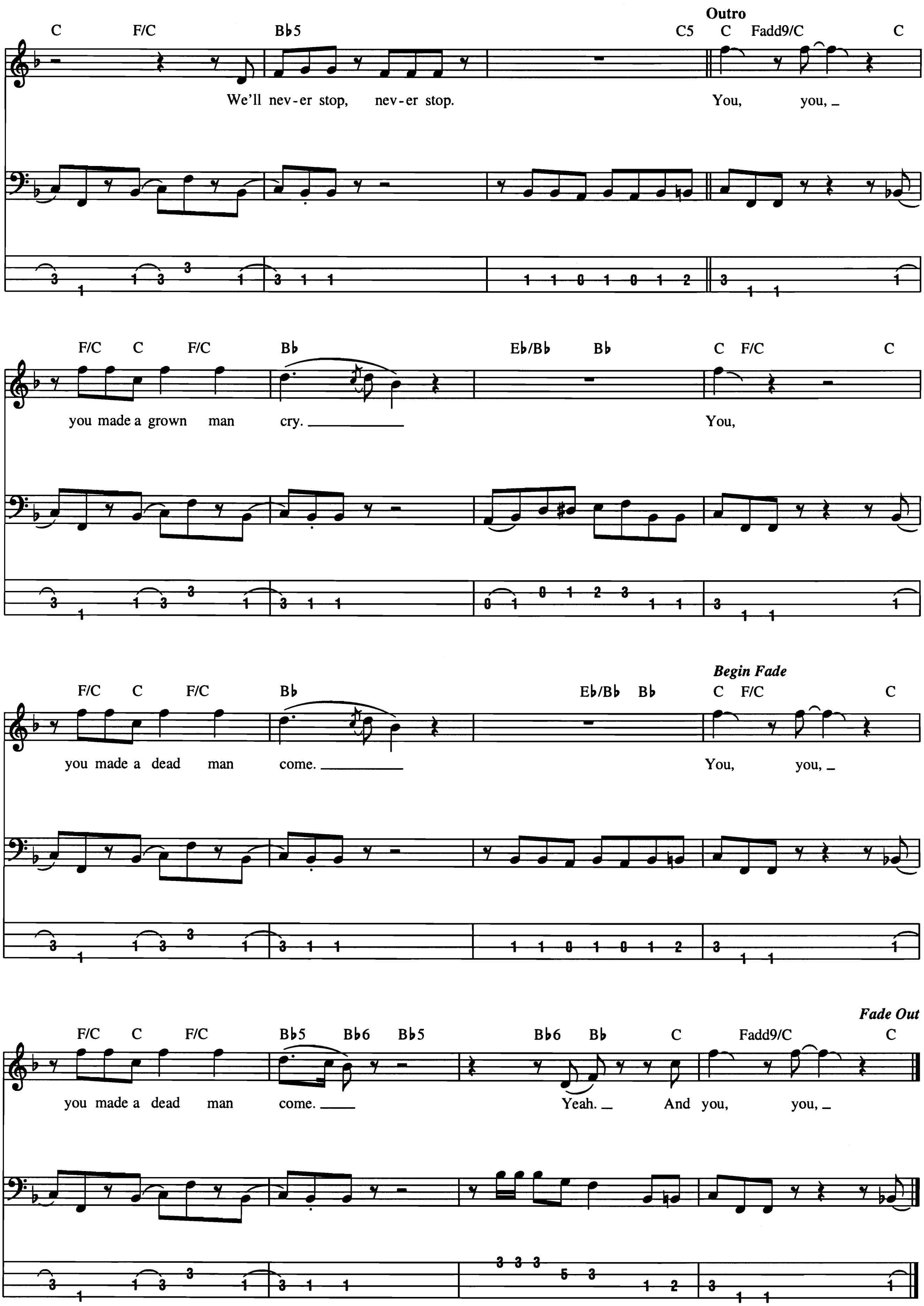

F Fsus2 F Fsus2 G5 B♭5
F5
Fsus2
The job we're rig-gin' now don't blow my top.
If you start me up, uh,
F Fsus2 F G5 B♭5
Chorus
C5
D5 F5
if you start me up, I'll nev-er stop, nev-er stop, nev-er stop, I'll nev-er stop.
You make a grown man
(You make a grown man
C5
D F
E♭5 D5
D5 F5
cry.
You make a grown man
cry.
You make a grown man
cry.
You make a grown man
cry.
You make a grown man
cry.
You make a grown man
E♭5 D5 C5
C6
C5
E♭5
cry.
cry.)
Spread out the oil,
the gas-o-line.
I want a smooth ride in a


D5 C5 Fsus2 F Fsus2 F Fsus2 F Bb5
mean, mean ma - chine. Start it up.
Bb5
Verse
F5 Fsus2 F Fsus2 F Fsus2 Bb5
You can start me up. Kick on the start-er, give it all you've got, you've got,
(Start me up.)
F5 Bb5 F/A Bb5
you've got. I can com-pete with the rid-ers in the oth-er heats. If you
F5 Bb5
rough it up, 'n' if you like it, you can start it up, start it up, start it up, start it up.


Chorus
C5 D5 F5 Eb5 D5 C5 C D5 F5 Eb5 D5 C5
Don't make a grown man cry. Don't make a grown man cry.
(Don't make a grown man cry. Don't make a grown man cry.
D5 F5 Eb5 C Fadd9/C C Fadd9/C C
Don't make a grown_ man cry. My eyes di-late, my lips go green.
Don't make a grown_ man cry.)
Eb5 D5 Eb5 D5 C F/C C F/C C F/C
My hands are greas-y, she's a mean, mean ma-chine.
Bb5 Bb6 Bb5 Bb6 Bb5 Bb Eb/Bb Bb C
Verse
Fadd9/C C Fadd9/C F F/C
Start it up. 3. Mm, start me up. Now, give it

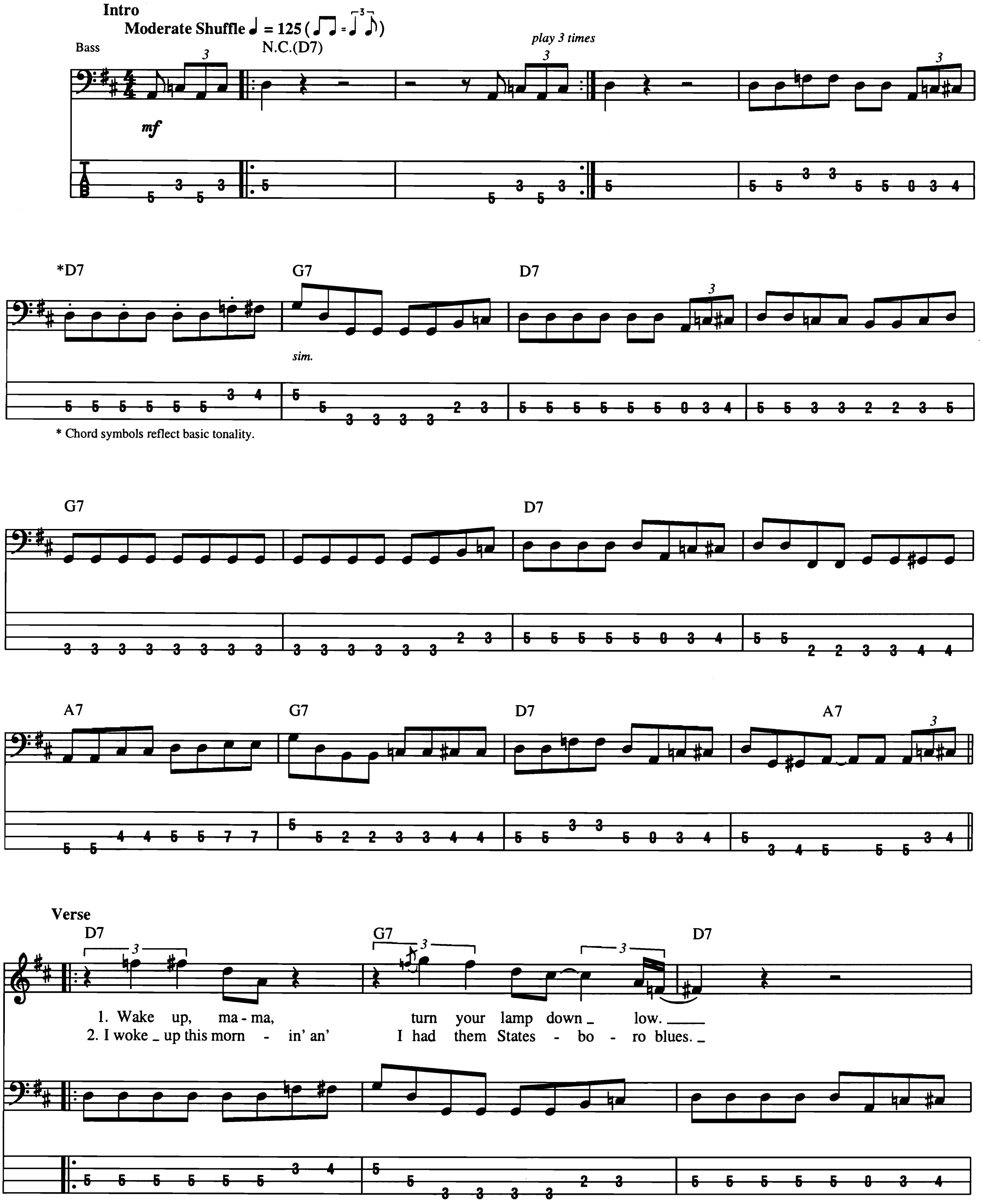

Bb5 Bb6 Bb5 Bb6 Bb5 Bb C F/C C
all you've got, you've got to nev - er, nev - er, nev - er stop. Start it up. Whoo!
F/C C5 F/C Bb5 Bb6 Bb5 Bb C5
Oh, ba - by, why don't ya start it up? Nev - er, nev - er, nev - er.
(Start it up. Start it up.)
Chorus
D5 F5 Eb5 C5 G F5
You make a grown man cry. You make a grown man
You make a grown man cry. You make a grown man
Eb5 C5 G5 F5 Eb5 D5 G
cry. You make a grown man cry.
cry. You make a grown man cry.)


C F/C C F/C C E♭ C
Ride like the wind at dou - ble speed. I'll take you plac - es that you
E♭5 D5 C5 F5 C/E F5 C/E F5 F/A B♭5
nev - er, nev - er seen.
Verse
B♭ E♭/B♭ B♭5 C5 F/C C Fadd9/C C F/C
3. Once you start it up, let me tell you, we will
B♭5 B♭6 B♭5 B♭ C5 F/C C Fadd9/C
nev - er stop, we'll nev - er stop, we'll nev - er, nev - er nev - er stop. Start me up.


Outro
C F/C Bb5 C5 C Fadd9/C C
We'll nev-er stop, nev-er stop. You, you, _
F/C C F/C Bb Eb/Bb Bb C F/C C
you made a grown man cry. _ You,
Begin Fade
F/C C F/C Bb Eb/Bb Bb C F/C C
you made a dead man come. _ You, you, _
Fade Out
F/C C F/C Bb5 Bb6 Bb5 Bb6 Bb C Fadd9/C C
you made a dead man come. _ Yeah. _ And you, you, _

Statesboro Blues

Words and Music by Willy McTell



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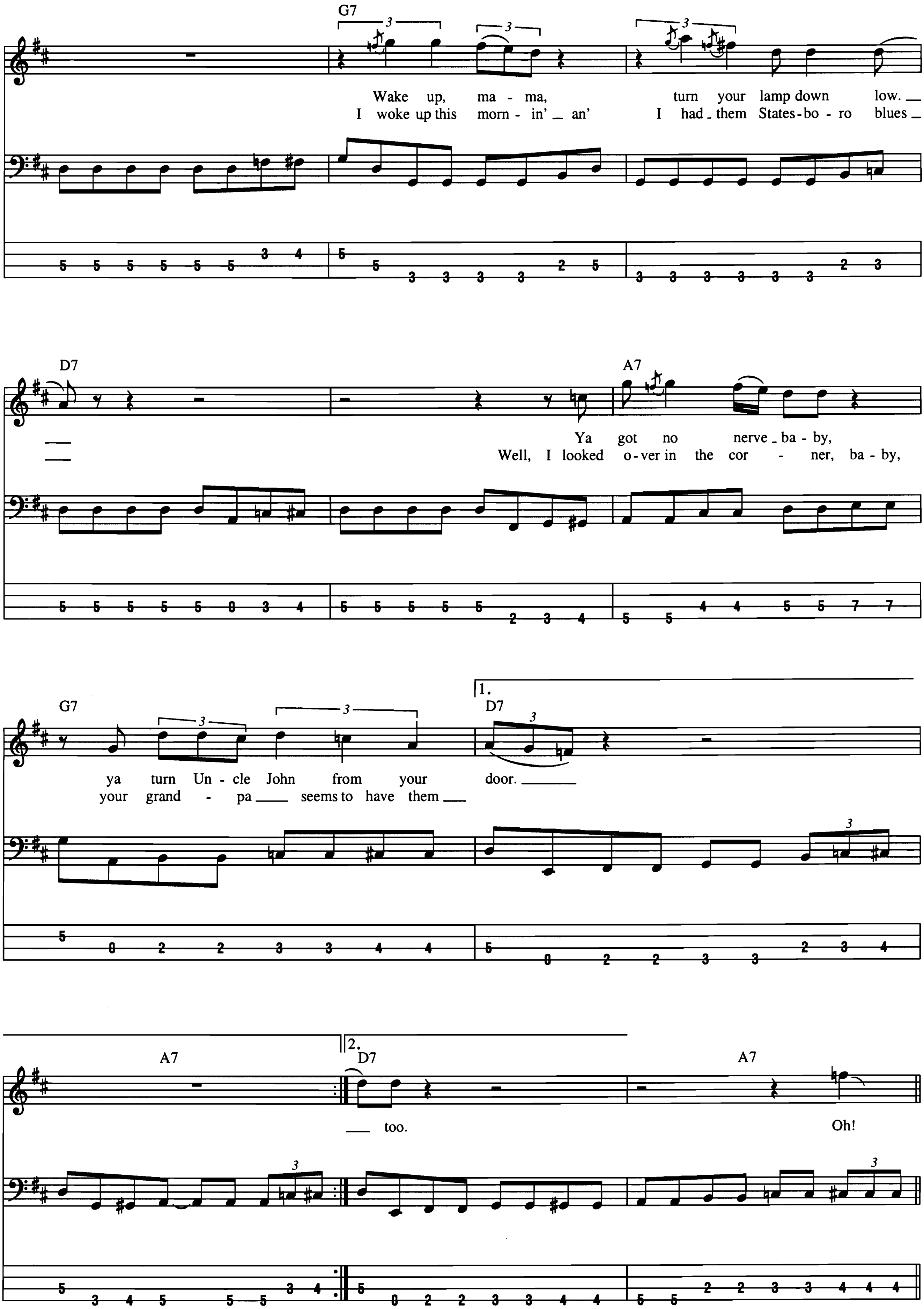
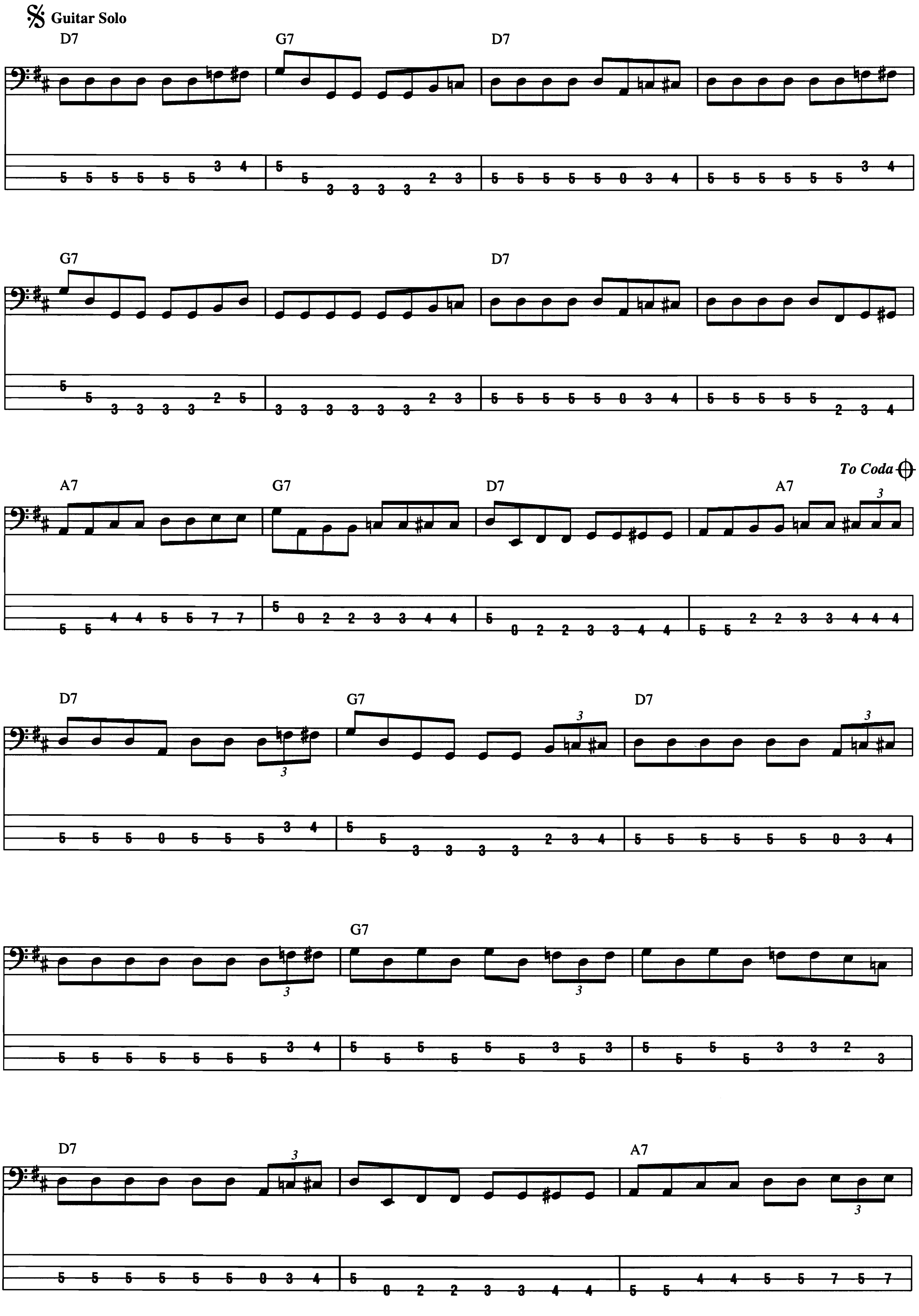
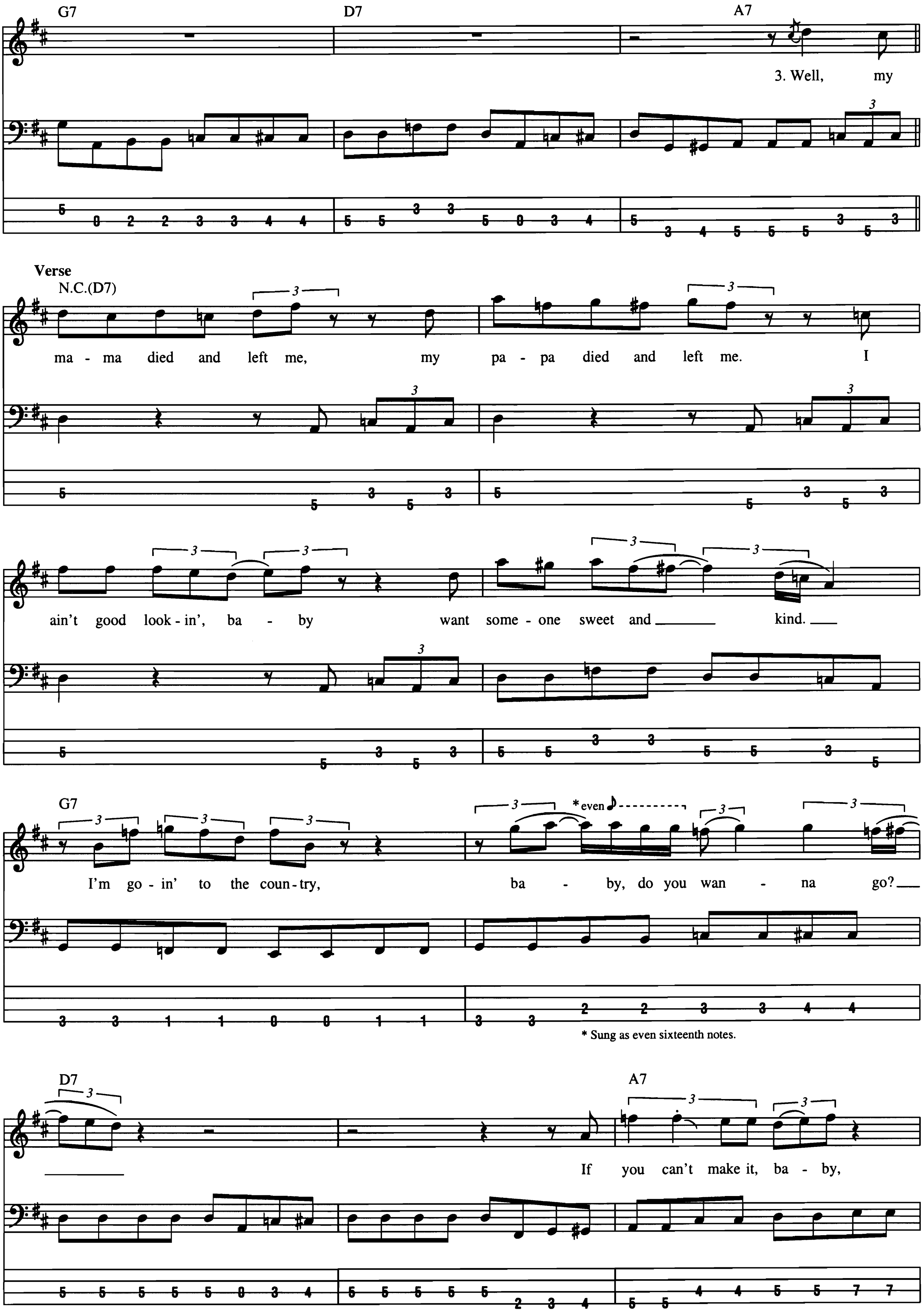
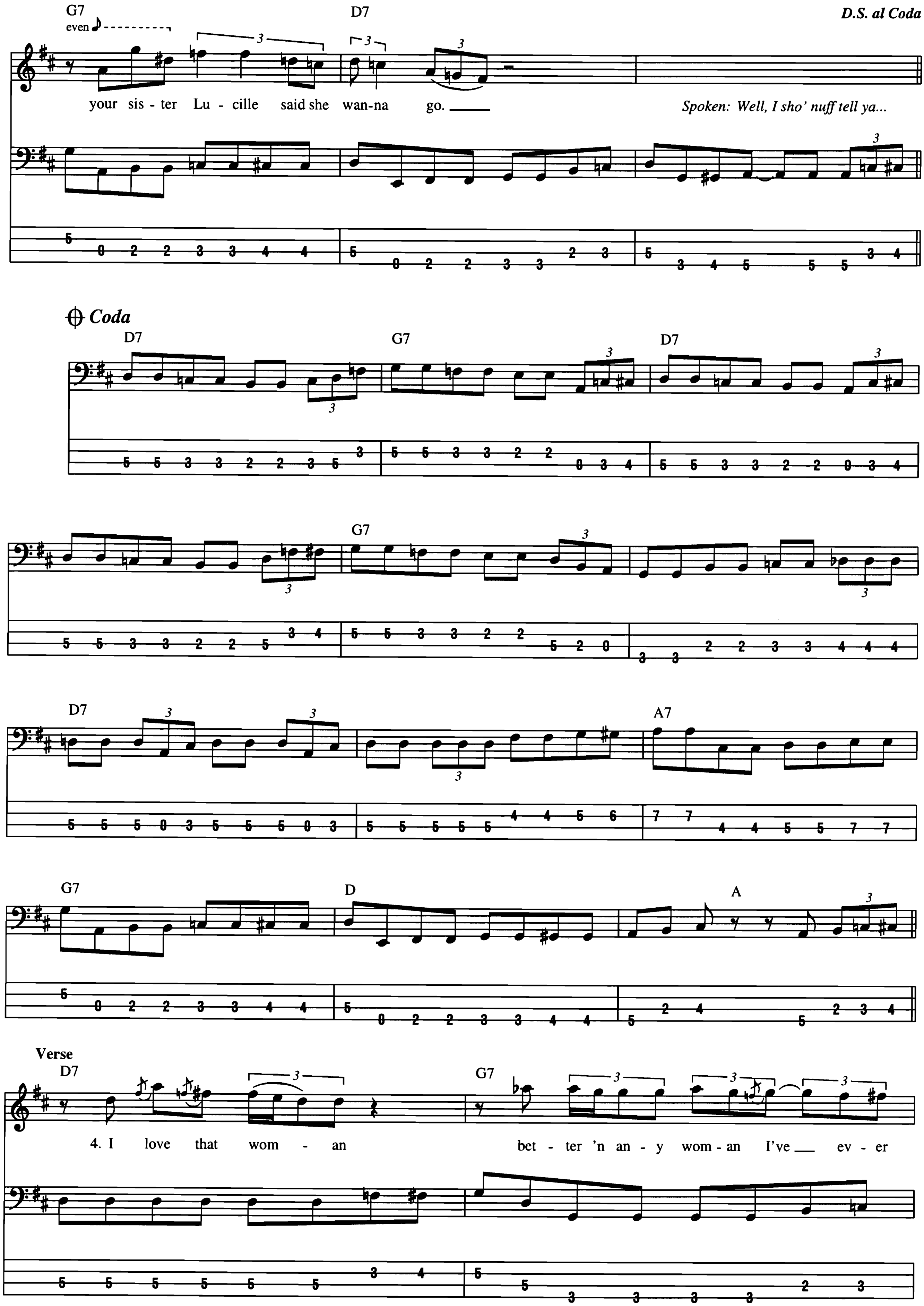
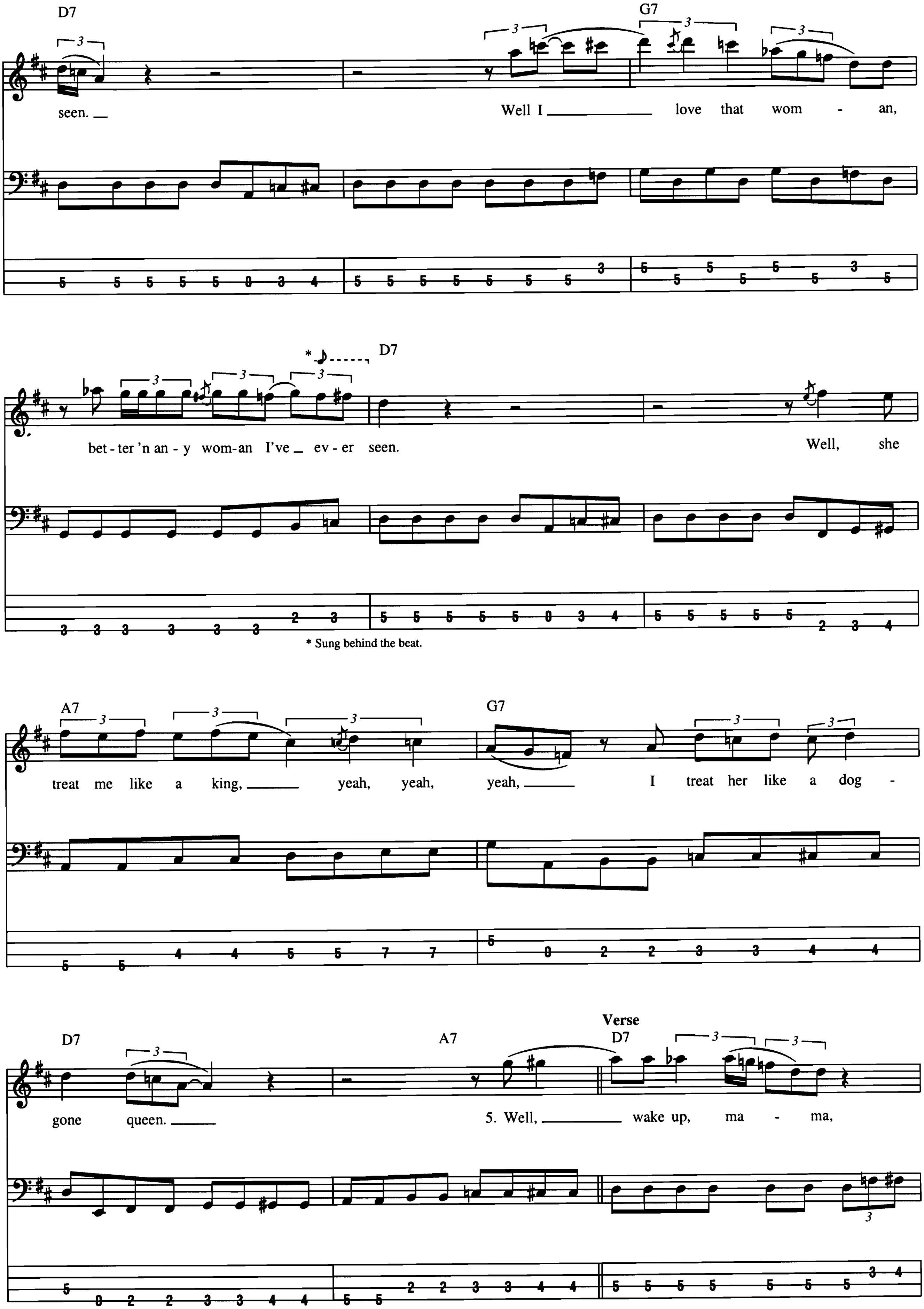
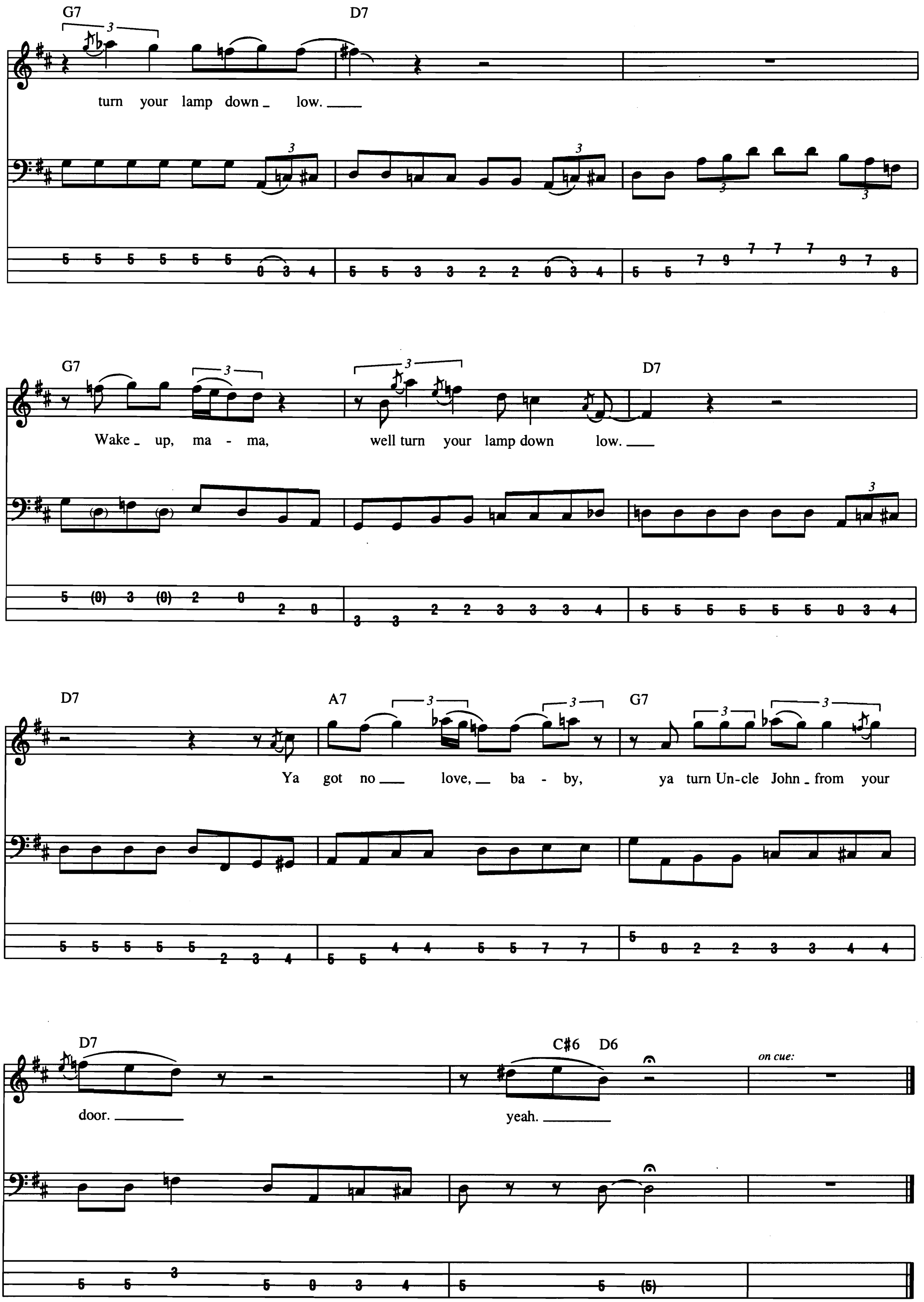

G7
Wake up, ma - ma, turn your lamp down low.
I woke up this morn - in' an' I had them States-bo - ro blues
D7
A7
Ya got no nerve baby,
Well, I looked o-ver in the cor - ner, ba - by,
G7
1.
D7
ya turn Un - cle John from your door.
your grand - pa seems to have them
A7
2.
D7
A7
too.
Oh!


Guitar Solo
D7
G7
D7
G7
D7
A7
G7
D7
To Coda
A7
D7
G7
D7
G7
D7
A7


G7
D7
A7
3. Well, my
Verse
N.C.(D7)
ma - ma died and left me, my pa - pa died and left me. I
ain't good look - in', ba - by want some - one sweet and kind.
G7
*even
I'm go - in' to the coun - try, ba - by, do you wan - na go?
* Sung as even sixteenth notes.
D7
A7
If you can't make it, ba - by,

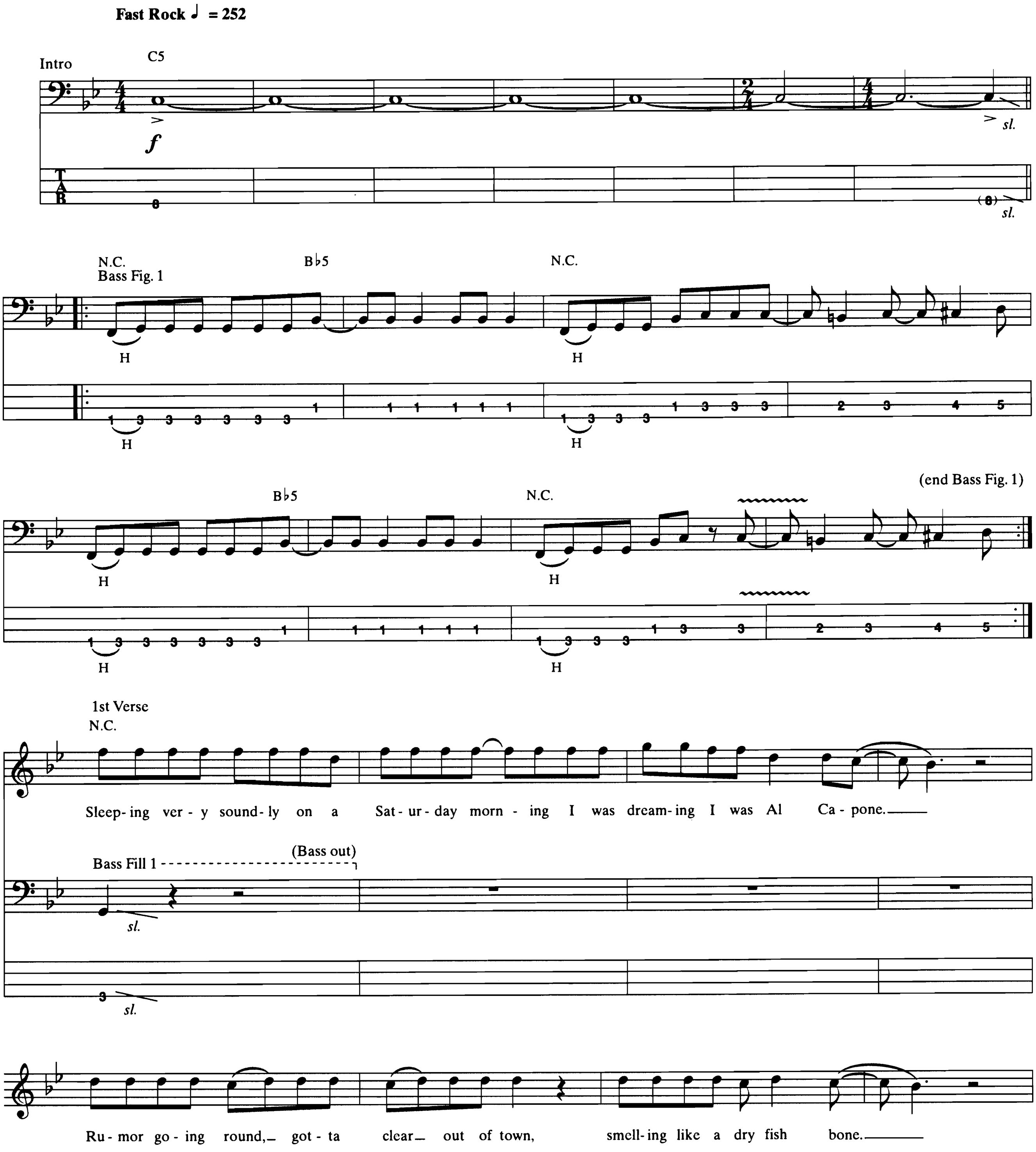

G7
even
D7
D.S. al Coda
your sis - ter Lu - cille said she wan-na go.
Spoken: Well, I sho' nuff tell ya...
Coda
D7
G7
D7
G7
D7
A7
G7
D
A
Verse
D7
4. I love that wom - an
G7
bet - ter 'n an - y wom - an I've ev - er


D7
G7
seen. Well I love that wom - an,
D7
bet - ter 'n an - y wom-an I've ev - er seen. Well, she
* Sung behind the beat.
A7
G7
treat me like a king, yeah, yeah, yeah, I treat her like a dog -
D7
A7
Verse
D7
gone queen. 5. Well, wake up, ma - ma,


G7
D7
turn your lamp down low.
G7
D7
Wake up, ma-ma, well turn your lamp down low.
D7
A7
G7
Ya got no love, ba-by, ya turn Un-cle John from your
D7
C#6 D6
on cue:
door. yeah.

Stone Cold Crazy

Words and Music by Freddie Mercury, Brian May, Roger Taylor and John Deacon



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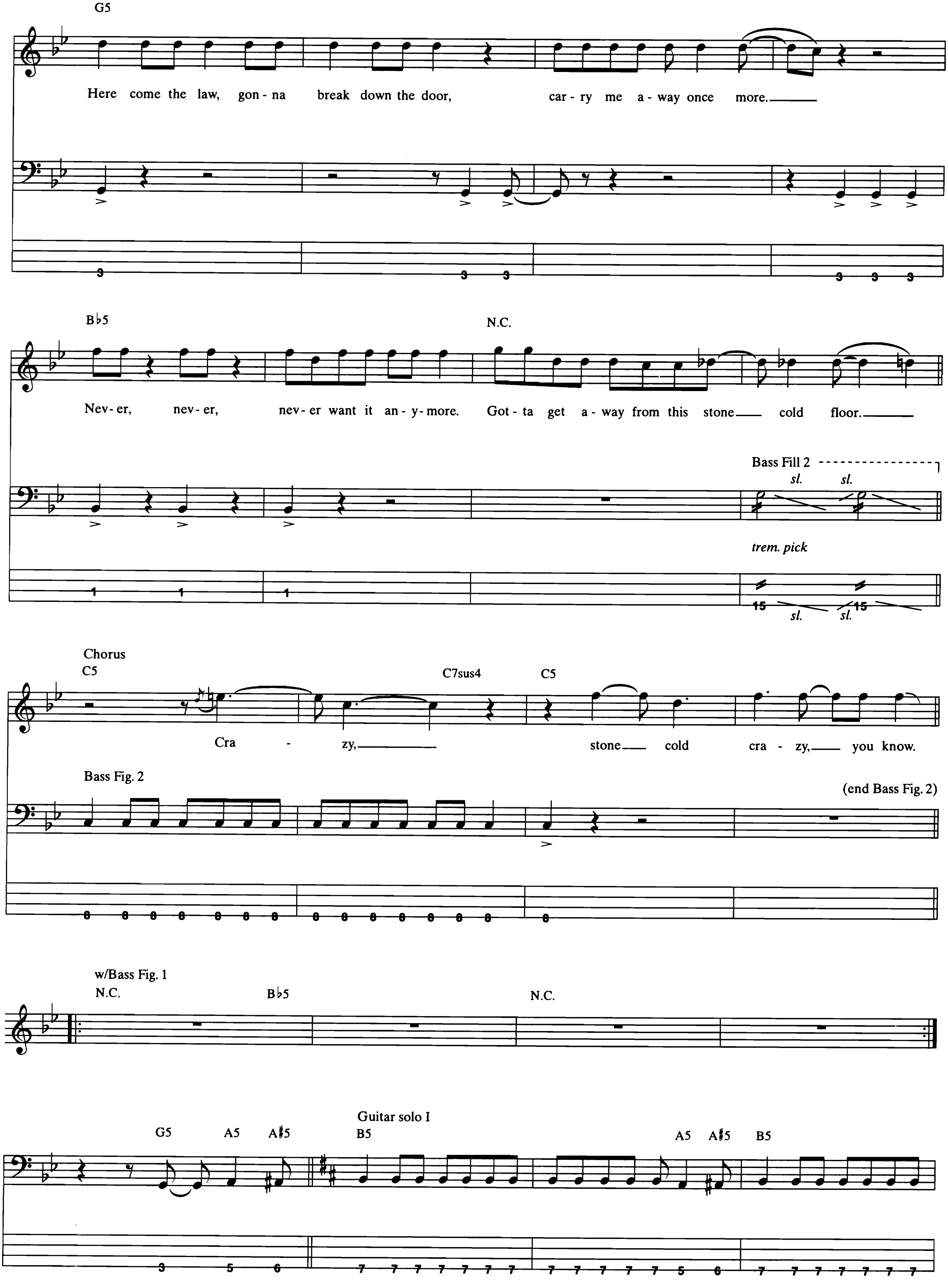
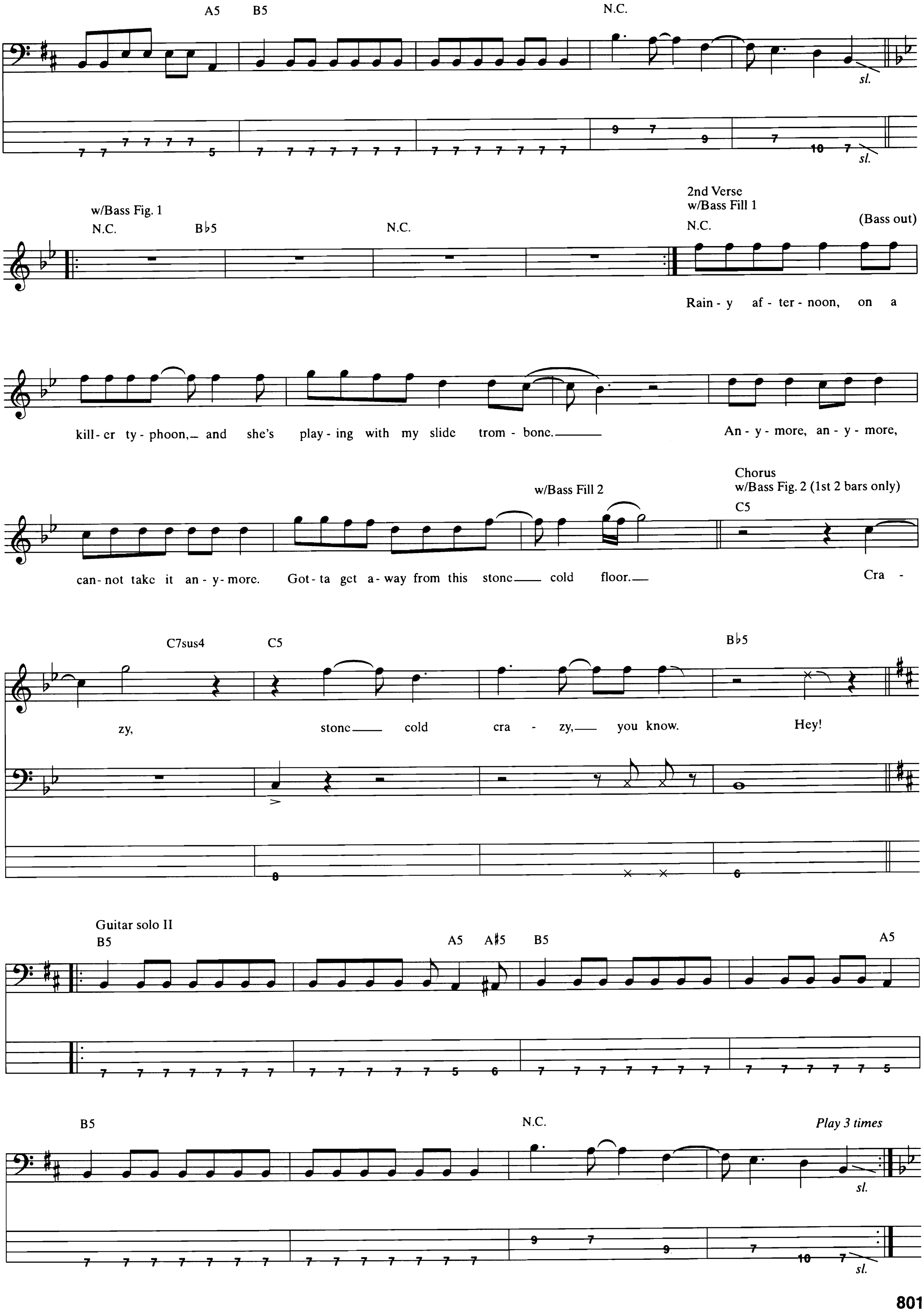
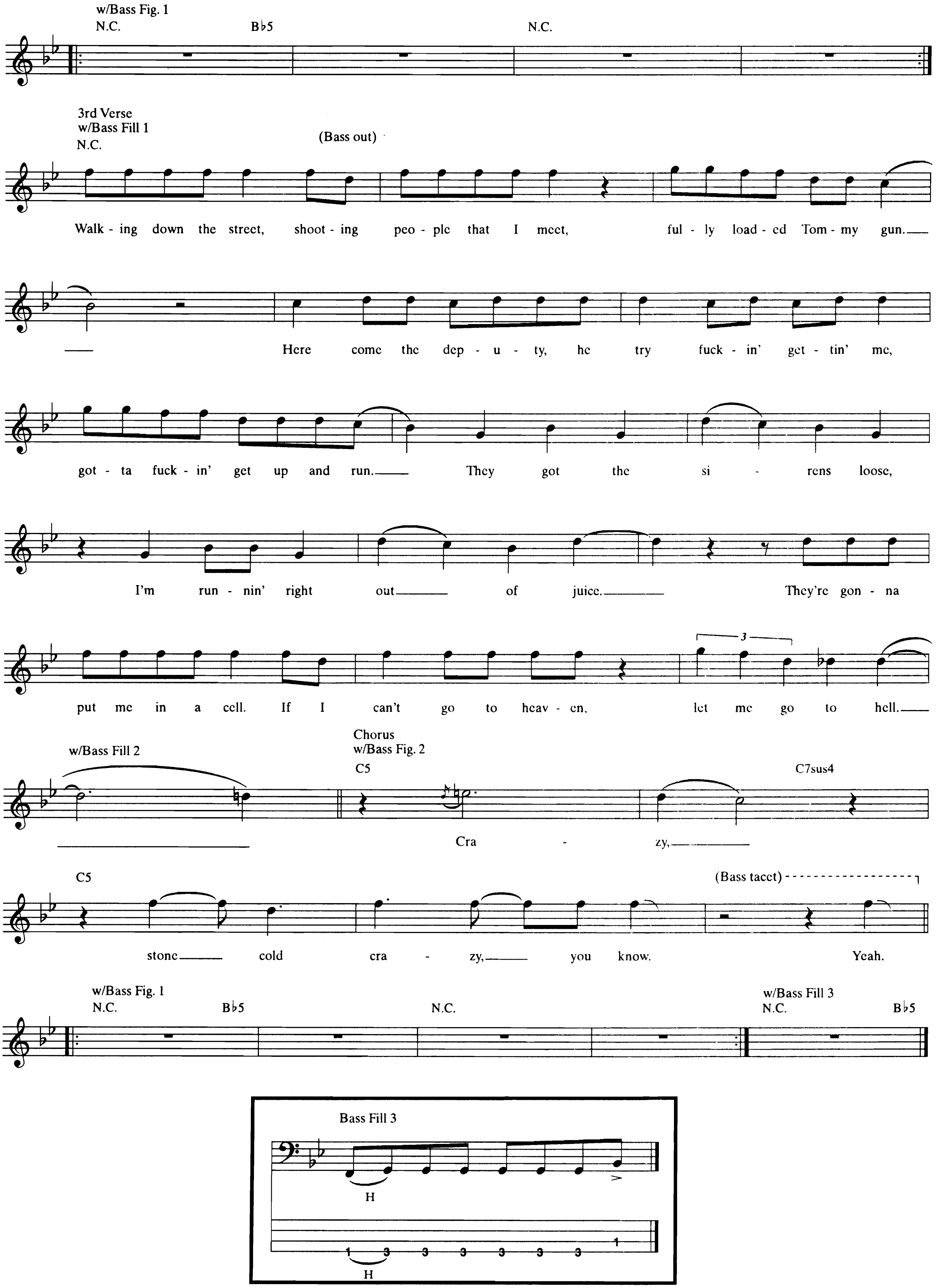
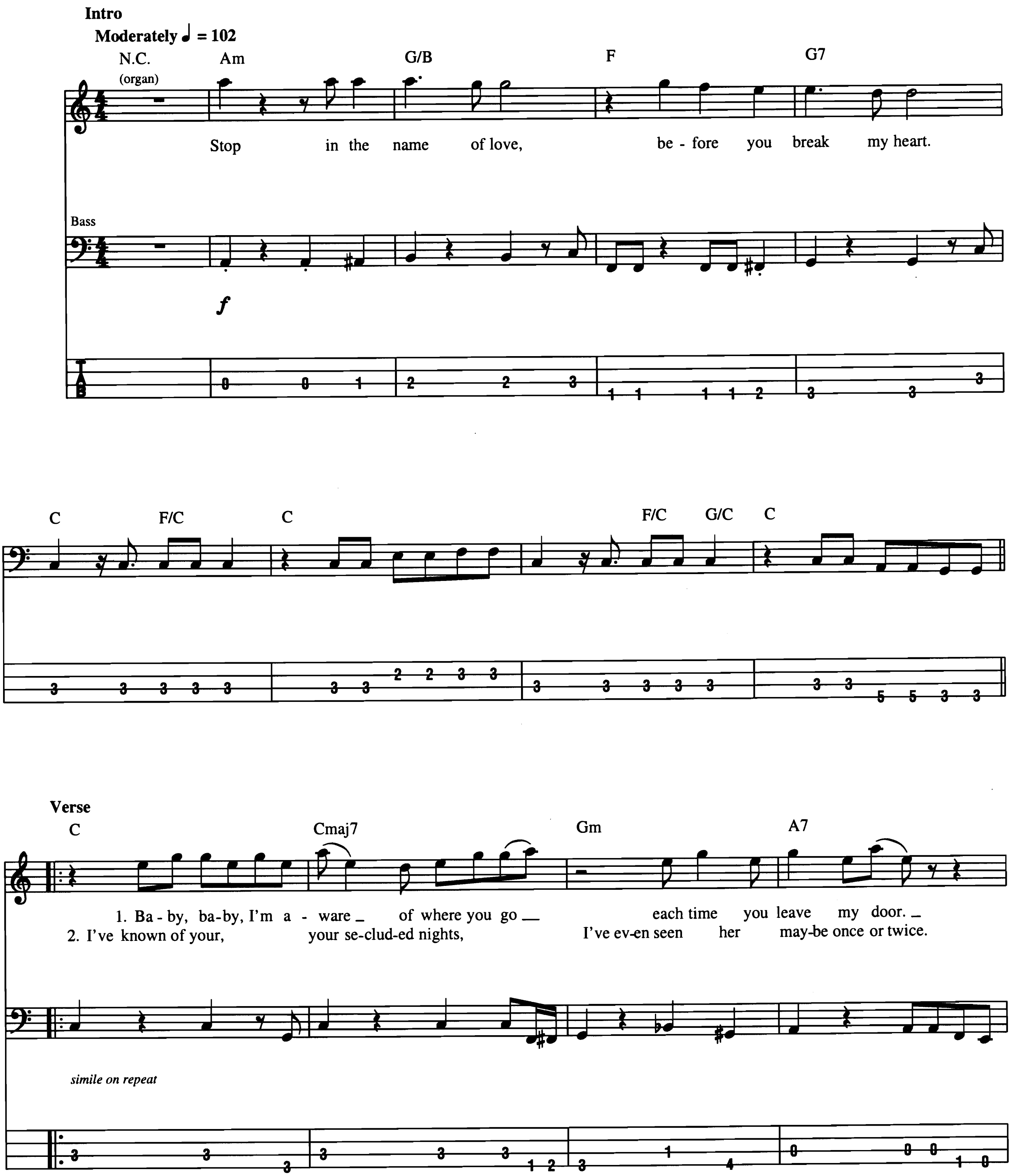

G5
Here come the law, gon - na break down the door, car - ry me a - way once more.
B♭5
N.C.
Nev - er, nev - er, nev - er want it an - y - more. Got - ta get a - way from this stone cold floor.
Bass Fill 2
sl.
trem. pick
Chorus
C5
C7sus4
Cra - zy, stone cold cra - zy, you know.
Bass Fig. 2
(end Bass Fig. 2)
w/Bass Fig. 1
N.C.
G5
A5
A♯5
Guitar solo I
B5


A5 B5 N.C.
sl.
w/Bass Fig. 1
N.C. B♭5 N.C.
2nd Verse
w/Bass Fill 1
N.C.
(Bass out)
Rain - y af - ter - noon, on a
kill - er ty - phoon, and she's play - ing with my slide trom - bone.
An - y - more, an - y - more,
can - not take it an - y - more. Got - ta get a - way from this stone cold floor.
w/Bass Fill 2
Chorus
w/Bass Fig. 2 (1st 2 bars only)
C5
Cra - zy,
C7sus4 C5
stone cold cra - zy, you know.
B♭5
Hey!
Guitar solo II
B5 A5 A♯5 B5 A5
B5 N.C.
Play 3 times


w/Bass Fig. 1
N.C. B♭5 N.C.
3rd Verse
w/Bass Fill 1
N.C.
(Bass out)
Walk - ing down the street, shoot - ing peo - ple that I meet, ful - ly load - ed Tom - my gun.
Here come the dep - u - ty, he try fuck - in' get - tin' me,
got - ta fuck - in' get up and run. They got the si - rens loose,
I'm run - nin' right out of juice. They're gon - na
put me in a cell. If I can't go to heav - en, let me go to hell.
w/Bass Fill 2
Chorus
w/Bass Fig. 2
C5 C7sus4
Cra - zy,
C5
(Bass tacet)
stone cold cra - zy, you know. Yeah.
w/Bass Fig. 1
N.C. B♭5 N.C.
w/Bass Fill 3
N.C. B♭5
Bass Fill 3
H
1 3 3 3 3 3 3 1
H

Stop! In the Name of Love

Words and Music by Lamont Dozier, Brian Holland and Edward Holland



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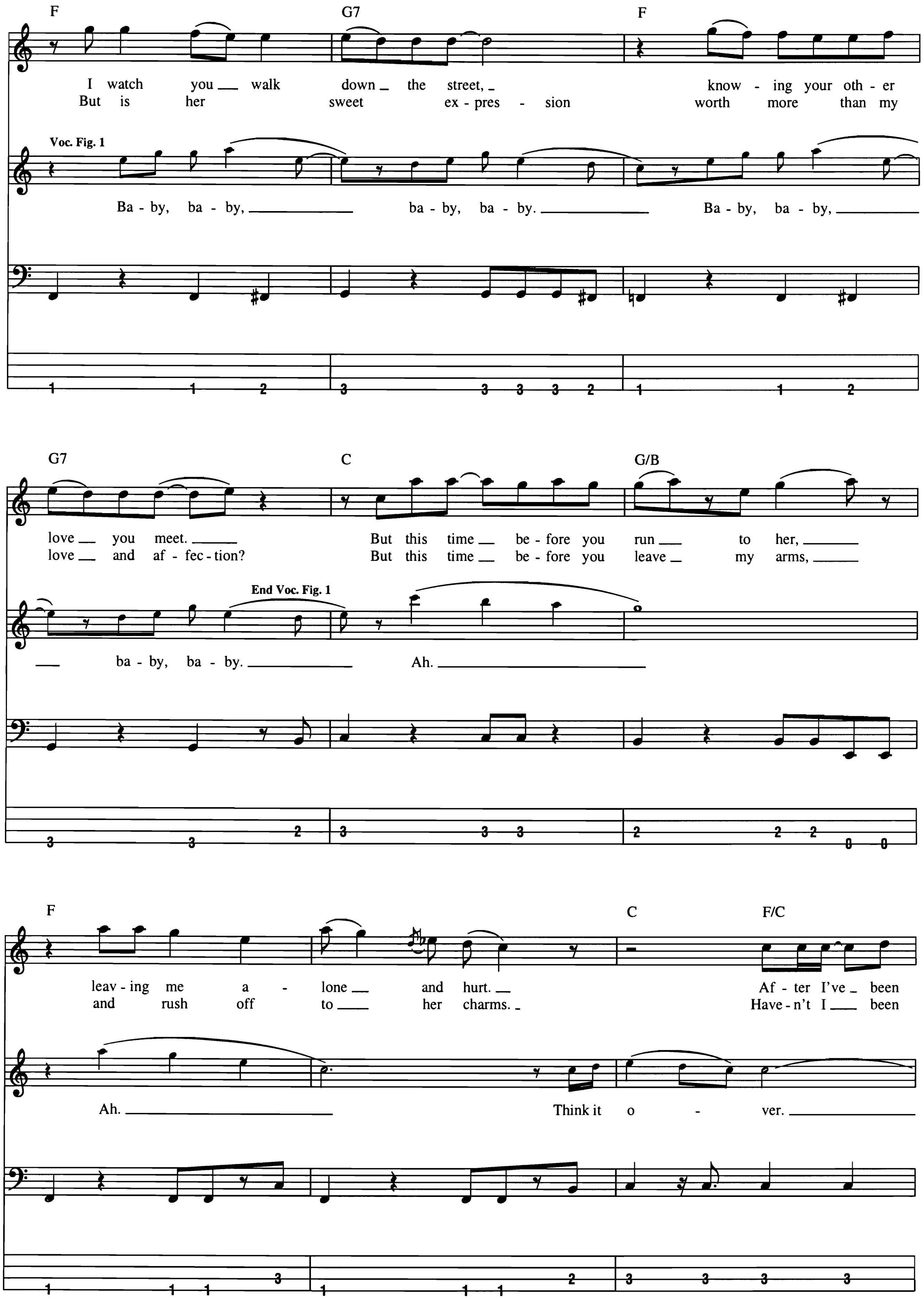
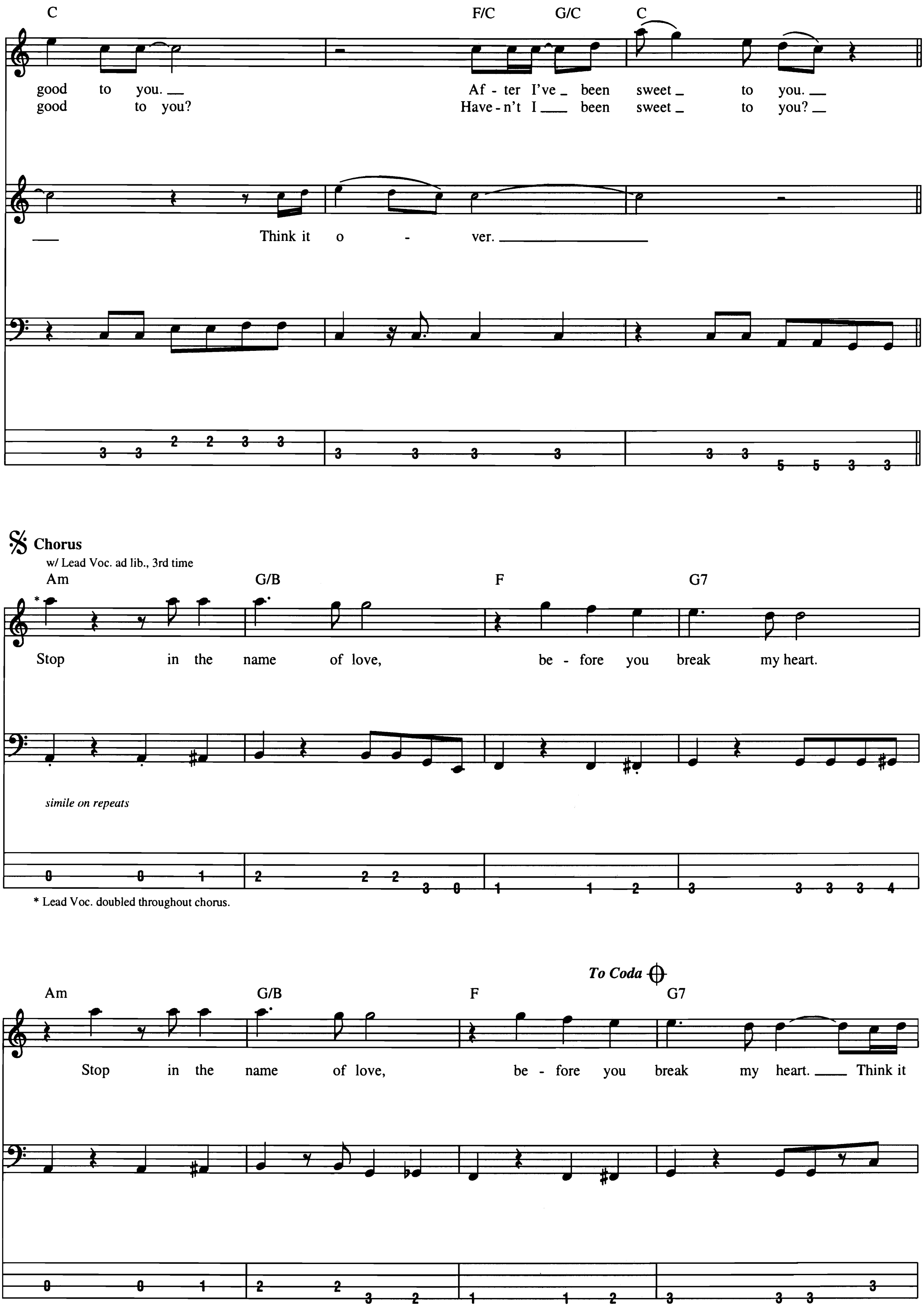
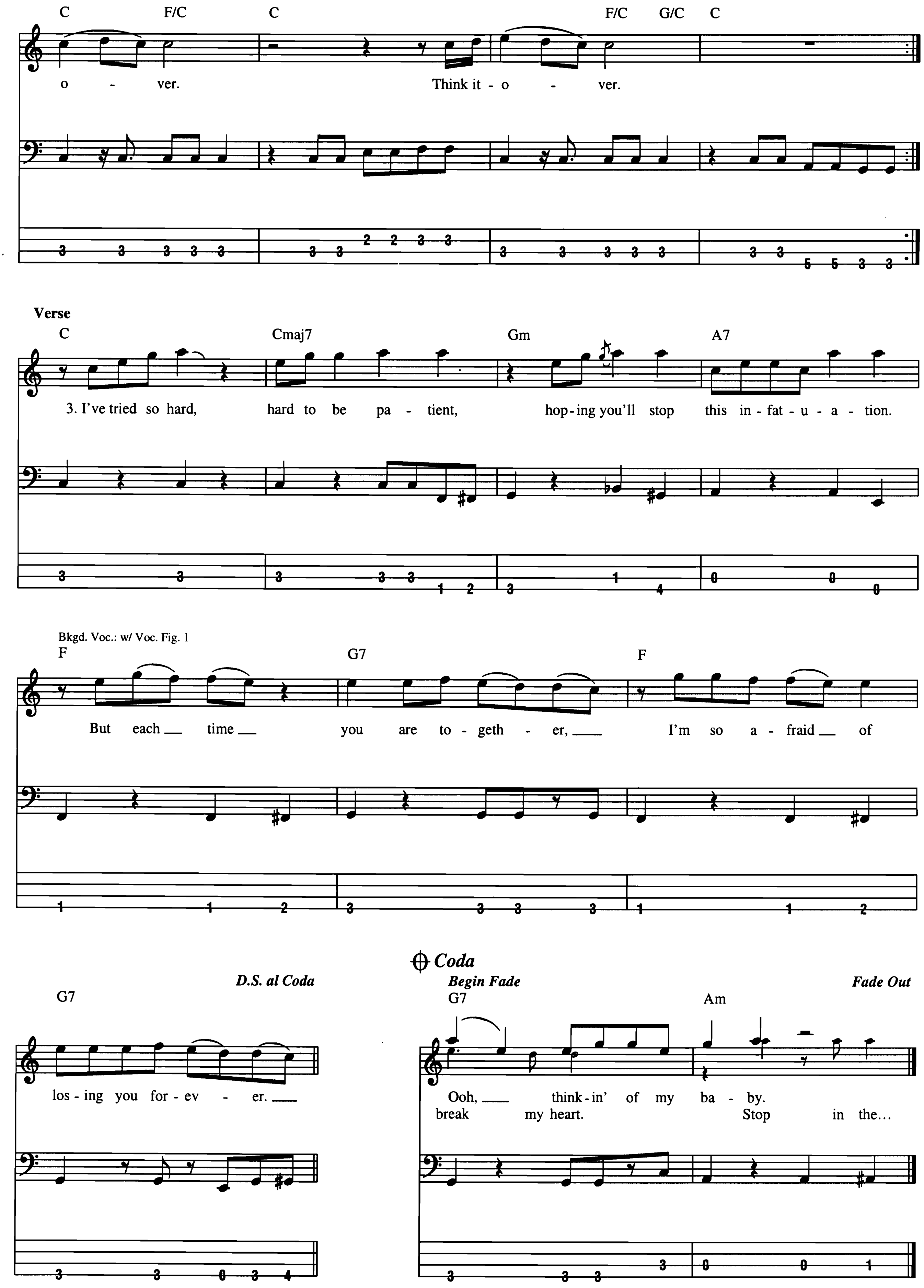

F
G7
F
I watch you walk down the street,
knowing your oth - er
But is her sweet ex - pres - sion
worth more than my
Voc. Fig. 1
Ba - by, ba - by,
ba - by, ba - by.
Ba - by, ba - by,
1 1 2
3 3 3 3 2
1 1 2
G7
C
G/B
love you meet.
But this time be - fore you run to her,
love and af - fec - tion?
But this time be - fore you leave my arms,
End Voc. Fig. 1
ba - by, ba - by.
Ah.
3 3 2
3 3 3
2 2 2 0 0
F
C
F/C
leav - ing me a - lone and hurt.
Af - ter I've been
and rush off to her charms.
Have - n't I been
Ah.
Think it o - ver.
1 1 1 3
1 1 1 2
3 3 3 3


C F/C G/C C
good to you. After I've been sweet to you.
good to you? Have-n't I been sweet to you?
Think it o - ver.
Chorus
w/ Lead Voc. ad lib., 3rd time
Am G/B F G7
Stop in the name of love, be - fore you break my heart.
simile on repeats
* Lead Voc. doubled throughout chorus.
To Coda
Am G/B F G7
Stop in the name of love, be - fore you break my heart. Think it

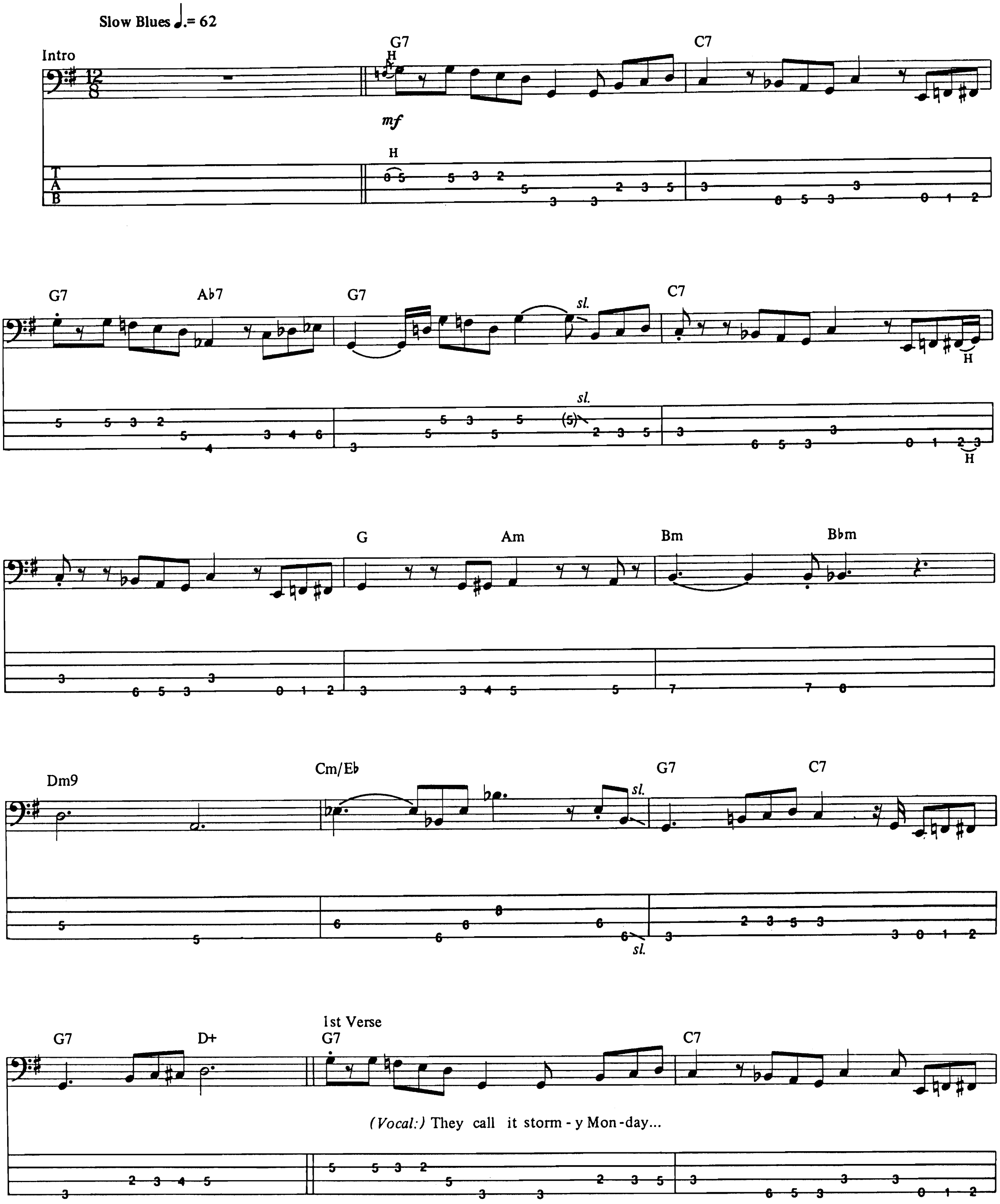

C F/C C F/C G/C C
o - ver. Think it - o - ver.
Verse
C Cmaj7 Gm A7
3. I've tried so hard, hard to be pa - tient, hop-ing you'll stop this in - fat - u - a - tion.
Bkgd. Voc.: w/ Voc. Fig. 1
F G7 F
But each time you are to - geth - er, I'm so a - fraid of
D.S. al Coda
G7
los - ing you for - ev - er.
Coda
Begin Fade
Fade Out
G7 Am
Ooh, think - in' of my ba - by.
break my heart. Stop in the...

(They Call It)

Stormy Monday

(Stormy Monday Blues)

Words and Music by T-Bone Walker



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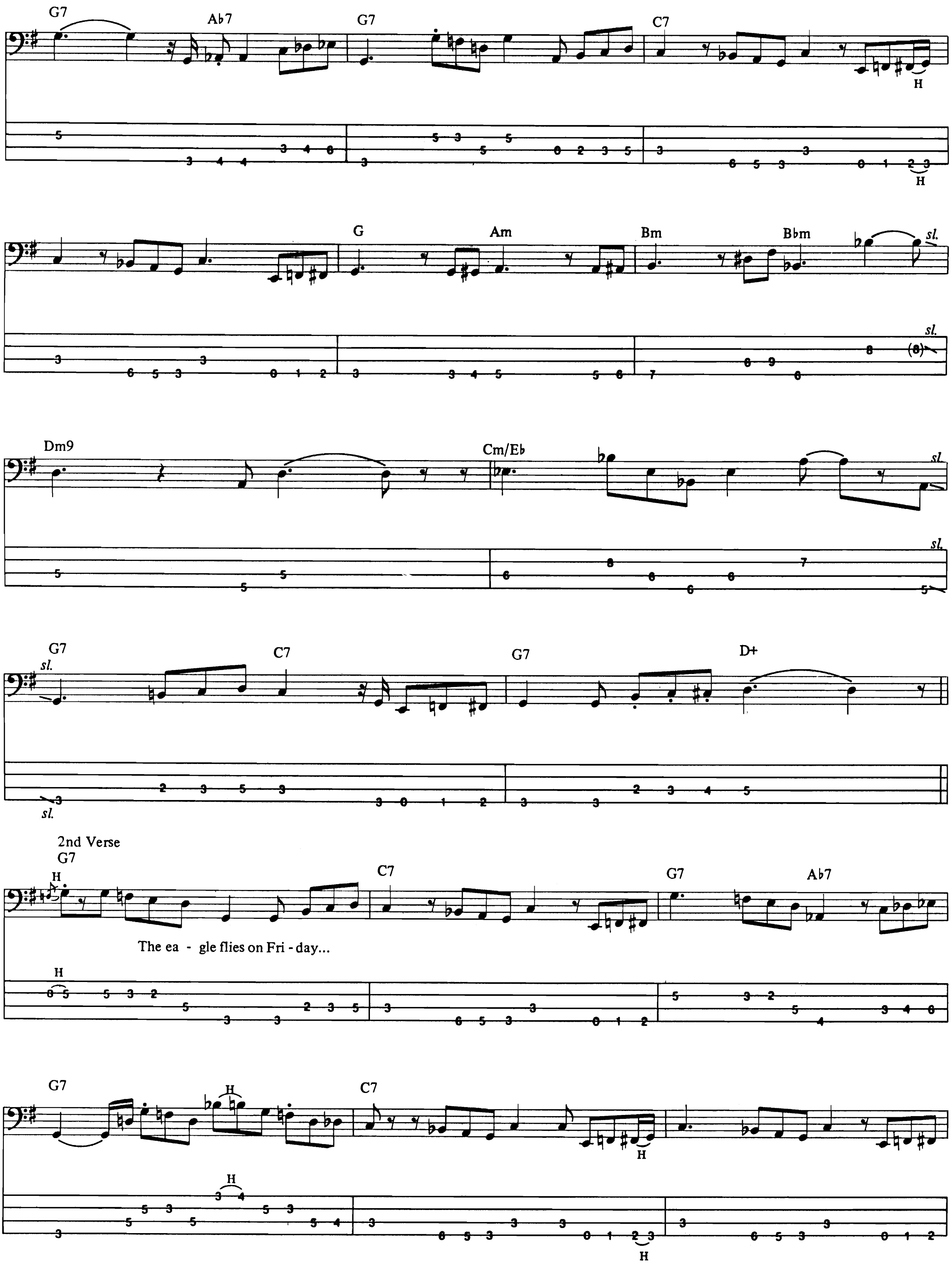
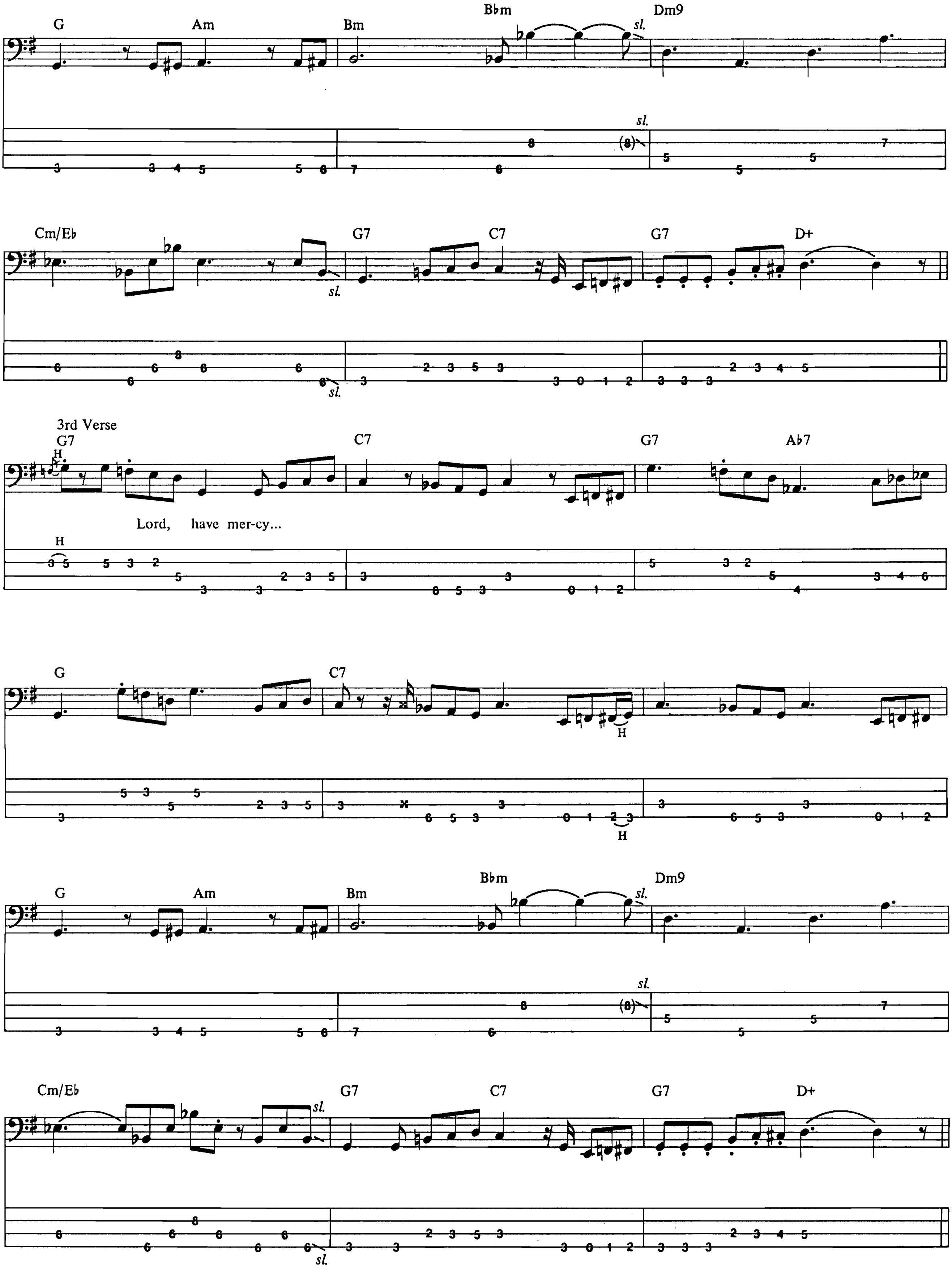
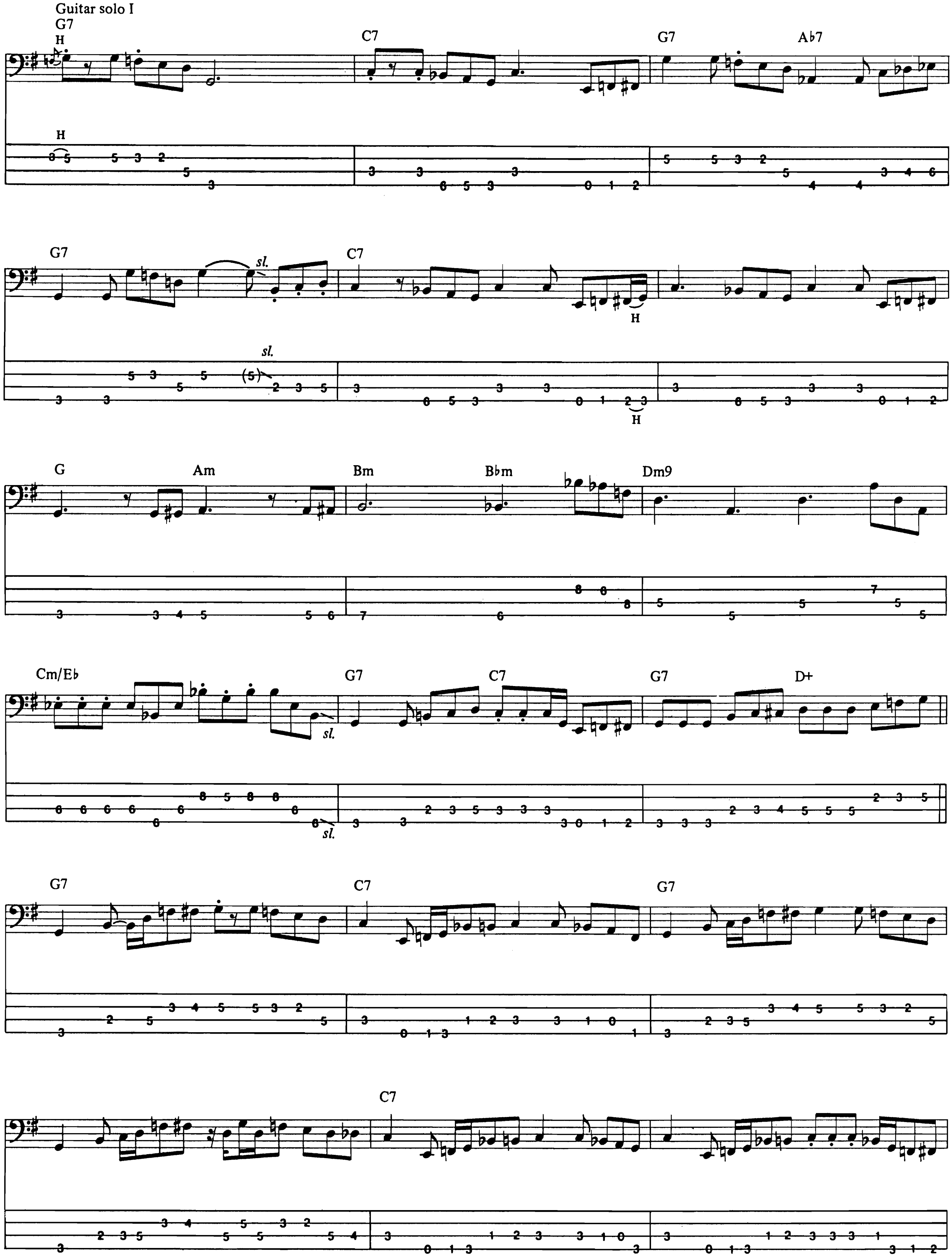
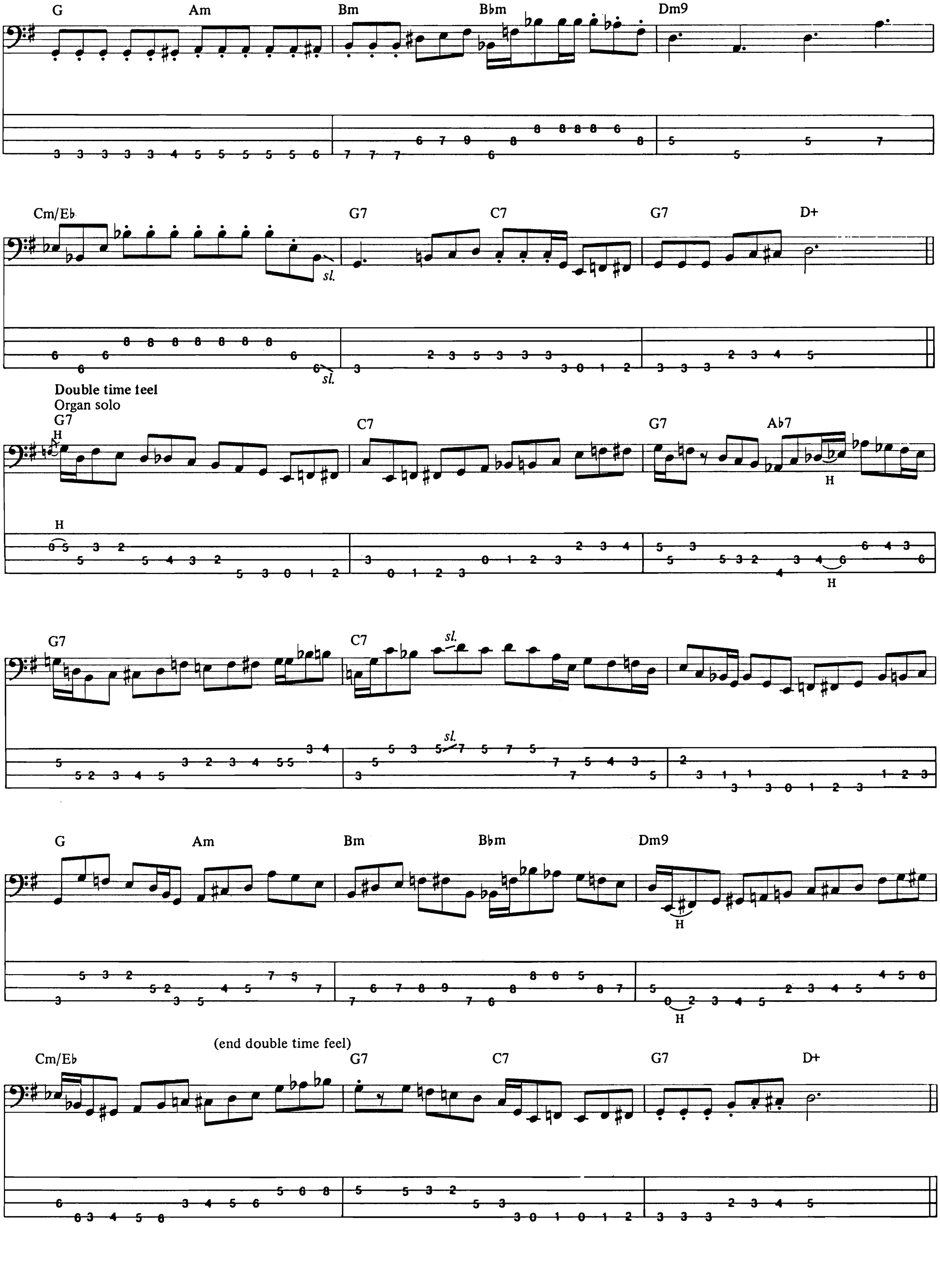
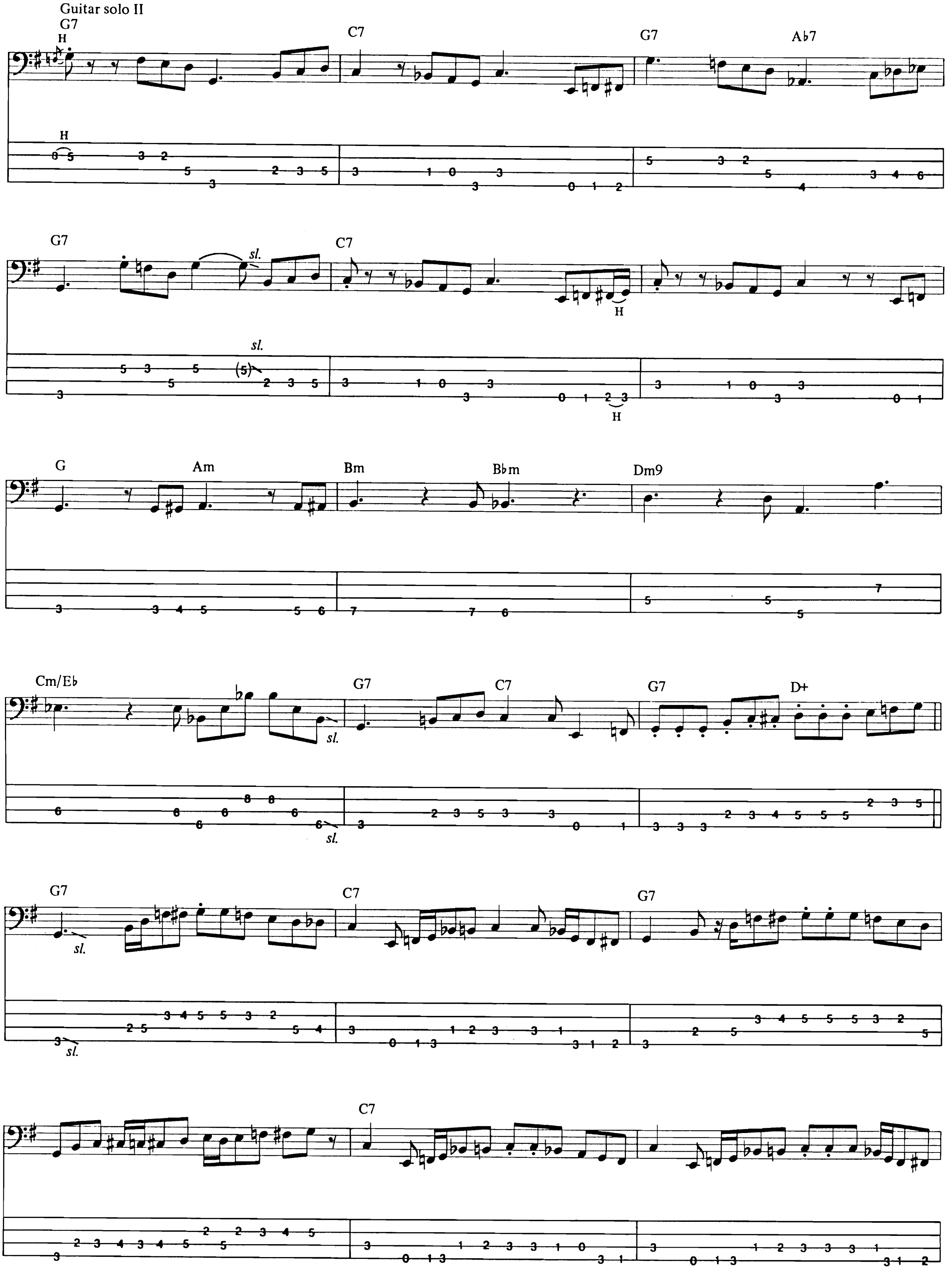
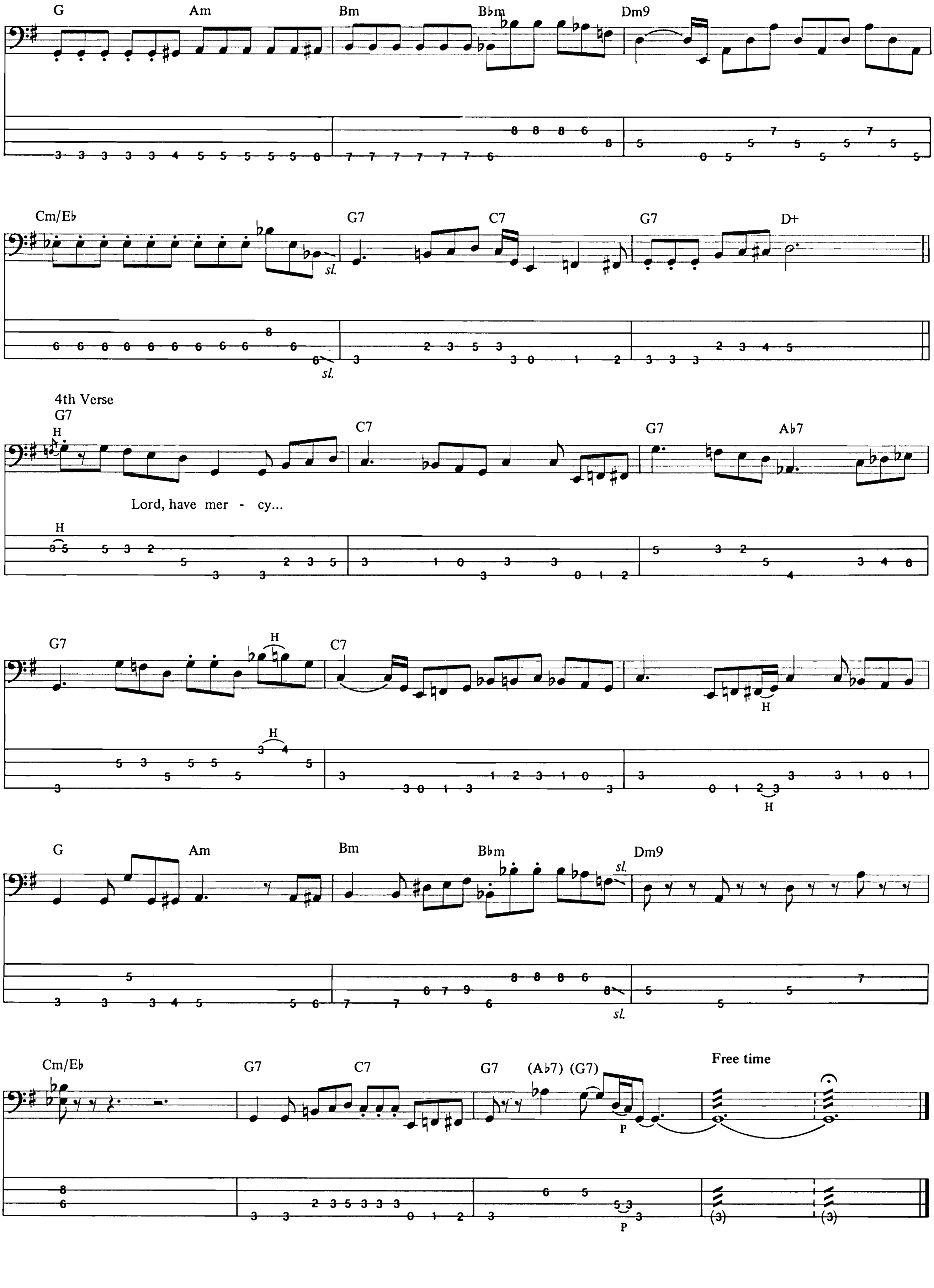

G7 A♭7 G7 C7
G Am Bm B♭m
Dm9 Cm/E♭
G7 C7 G7 D+
2nd Verse
G7 C7 G7 A♭7
The ea - gle flies on Fri - day...
G7 C7


G Am Bm B♭m Dm9
Cm/E♭ G7 C7 G7 D+
3rd Verse
G7 C7 G7 A♭7
Lord, have mer-cy...
G C7
G Am Bm B♭m Dm9
Cm/E♭ G7 C7 G7 D+


Guitar solo I
G7
C7
G7
A♭7
G7
C7
G
Am
Bm
B♭m
Dm9
Cm/E♭
G7
C7
G7
D+
G7
C7
G7
C7

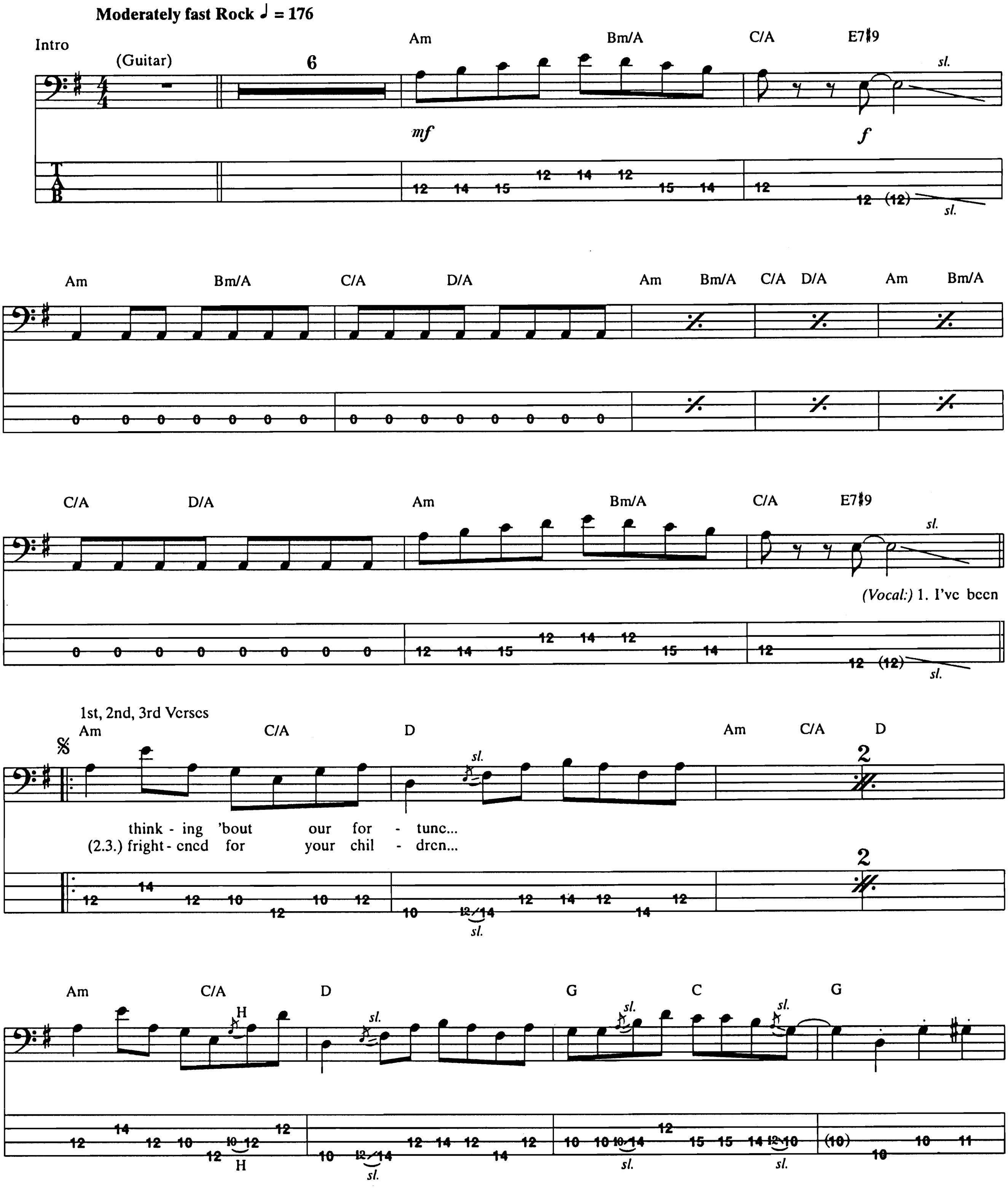

G
Am
Bm
B♭m
Dm9
Cm/E♭
sl.
G7
C7
G7
D+
Double time feel
Organ solo
G7
H
C7
G7
A♭7
H
G7
C7
sl.
G
Am
Bm
B♭m
Dm9
H
(end double time feel)
Cm/E♭
G7
C7
G7
D+


Guitar solo II
G7
C7
G7
A♭7
G7
C7
G
Am
Bm
B♭m
Dm9
Cm/E♭
G7
C7
G7
D+
G7
C7
G7
C7


G
Am
Bm
B♭m
Dm9
Cm/E♭
sl.
G7
C7
G7
D+
4th Verse
G7
H
Lord, have mer - cy...
C7
G7
A♭7
G7
H
C7
H
G
Am
Bm
B♭m
sl.
Dm9
Cm/E♭
G7
C7
G7
(A♭7) (G7)
P
Free time

The Story in Your Eyes

Words and Music by Justin Hayward



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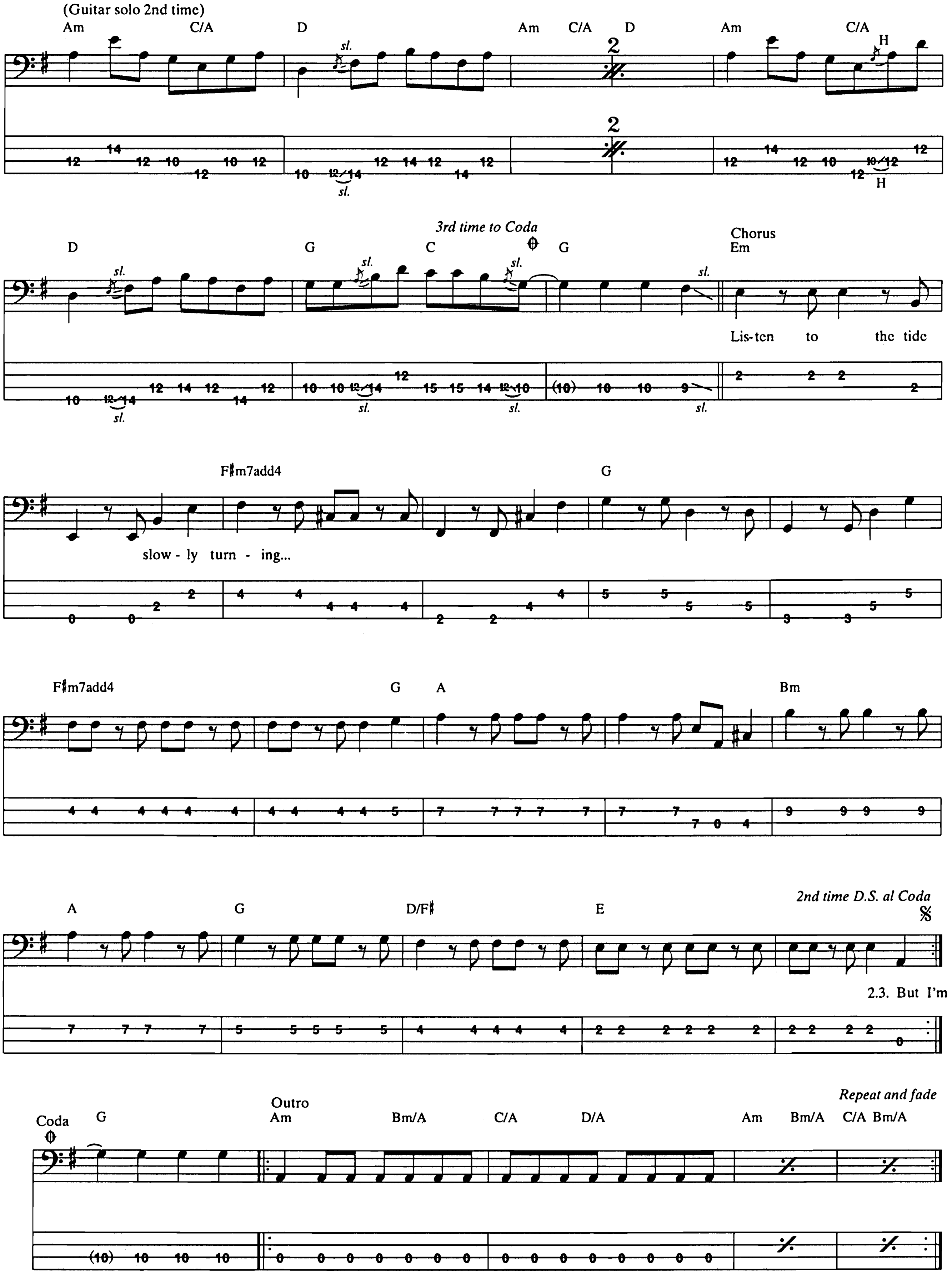
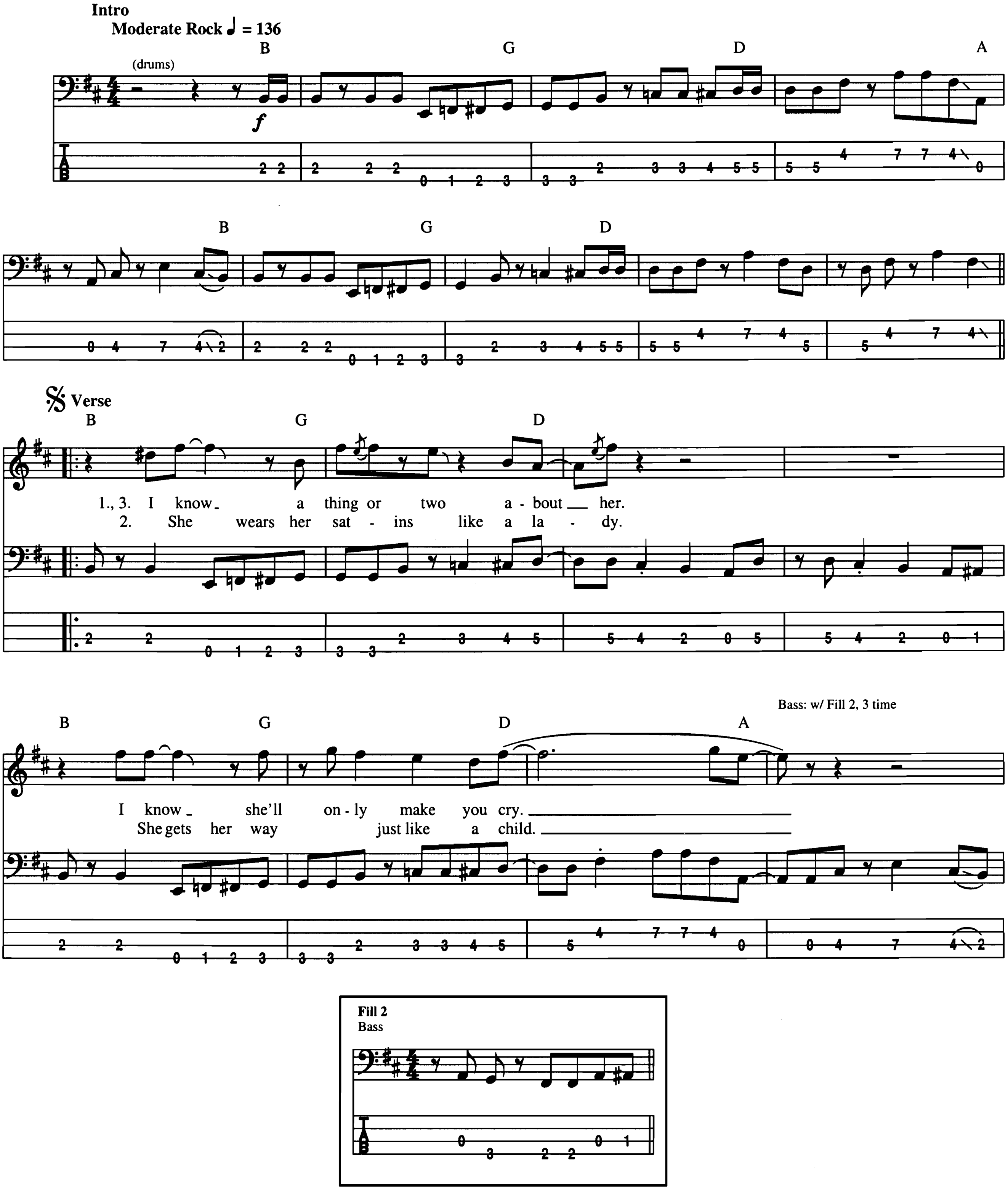

(Guitar solo 2nd time)
Am C/A D Am C/A D Am C/A
3rd time to Coda
D G C G
Chorus
Em
Lis-ten to the tide
F♯m7add4 G
slow - ly turn - ing...
F♯m7add4 G A Bm
2nd time D.S. al Coda
A G D/F♯ E
2.3. But I'm
Coda
G
Outro
Am Bm/A C/A D/A Am Bm/A C/A Bm/A
Repeat and fade

Strutter

Words and Music by Paul Stanley and Gene Simmons

Tune Down 1/2 Step:
①= G♭ ③= A♭
②= D♭ ④= E♭



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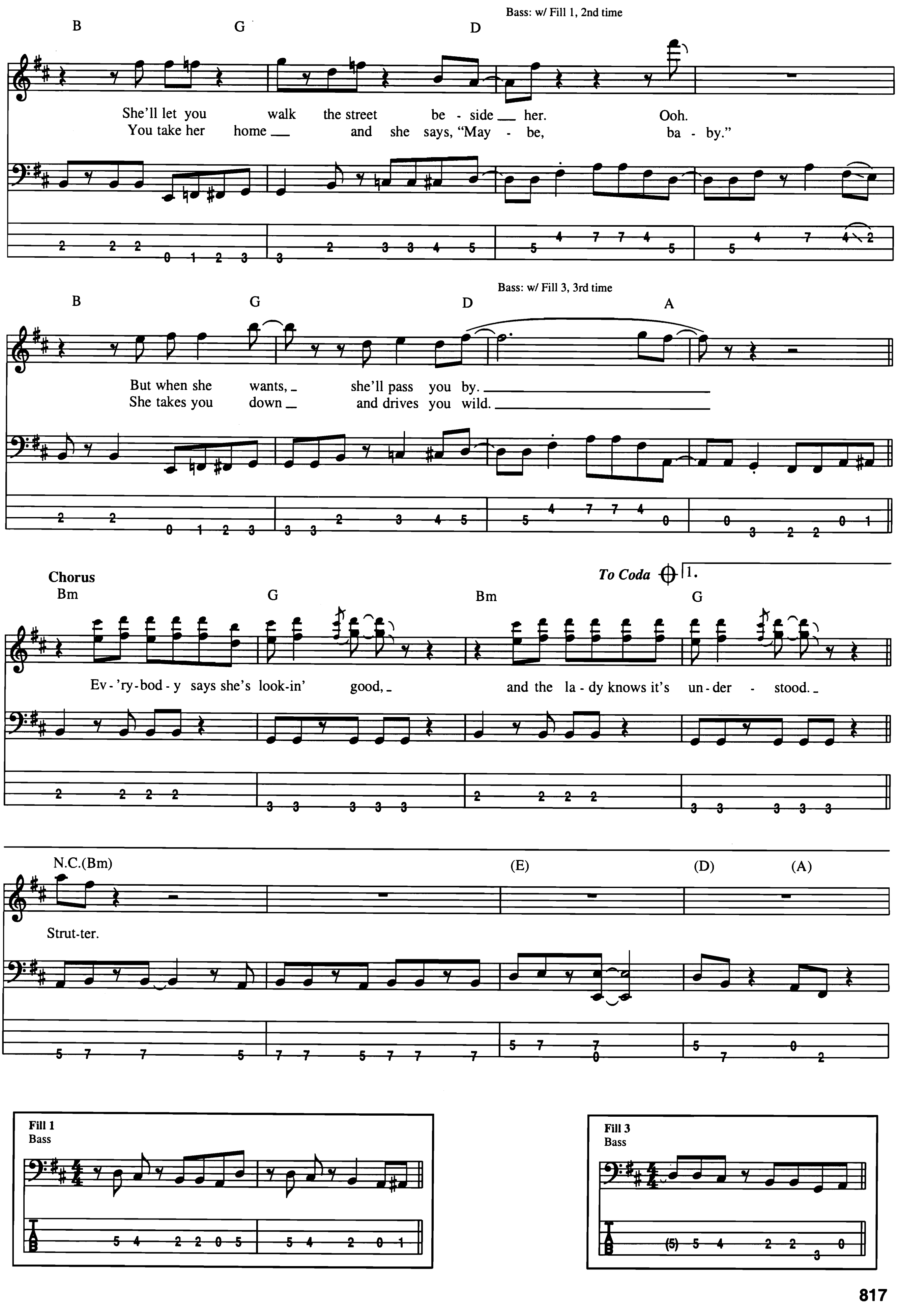
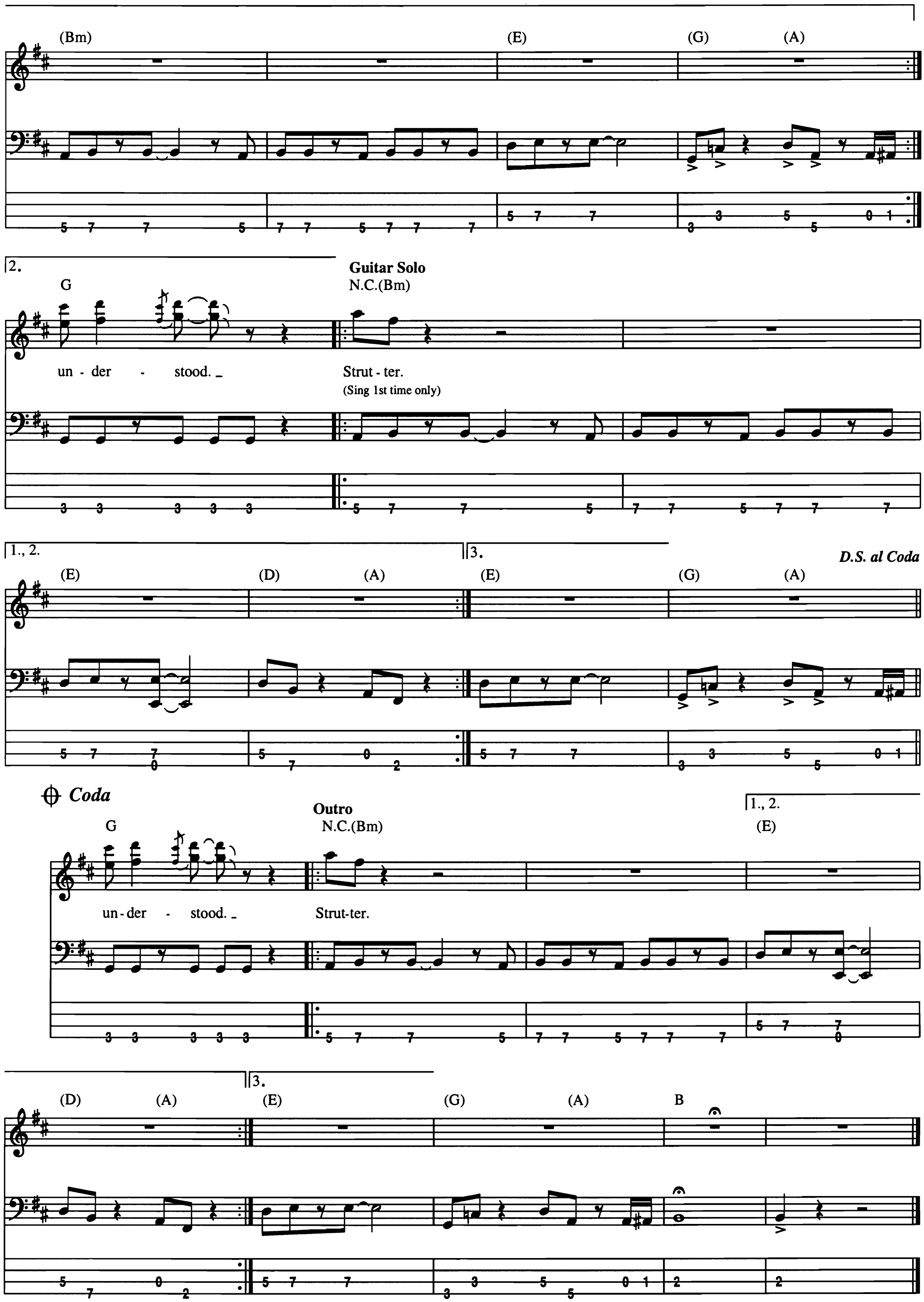
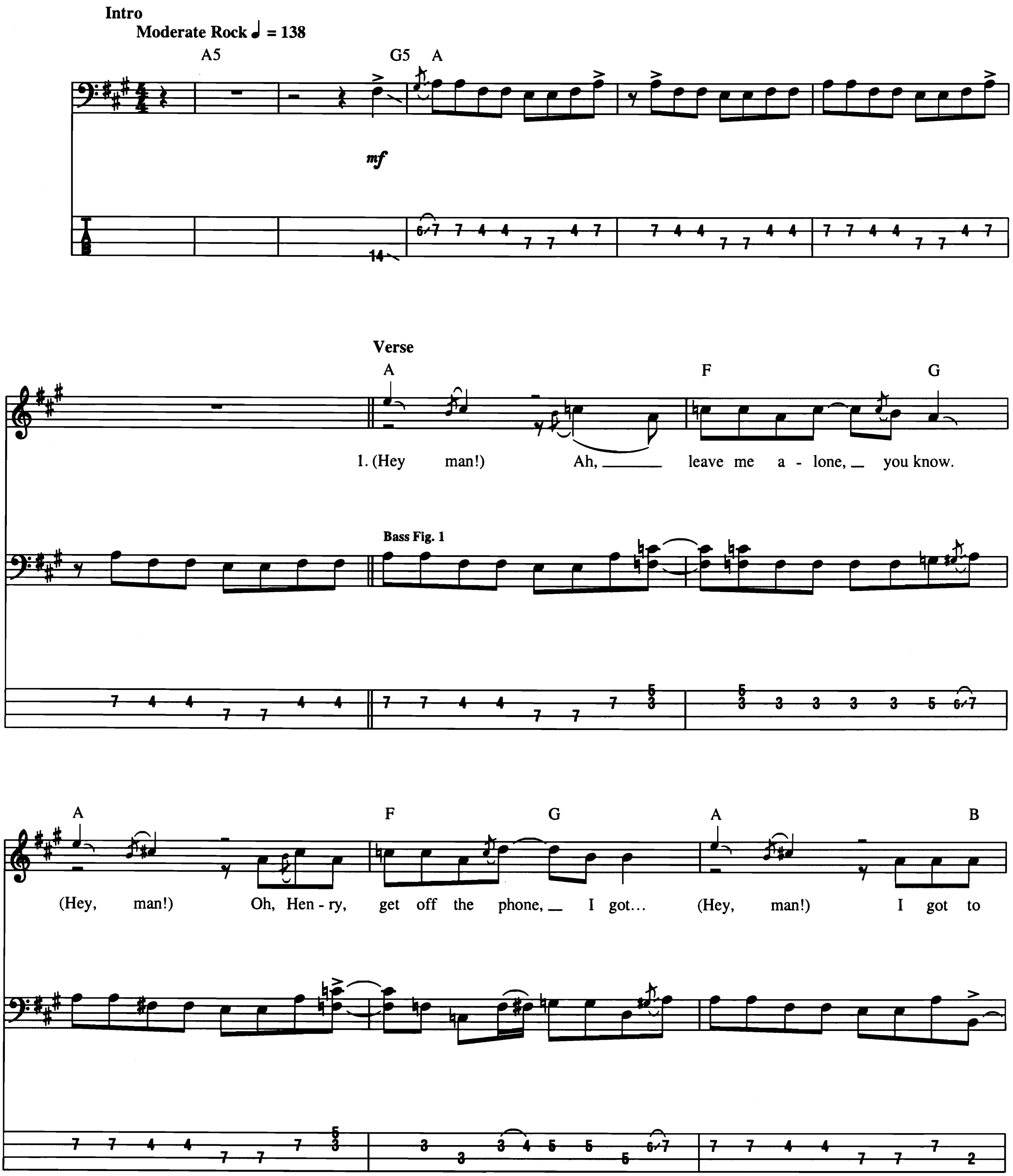

Bass: w/ Fill 1, 2nd time
B G D
She'll let you walk the street be - side her. Ooh.
You take her home and she says, "May - be, ba - by."
Bass: w/ Fill 3, 3rd time
B G D A
But when she wants, she'll pass you by.
She takes you down and drives you wild.
Chorus
To Coda 1.
Bm G Bm G
Ev - 'ry - bod - y says she's look-in' good, and the la - dy knows it's un - der - stood.
N.C.(Bm) (E) (D) (A)
Strut-ter.
Fill 1
Bass
Fill 3
Bass


(Bm)
(E)
(G)
(A)
2.
G
Guitar Solo
N.C.(Bm)
un - der - stood. _
Strut - ter.
(Sing 1st time only)
1., 2.
(E)
(D)
(A)
3.
D.S. al Coda
(G)
Coda
Outro
un-der - stood. _
Strut-ter.
B

Suffragette City

Words and Music by David Bowie



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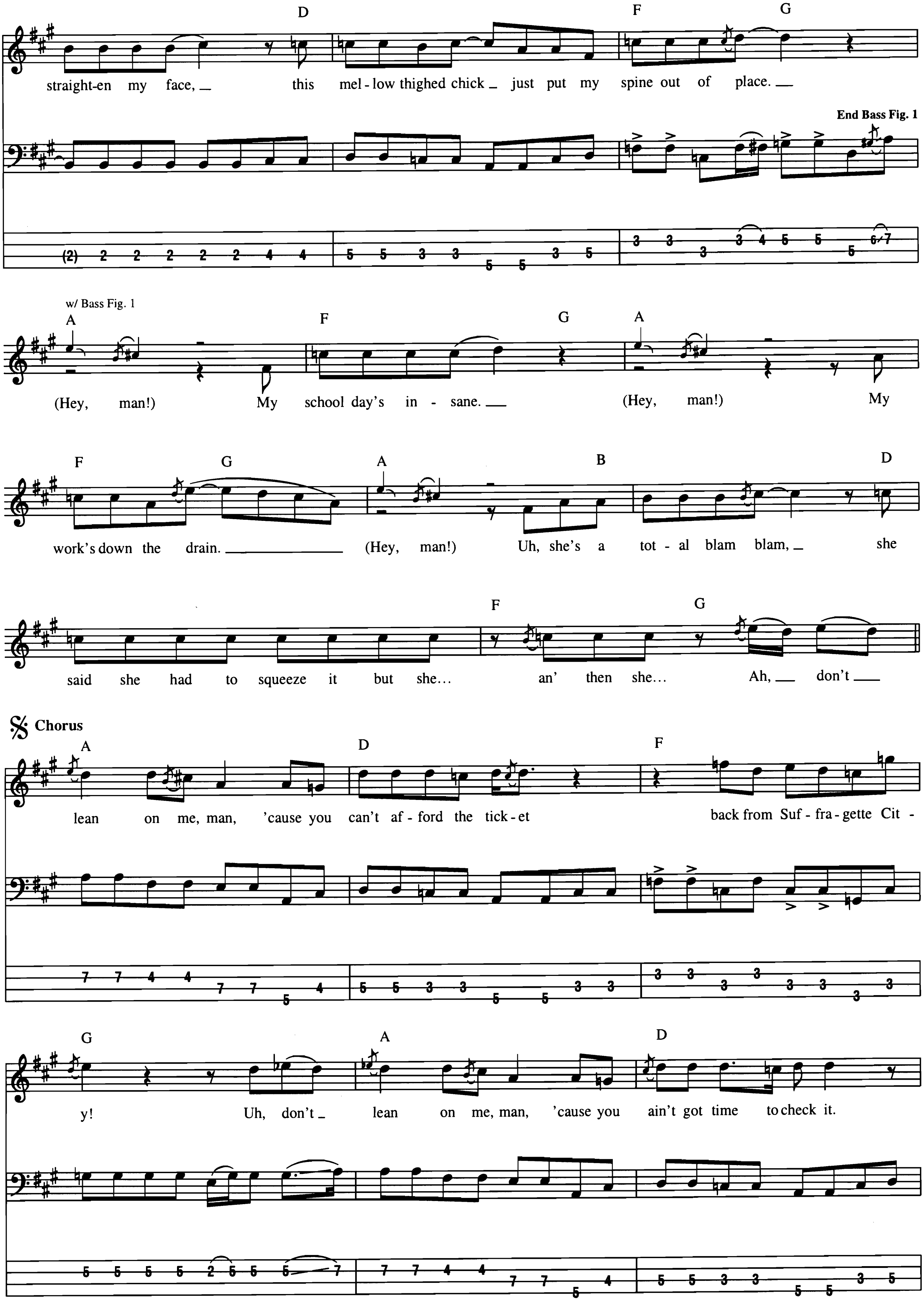
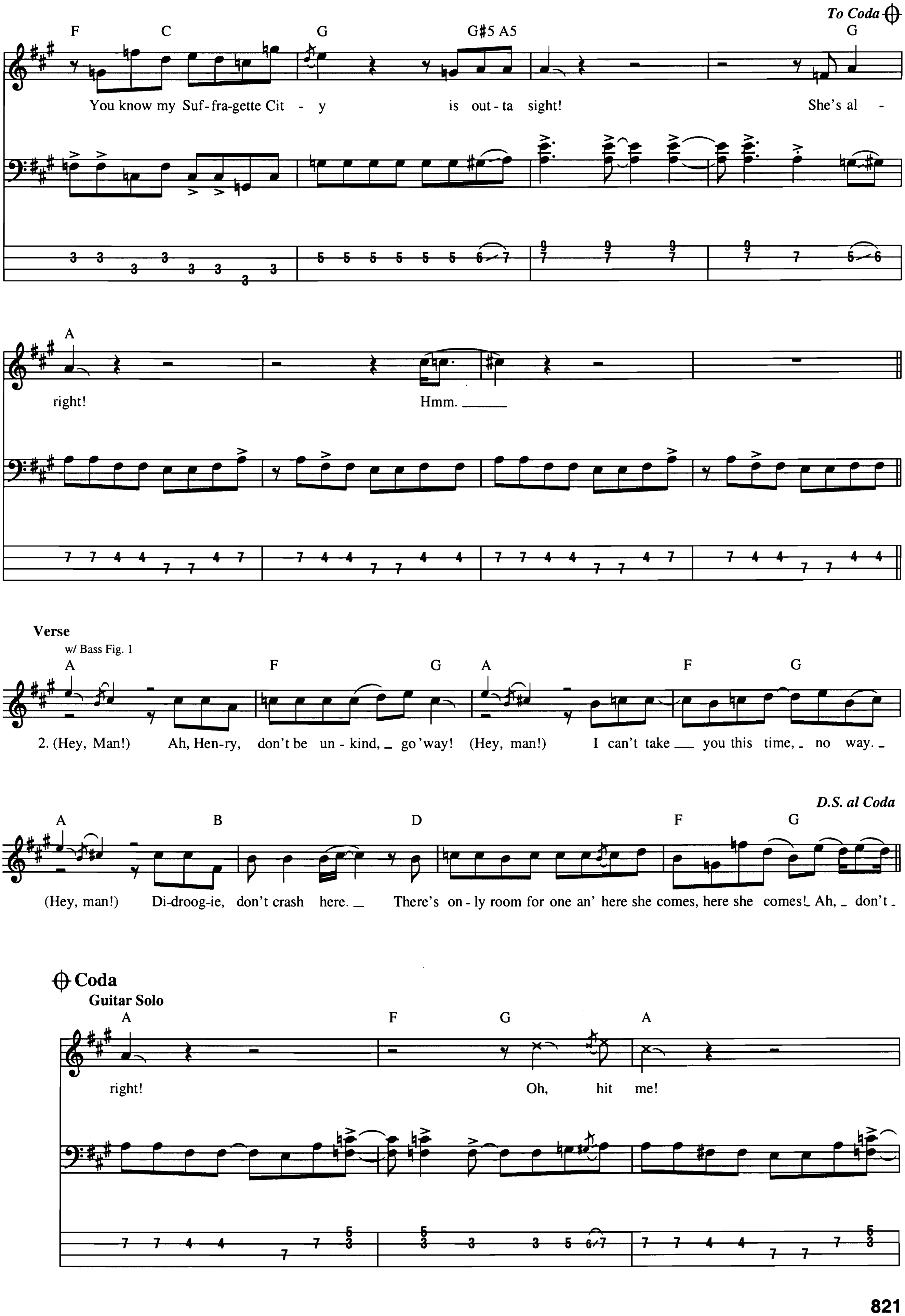
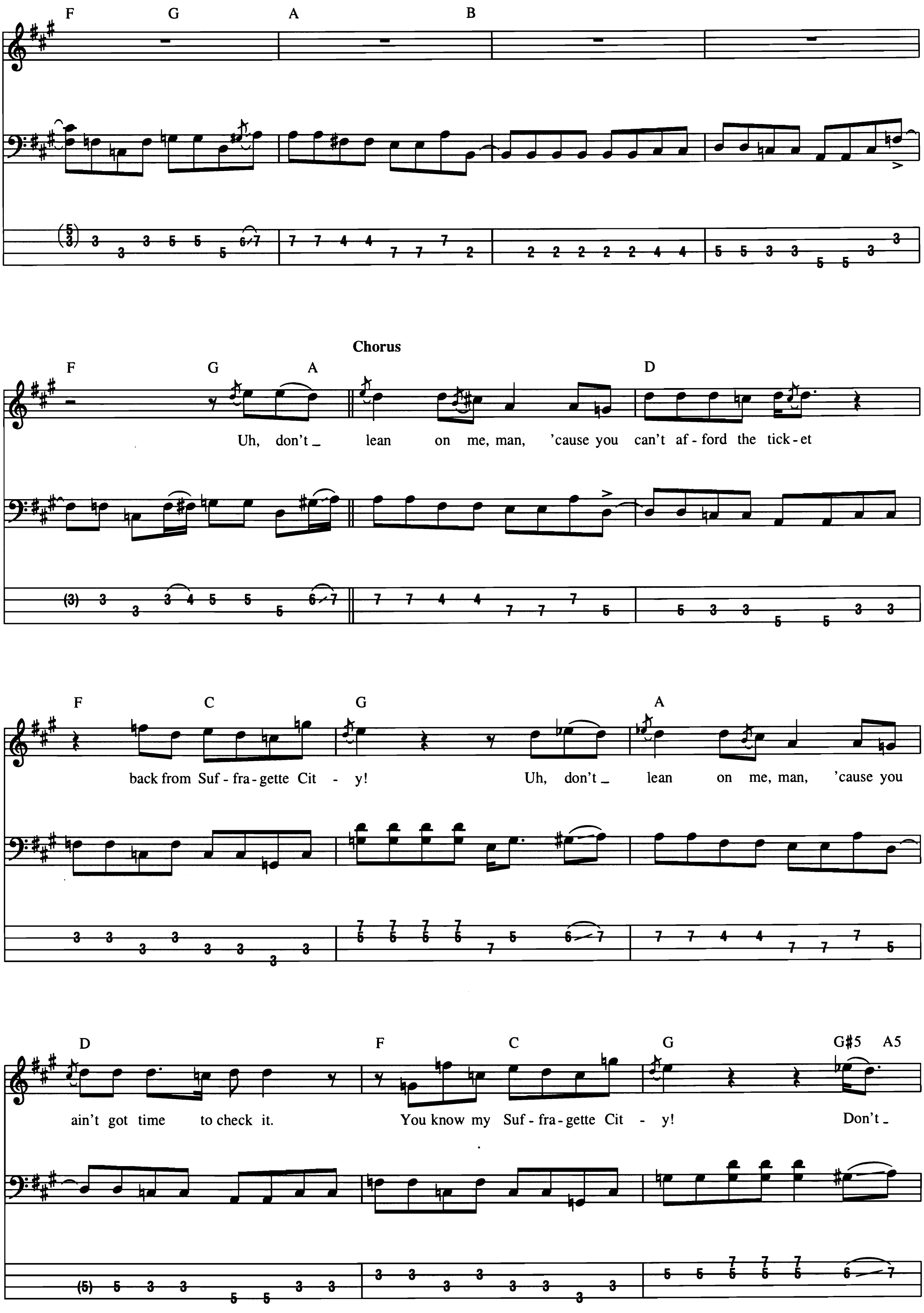
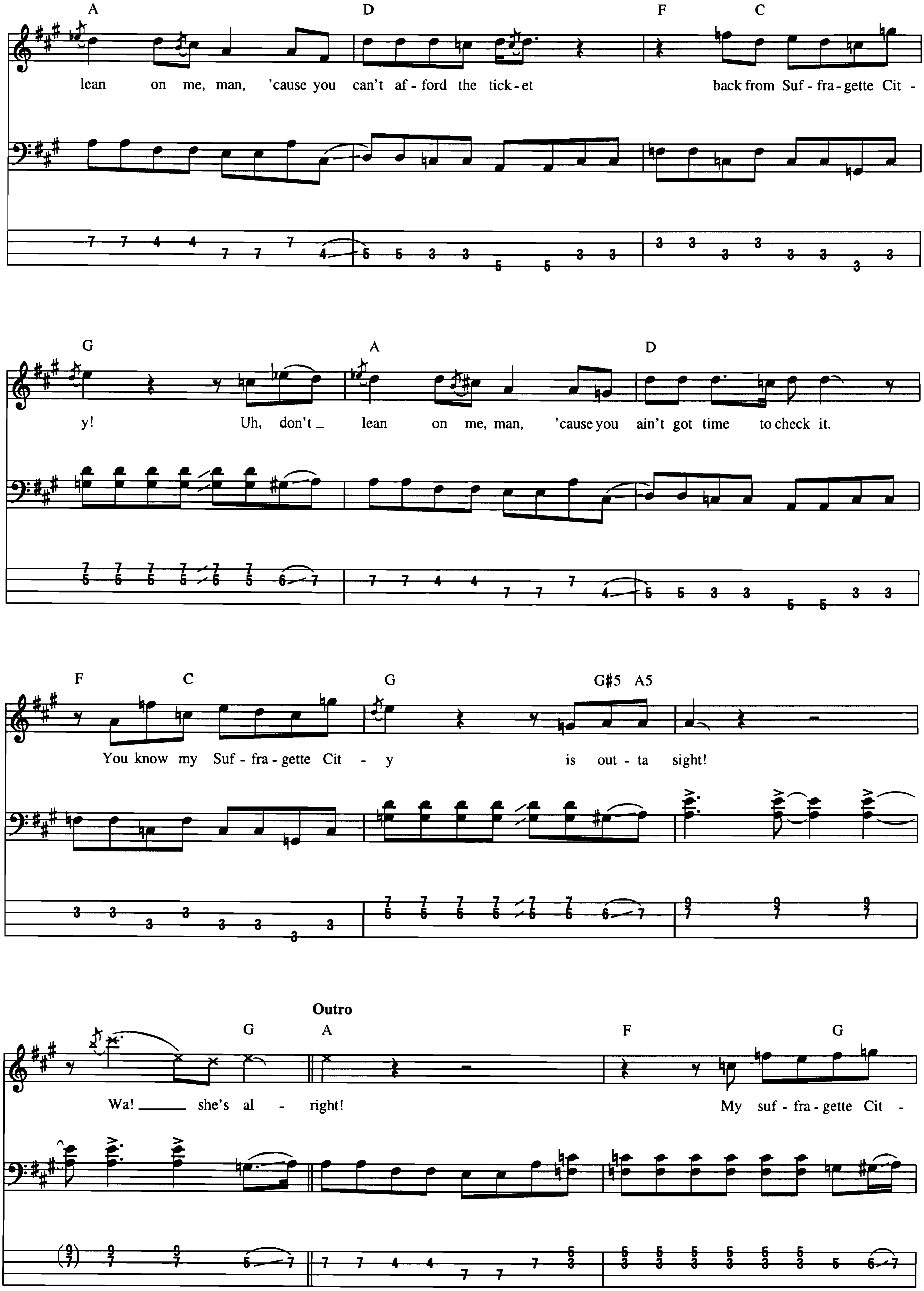
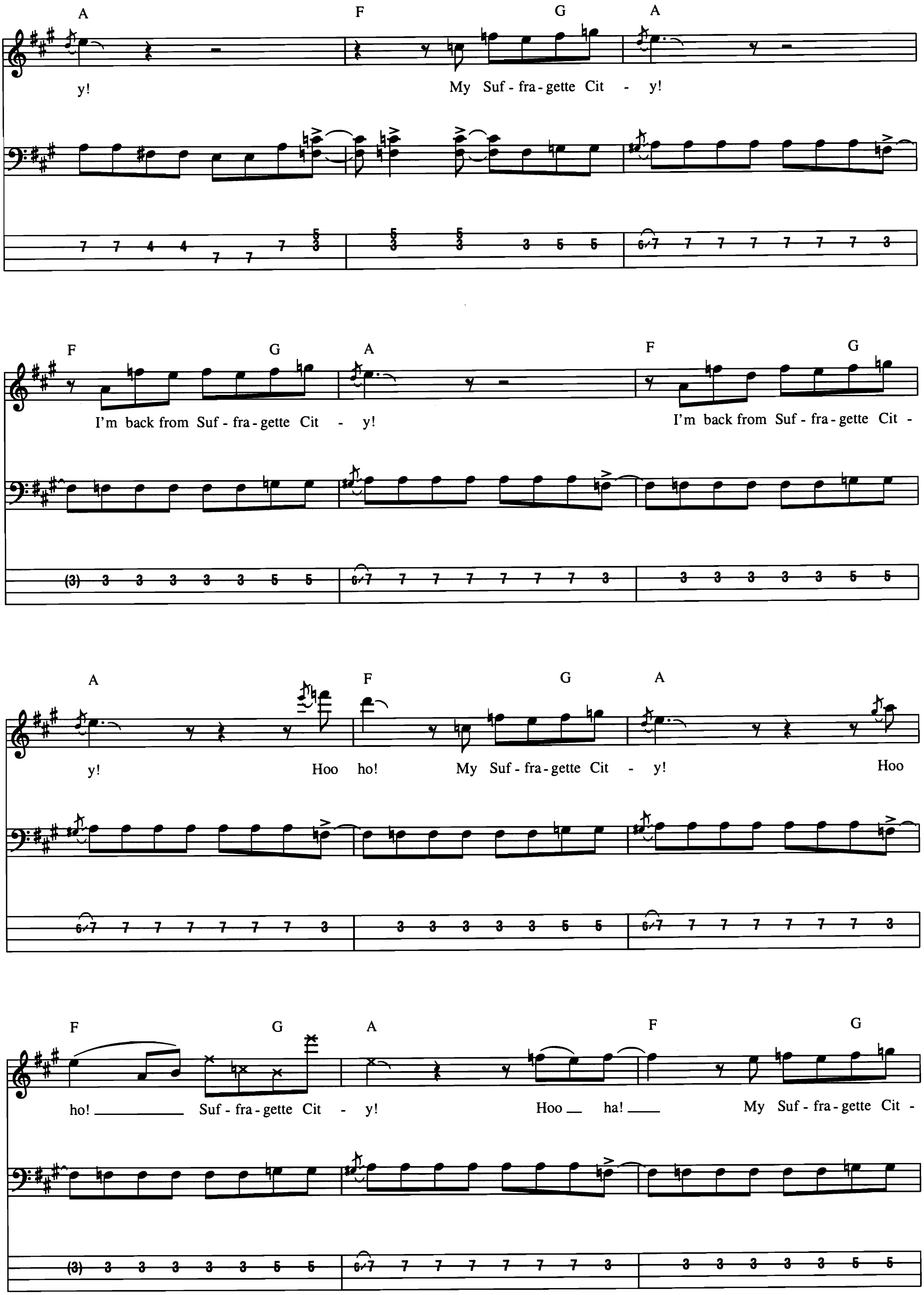
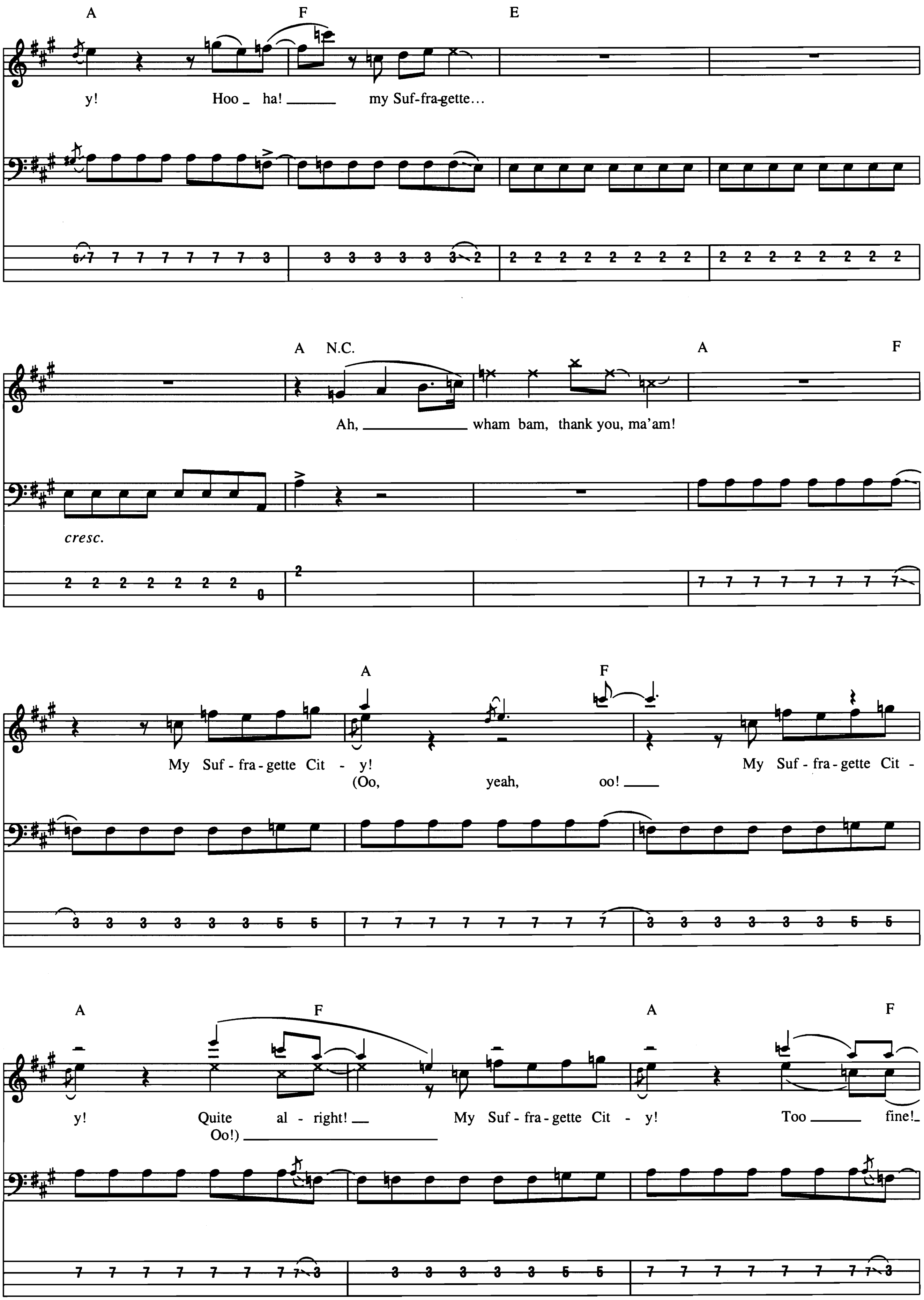

D F G
straight-en my face, this mel - low thighed chick just put my spine out of place.
End Bass Fig. 1
w/ Bass Fig. 1
A F G A
(Hey, man!) My school day's in - sane. (Hey, man!) My
F G A B D
work's down the drain. (Hey, man!) Uh, she's a tot - al blam blam, she
F G
said she had to squeeze it but she... an' then she... Ah, don't
Chorus
A D F
lean on me, man, 'cause you can't af - ford the tick - et back from Suf - fra - gette Cit -
G A D
y! Uh, don't lean on me, man, 'cause you ain't got time to check it.

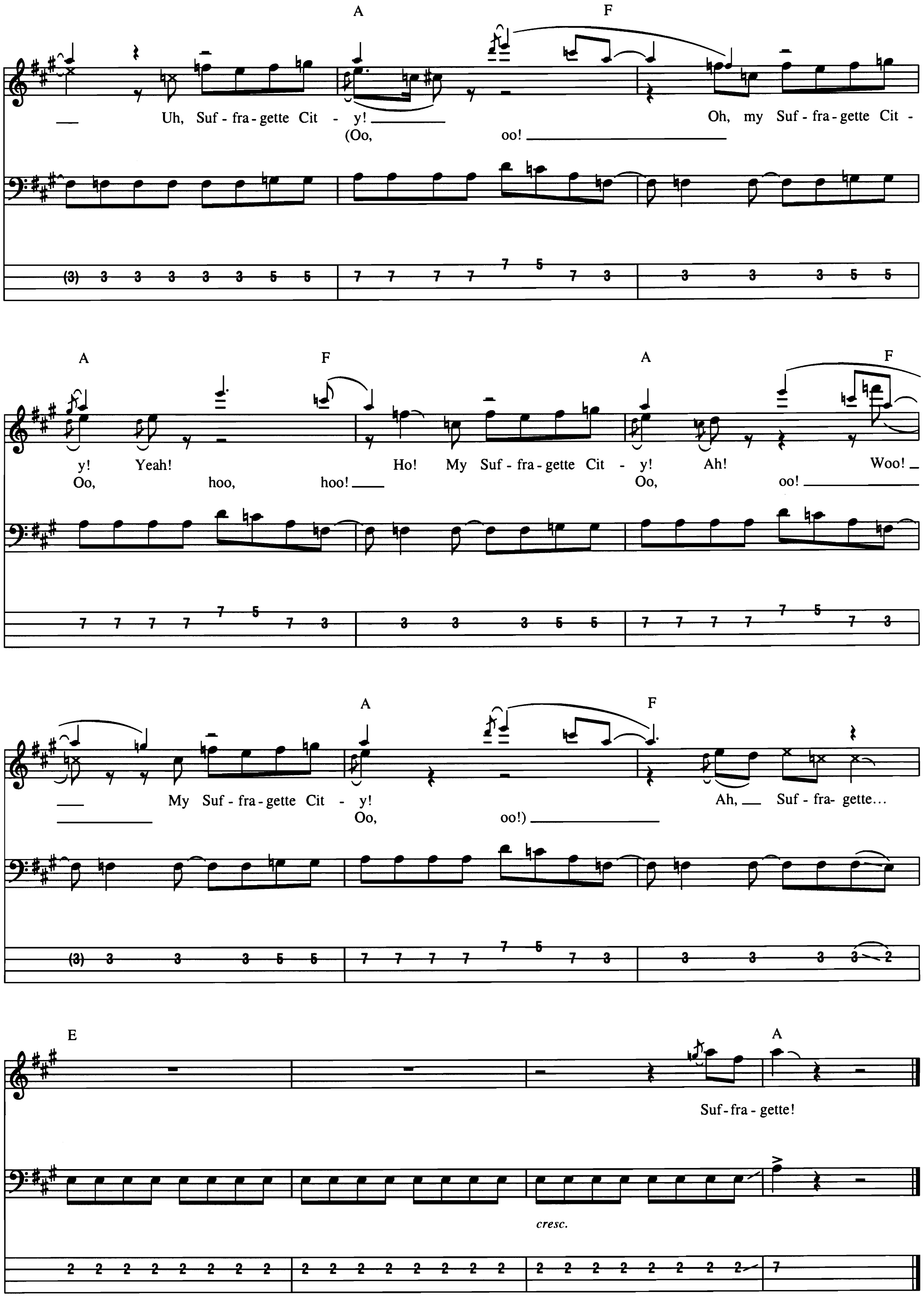

To Coda
F C G G♯5 A5 G
You know my Suf-fra-gette Cit - y is out-ta sight! She's al -
A
right! Hmm.
Verse
w/ Bass Fig. 1
A F G A F G
2. (Hey, Man!) Ah, Hen-ry, don't be un-kind, go'way! (Hey, man!) I can't take you this time, no way.
D.S. al Coda
A B D F G
(Hey, man!) Di-droog-ie, don't crash here. There's on-ly room for one an' here she comes, here she comes! Ah, don't
Coda
Guitar Solo
A F G A
right! Oh, hit me!


F G A B
Chorus
F G A D
Uh, don't _ lean on me, man, 'cause you can't af - ford the tick - et
F C G A
back from Suf - fra - gette Cit - y! Uh, don't _ lean on me, man, 'cause you
D F C G G#5 A5
ain't got time to check it. You know my Suf - fra - gette Cit - y! Don't _


A D F C
lean on me, man, 'cause you can't af - ford the tick - et back from Suf - fra - gette Cit -
G A D
y! Uh, don't_ lean on me, man, 'cause you ain't got time to check it.
F C G G#5 A5
You know my Suf - fra - gette Cit - y is out - ta sight!
Outro
G A F G
Wa!_ she's al - right! My suf - fra - gette Cit -


A F G A
y! My Suf - fra - gette Cit - y!
F G A F G
I'm back from Suf - fra - gette Cit - y! I'm back from Suf - fra - gette Cit -
A F G A
y! Hoo ho! My Suf - fra - gette Cit - y! Hoo
F G A F G
ho! Suf - fra - gette Cit - y! Hoo ha! My Suf - fra - gette Cit -

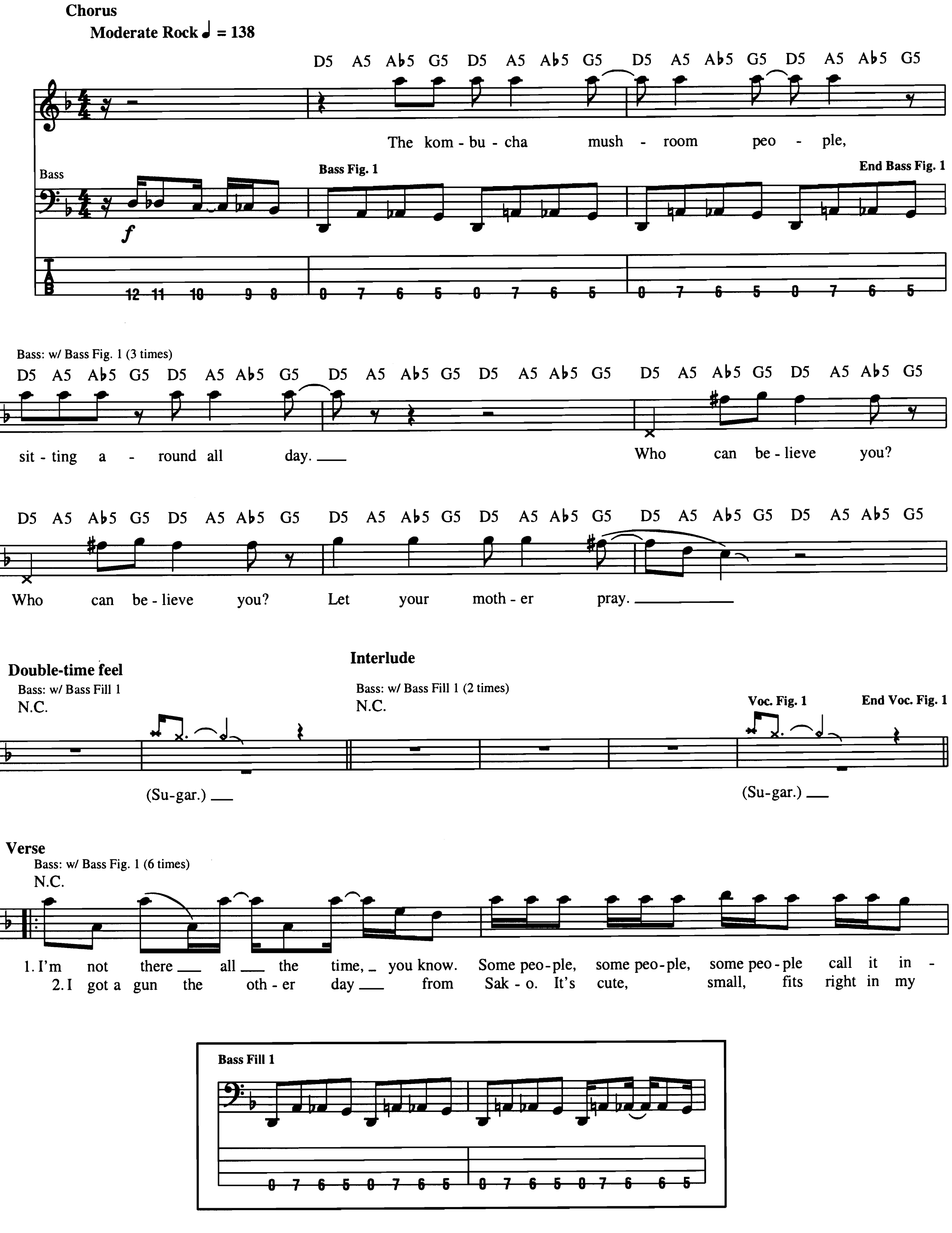

A F E
y! Hoo _ ha! ___ my Suf-fra-gette...
A N.C. A F
Ah, ___ wham bam, thank you, ma'am!
cresc.
A F
My Suf - fra - gette Cit - y! My Suf - fra - gette Cit -
(Oo, yeah, oo! ___
A F A F
y! Quite al - right! ___ My Suf - fra - gette Cit - y! Too ___ fine!_
Oo!) ___


A F
Uh, Suf - fra - gette Cit - y! Oh, my Suf - fra - gette Cit -
(Oo, oo!
A F A F
y! Yeah! Ho! My Suf - fra - gette Cit - y! Ah! Woo!
Oo, hoo, hoo! Oo, oo!
A F
My Suf - fra - gette Cit - y! Ah, Suf - fra- gette...
Oo, oo!)
E A
Suf-fra - gette!
cresc.

Sugar

Words and Music by Daron Malakian, Serj Tankian, Shavo Odadjian and John Dolmayan

Drop D tuning down 1 step:
(low to high) C–G–C–F



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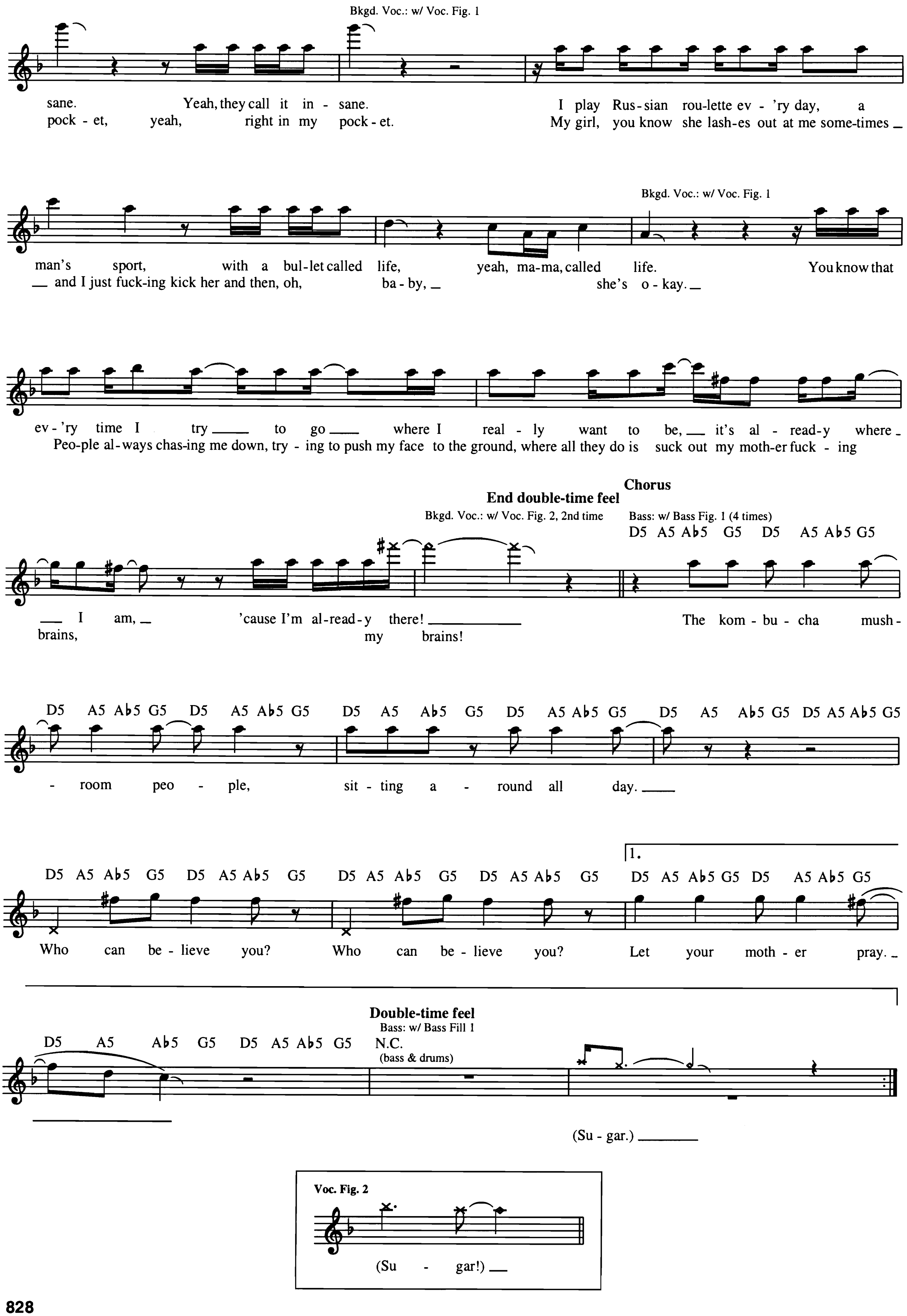
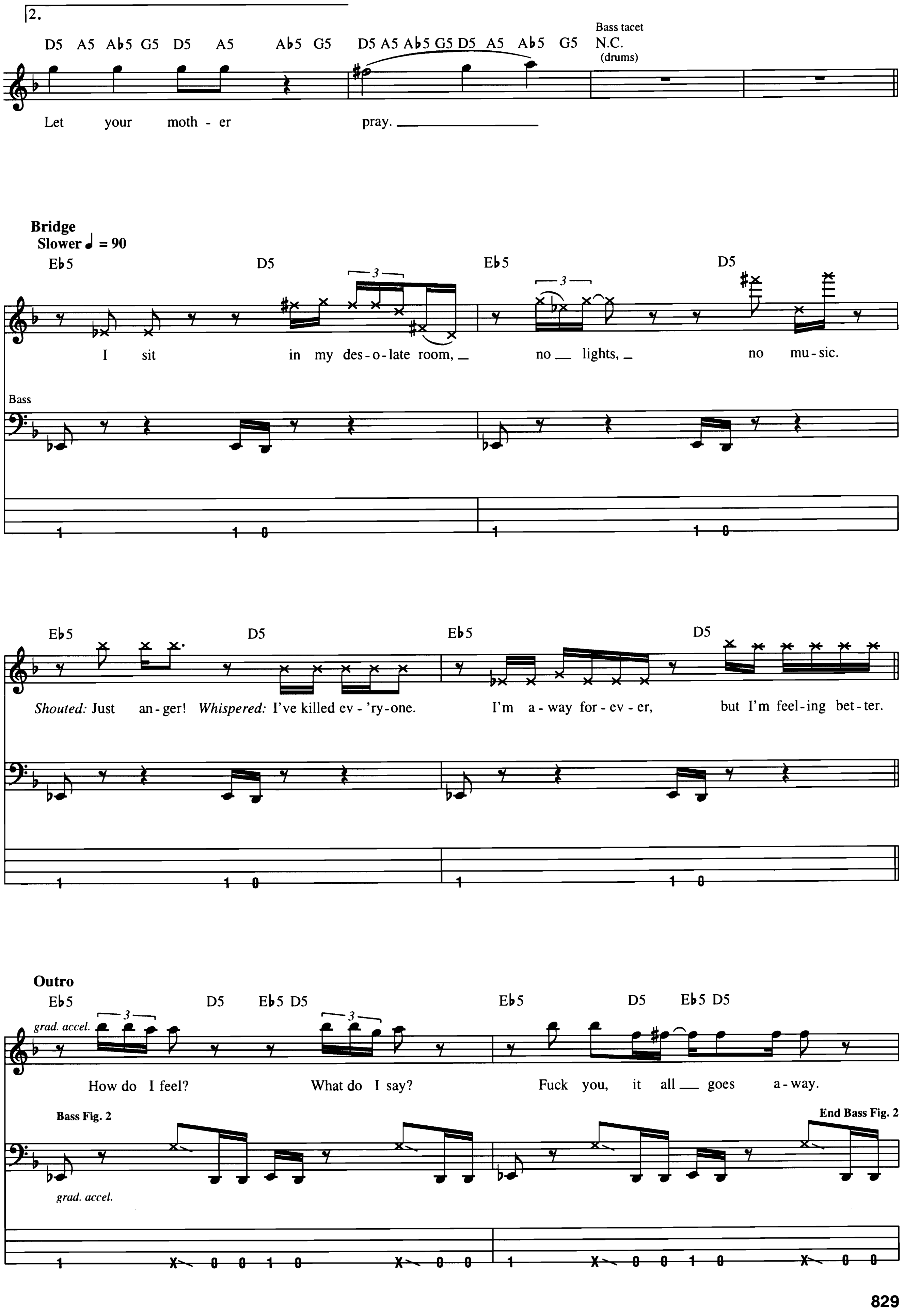
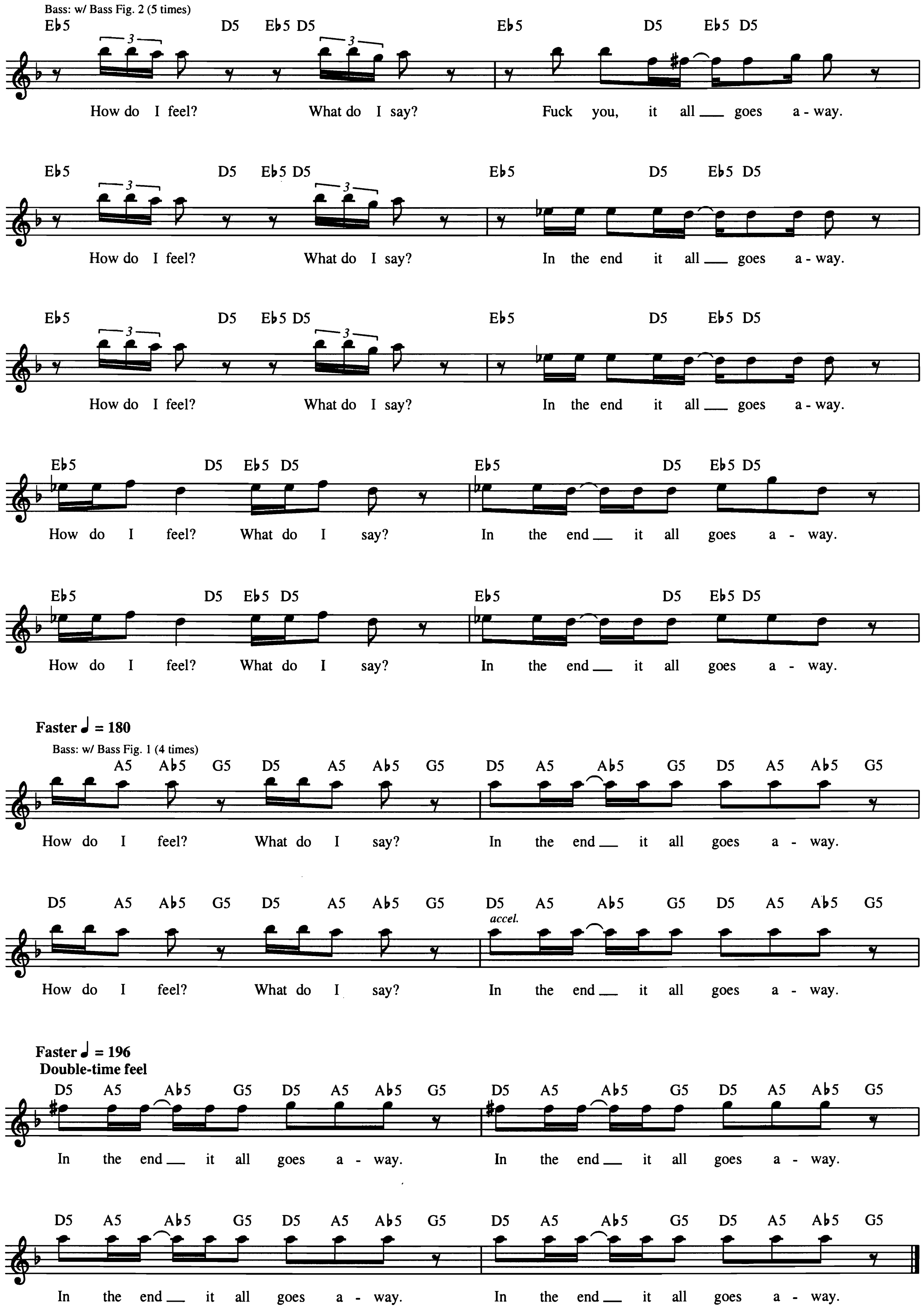

Bkgd. Voc.: w/ Voc. Fig. 1
sane. Yeah, they call it in - sane. I play Rus-sian rou-lette ev - 'ry day, a
pock - et, yeah, right in my pock - et. My girl, you know she lash-es out at me some-times
Bkgd. Voc.: w/ Voc. Fig. 1
man's sport, with a bul-let called life, yeah, ma-ma, called life. You know that
and I just fuck-ing kick her and then, oh, ba - by, she's o - kay.
ev - 'ry time I try to go where I real - ly want to be, it's al - read-y where
Peo-ple al-ways chas-ing me down, try - ing to push my face to the ground, where all they do is suck out my moth-er fuck - ing
Chorus
End double-time feel
Bkgd. Voc.: w/ Voc. Fig. 2, 2nd time
Bass: w/ Bass Fig. 1 (4 times)
D5 A5 Ab5 G5 D5 A5 Ab5 G5
I am, 'cause I'm al-read-y there! The kom - bu - cha mush -
brains, my brains!
D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5
- room peo - ple, sit - ting a - round all day.
1.
D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5
Who can be - lieve you? Who can be - lieve you? Let your moth - er pray.
Double-time feel
Bass: w/ Bass Fill 1
D5 A5 Ab5 G5 D5 A5 Ab5 G5 N.C.
(bass & drums)
(Su - gar.)
Voc. Fig. 2
(Su - gar!)

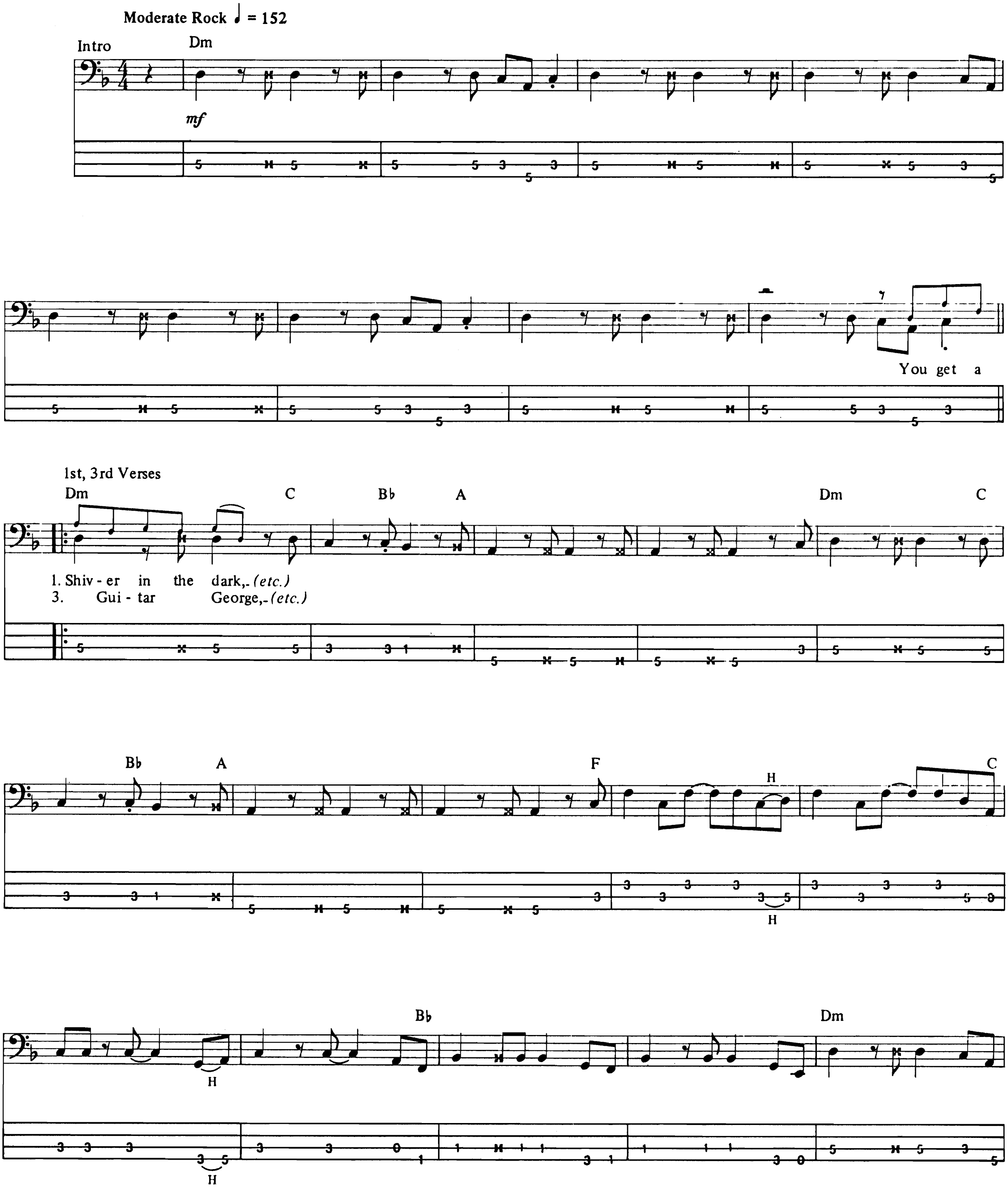


2.
D5 A5 A♭5 G5 D5 A5 A♭5 G5 D5 A5 A♭5 G5 D5 A5 A♭5 G5
Bass tacet
N.C.
(drums)
Let your moth - er pray.
Bridge
Slower ♩ = 90
E♭5 D5 E♭5 D5
I sit in my des-o-late room, no lights, no mu-sic.
Bass
E♭5 D5 E♭5 D5
Shouted: Just an-ger! Whispered: I've killed ev - 'ry-one. I'm a-way for-ev-er, but I'm feel-ing bet-ter.
Outro
E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5
grad. accel.
How do I feel? What do I say? Fuck you, it all goes a-way.
Bass Fig. 2
End Bass Fig. 2
grad. accel.


Bass: w/ Bass Fig. 2 (5 times)
Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5
How do I feel? What do I say? Fuck you, it all goes a-way.
Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5
How do I feel? What do I say? In the end it all goes a-way.
Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5
How do I feel? What do I say? In the end it all goes a-way.
Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5
How do I feel? What do I say? In the end it all goes a-way.
Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5
How do I feel? What do I say? In the end it all goes a-way.
Faster ♩ = 180
Bass: w/ Bass Fig. 1 (4 times)
A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5
How do I feel? What do I say? In the end it all goes a-way.
D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5
accel.
How do I feel? What do I say? In the end it all goes a-way.
Faster ♩ = 196
Double-time feel
D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5
In the end it all goes a-way. In the end it all goes a-way.
D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5
In the end it all goes a-way. In the end it all goes a-way.

Sultans of Swing

Words and Music by Mark Knopfler



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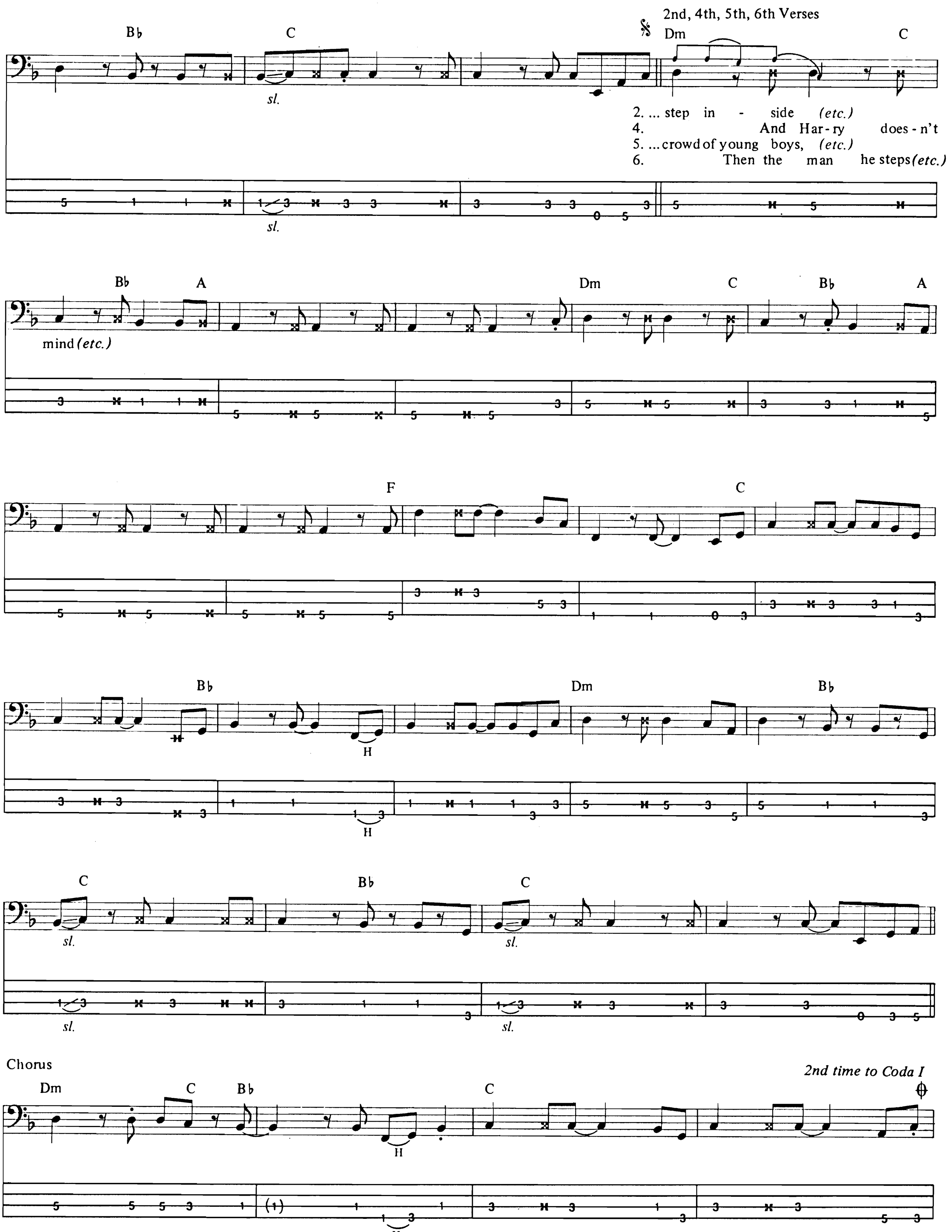
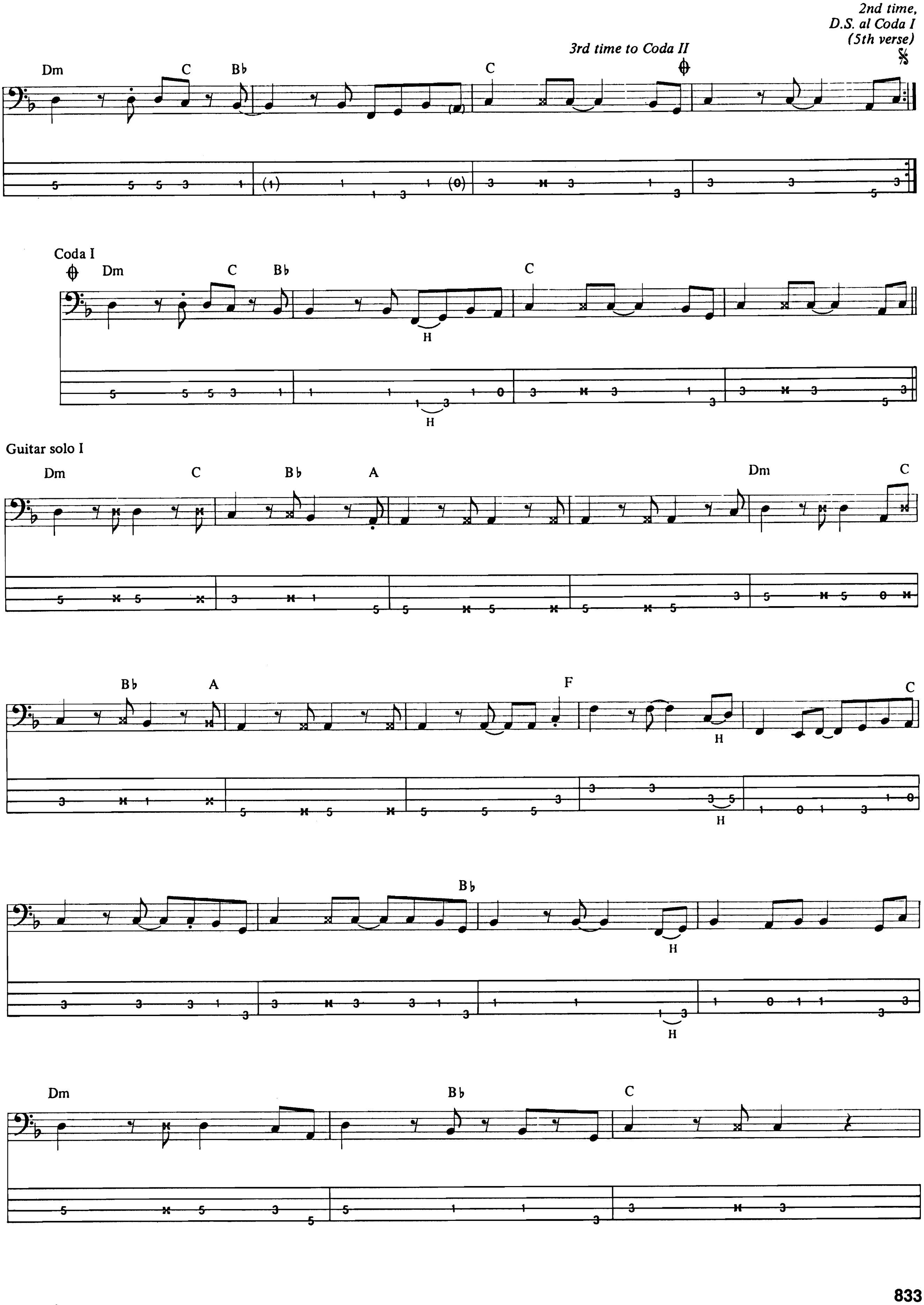
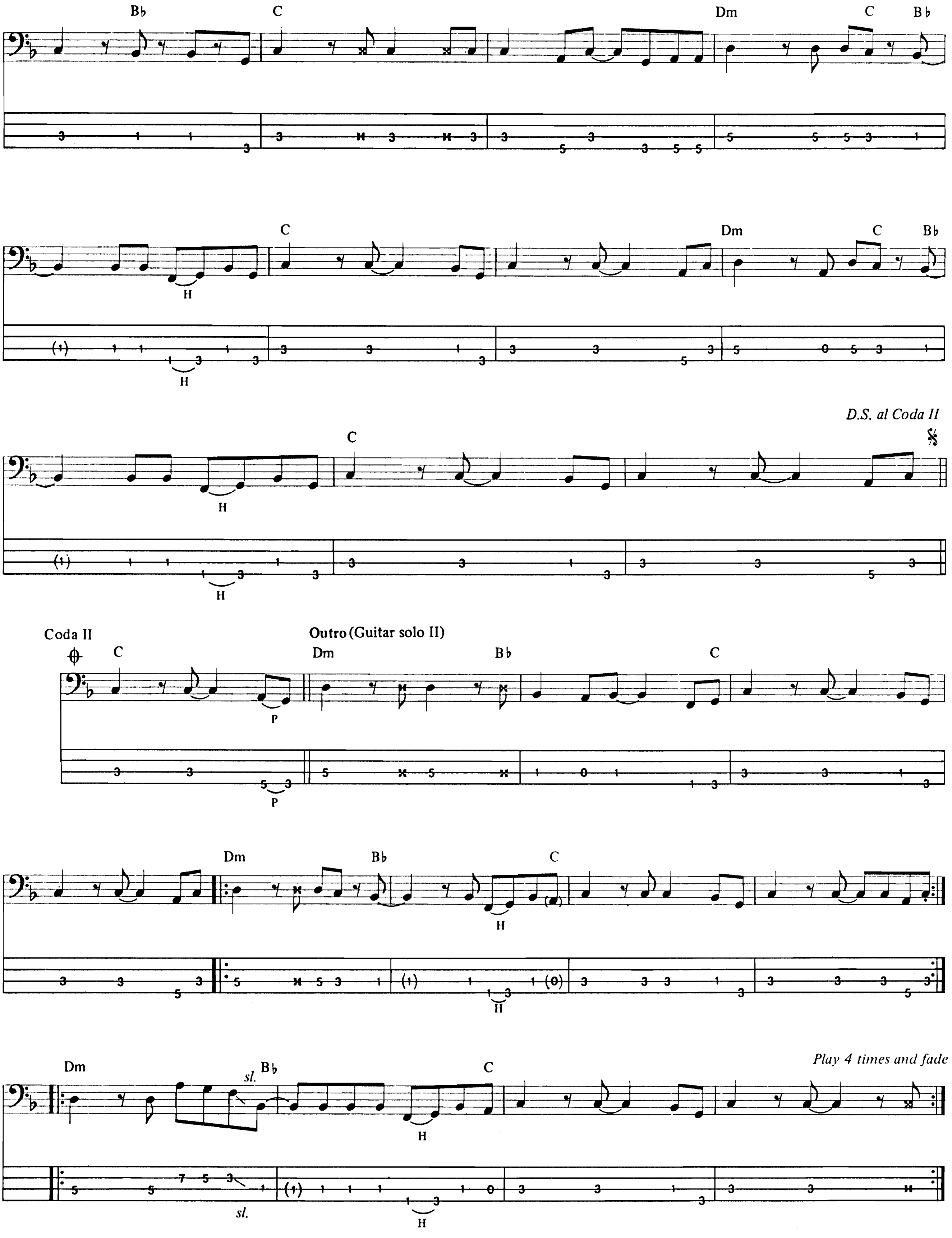
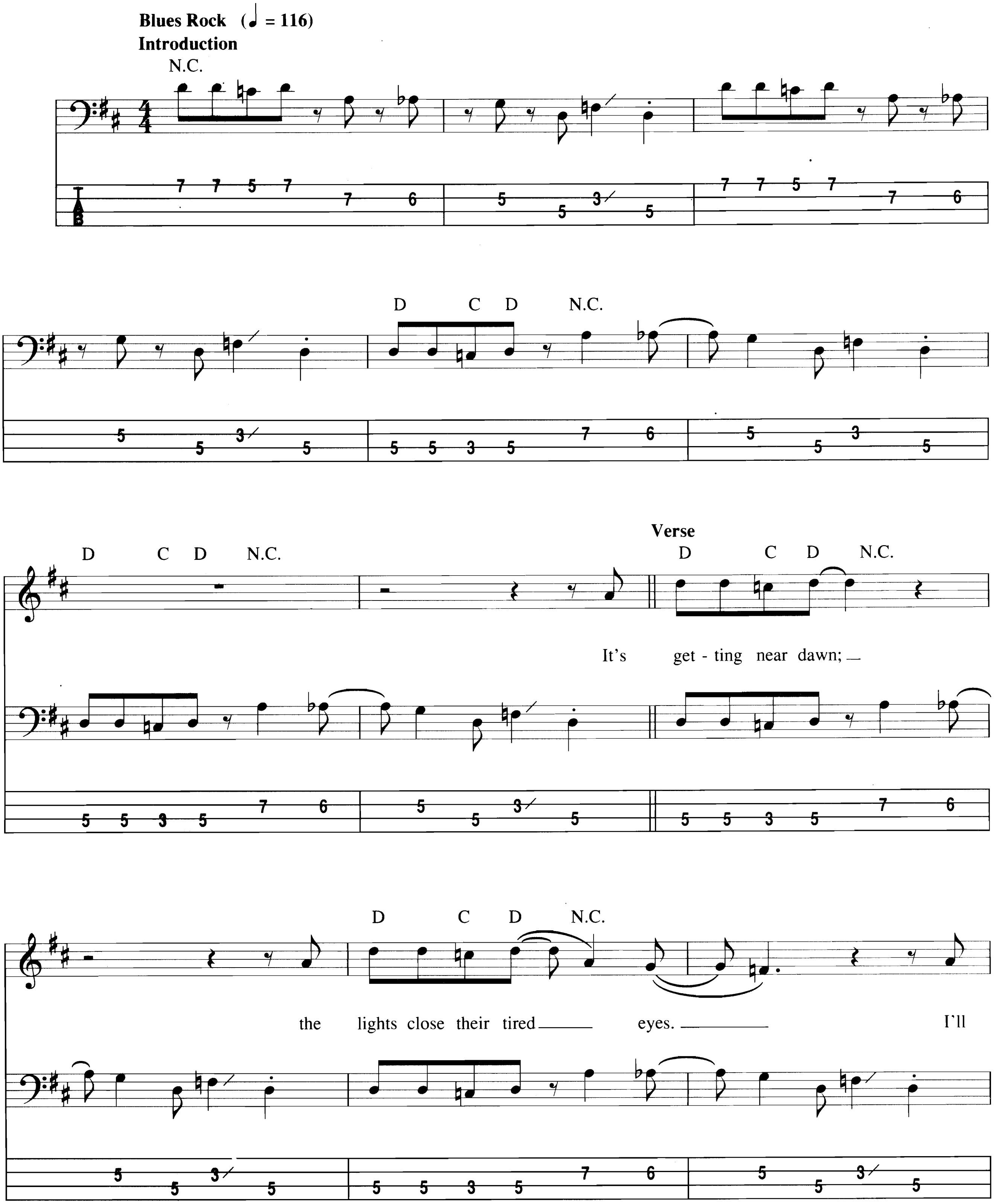

2nd, 4th, 5th, 6th Verses
Bb
C
Dm
C
sl.
2. ... step in - side (etc.)
4. And Har-ry does-n't
5. ... crowd of young boys, (etc.)
6. Then the man he steps (etc.)
sl.
Bb
A
Dm
C
Bb
A
mind (etc.)
F
C
Bb
Dm
Bb
H
H
C
Bb
C
sl.
sl.
sl.
sl.
Chorus
2nd time to Coda I
Dm
C
Bb
C
H
H


2nd time, D.S. al Coda I (5th verse)
3rd time to Coda II
Dm C B♭ C
Coda I
Dm C B♭ C
H
Guitar solo I
Dm C B♭ A Dm C
B♭ A F C
H
B♭
H
Dm B♭ C


Bb
C
Dm
C
Bb
H
D.S. al Coda II
Coda II
Outro (Guitar solo II)
P
Play 4 times and fade
sl.

Sunshine of Your Love

Words and Music by Jack Bruce, Pete Brown and Eric Clapton



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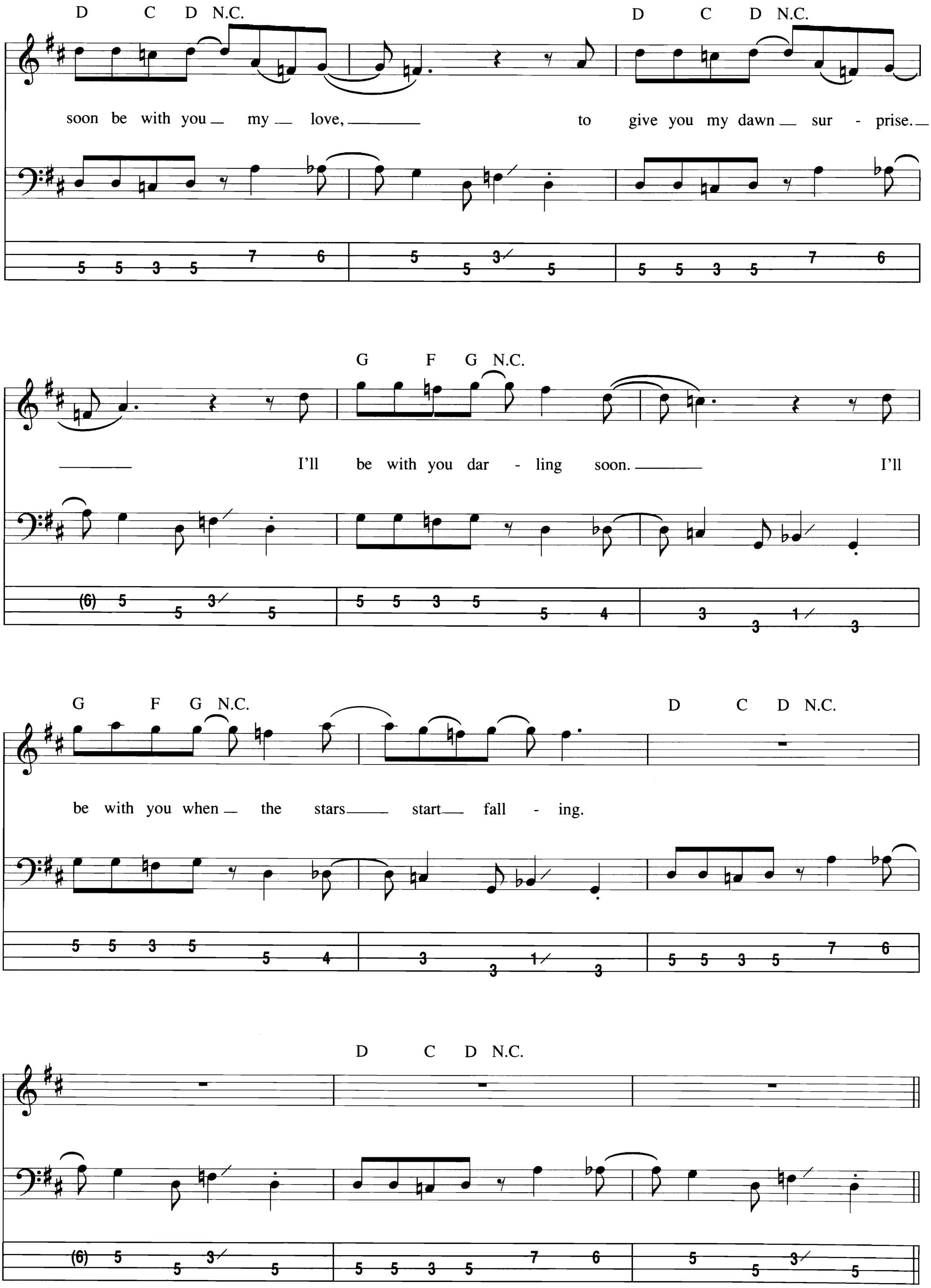
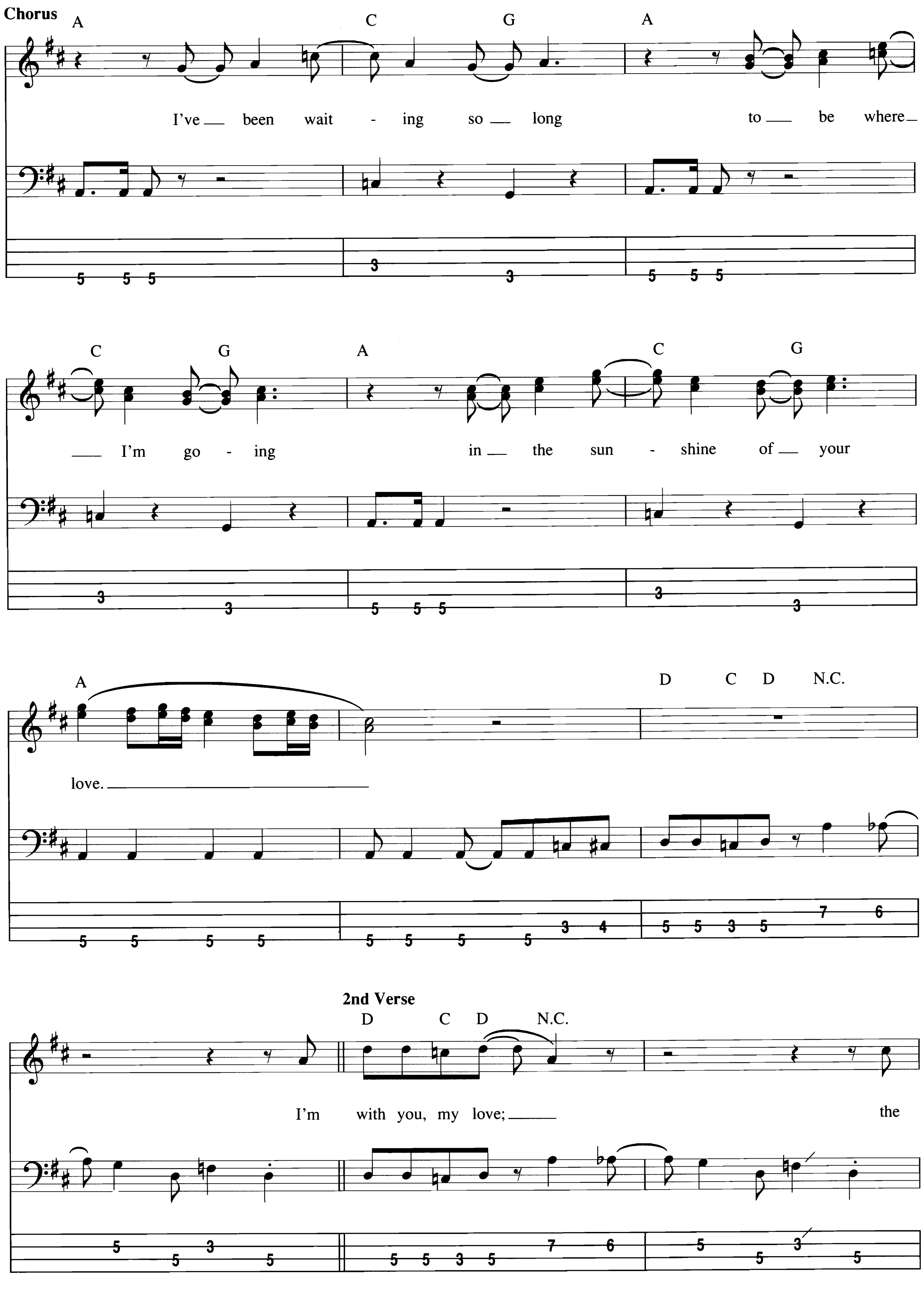
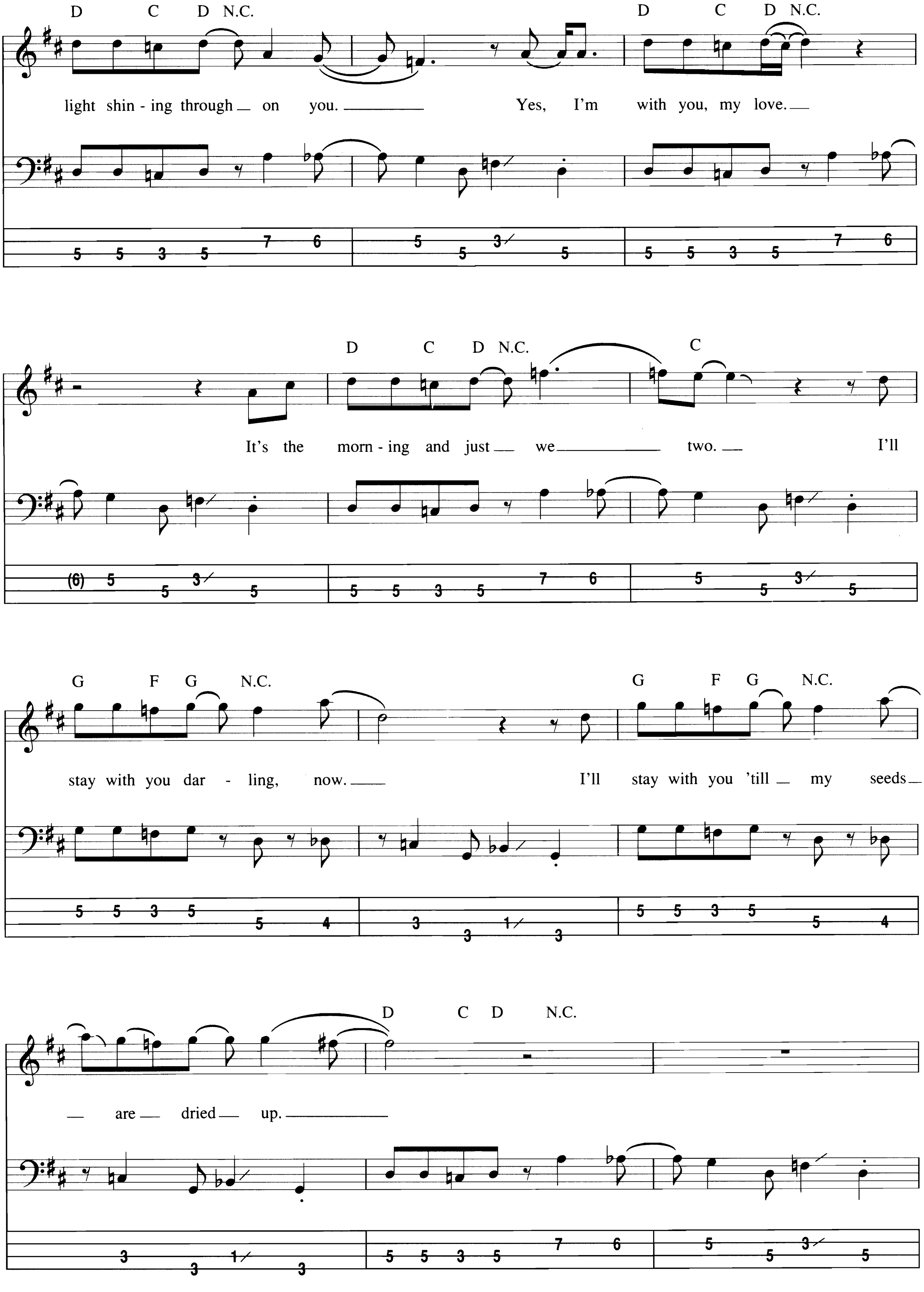
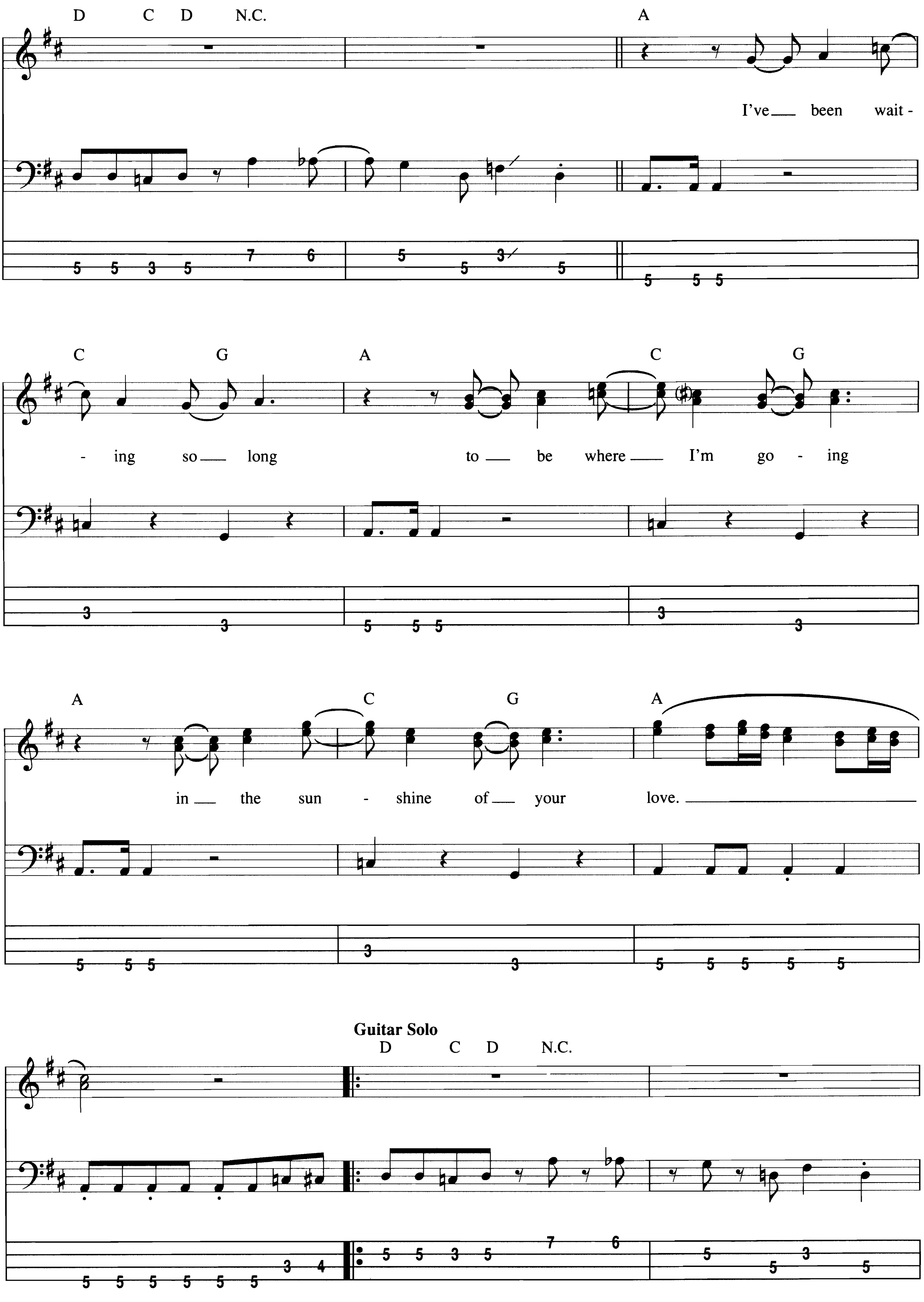
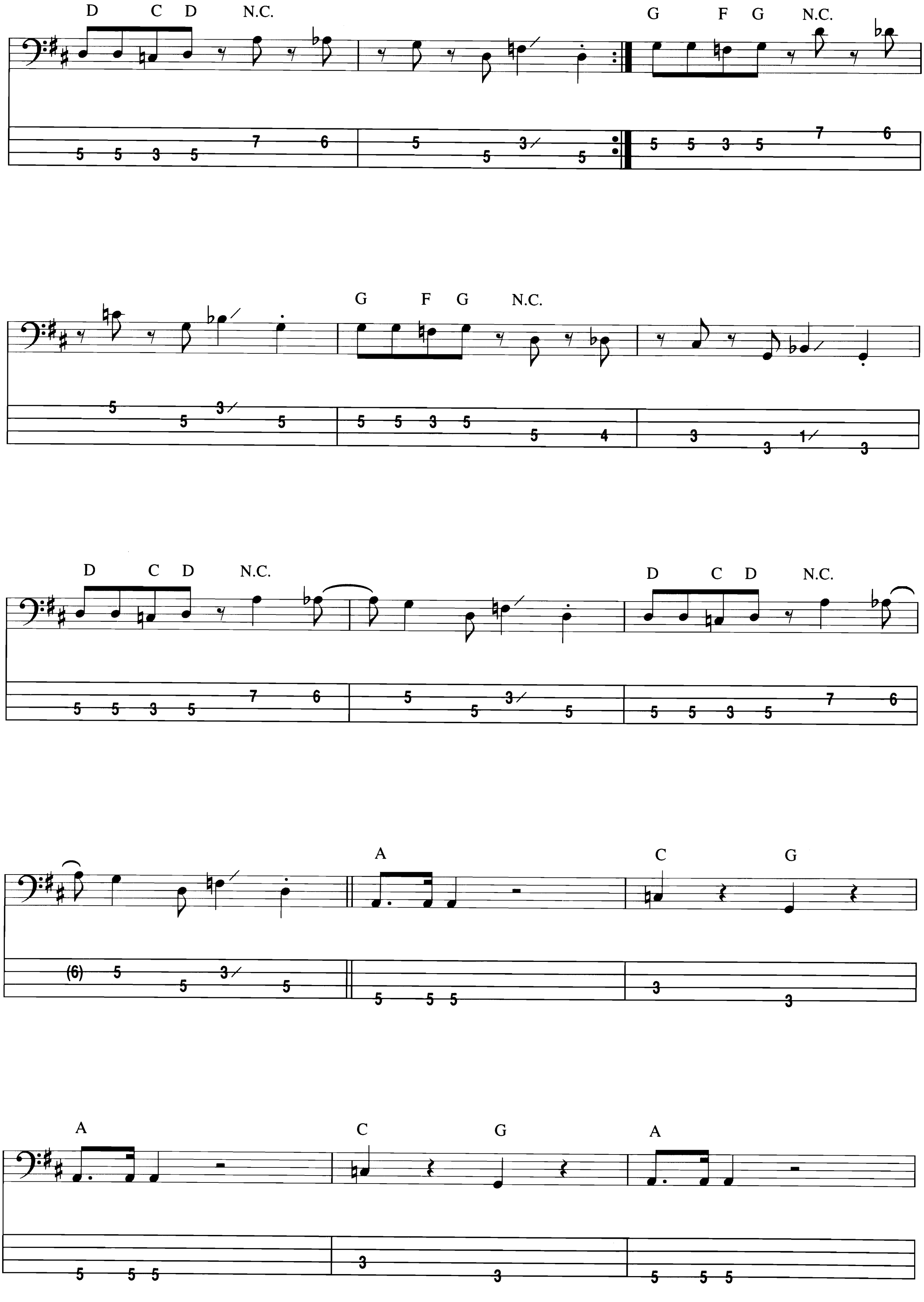
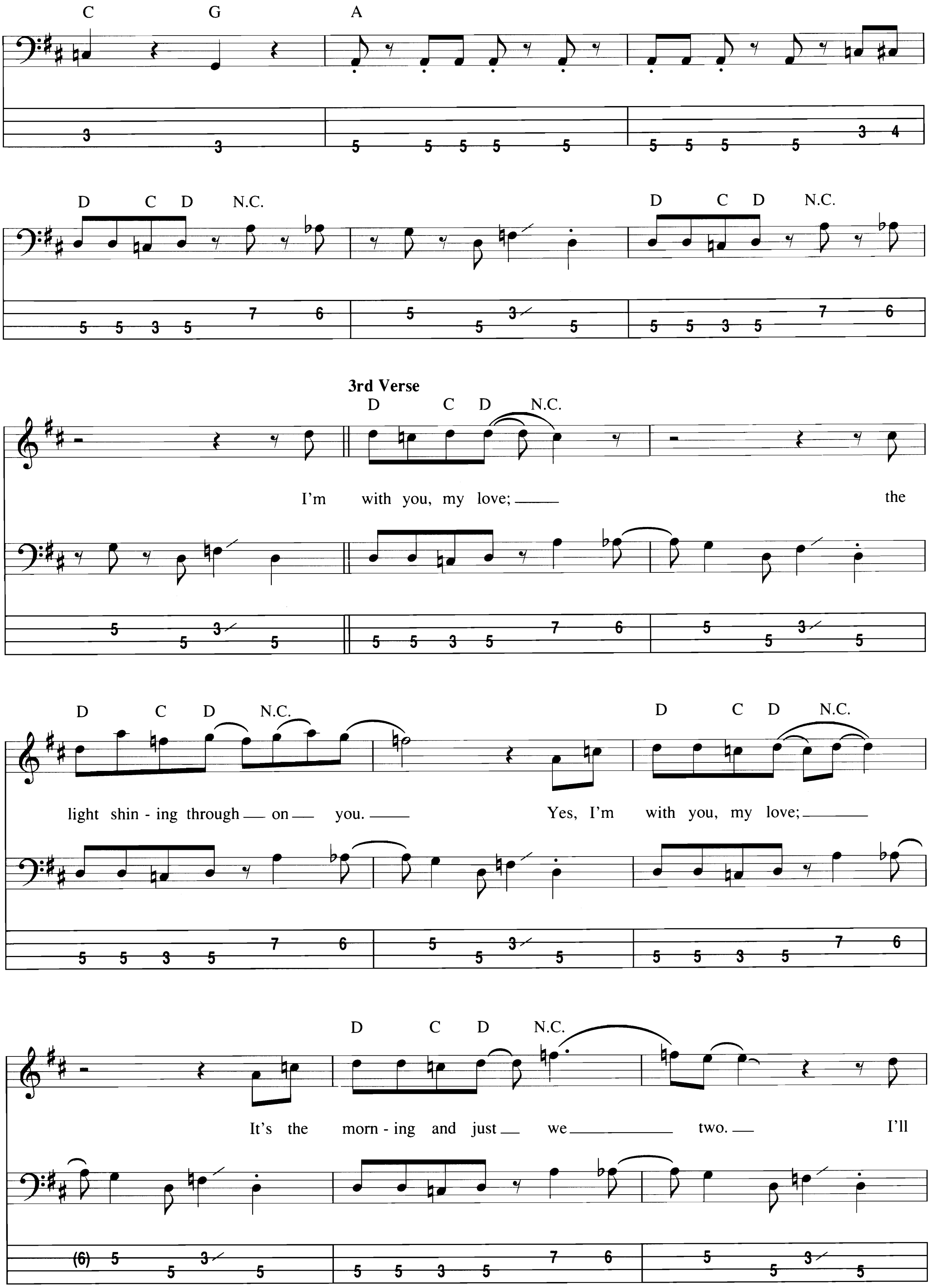

D C D N.C.
D C D N.C.
soon be with you my love, to give you my dawn sur - prise.
G F G N.C.
I'll be with you dar - ling soon. I'll
G F G N.C.
D C D N.C.
be with you when the stars start fall - ing.
D C D N.C.

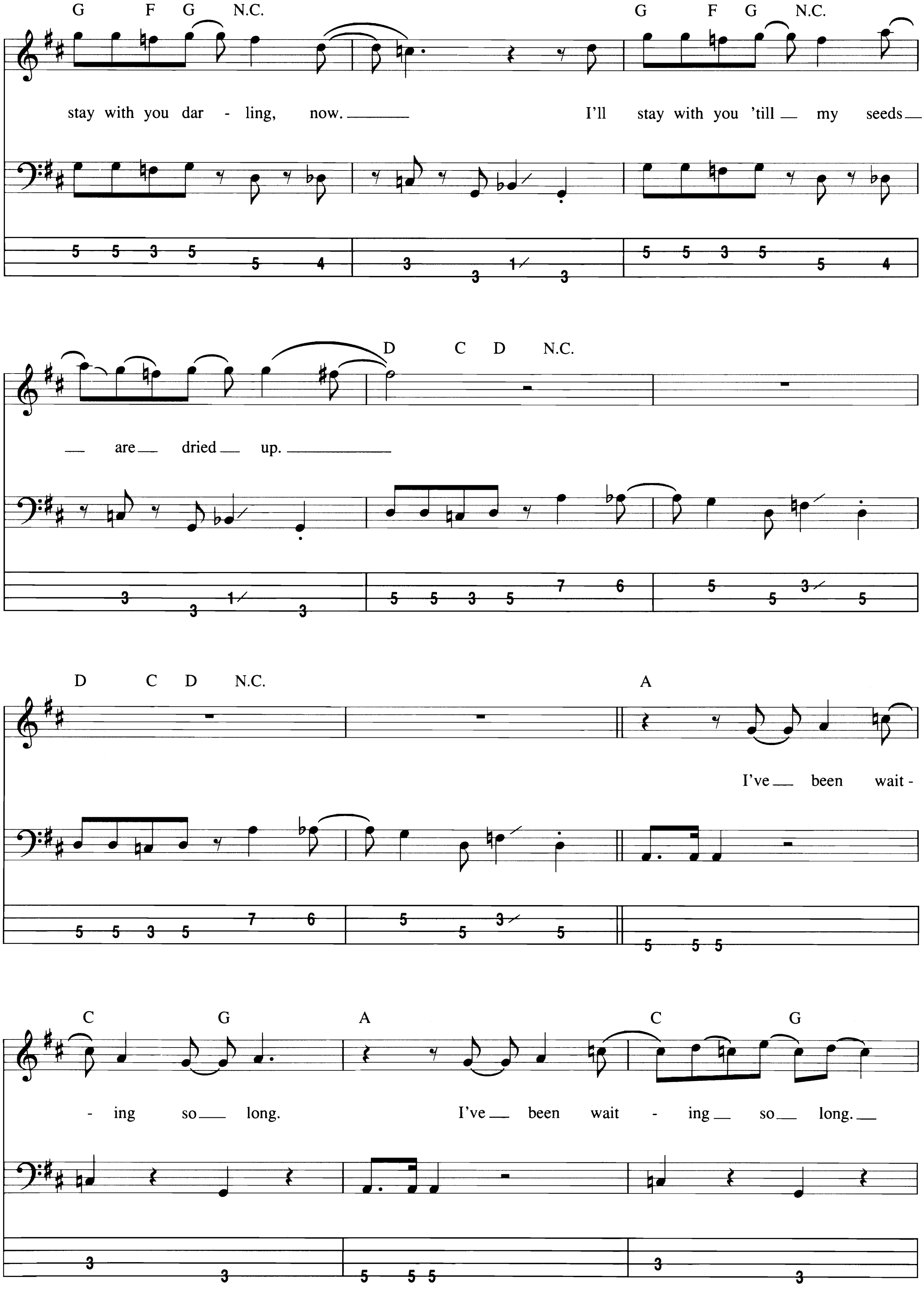

Chorus
A C G A
I've — been wait - ing so — long to — be where —
C G A C G
— I'm go - ing in — the sun - shine of — your
A D C D N.C.
love. —
2nd Verse
D C D N.C.
I'm with you, my love; — the

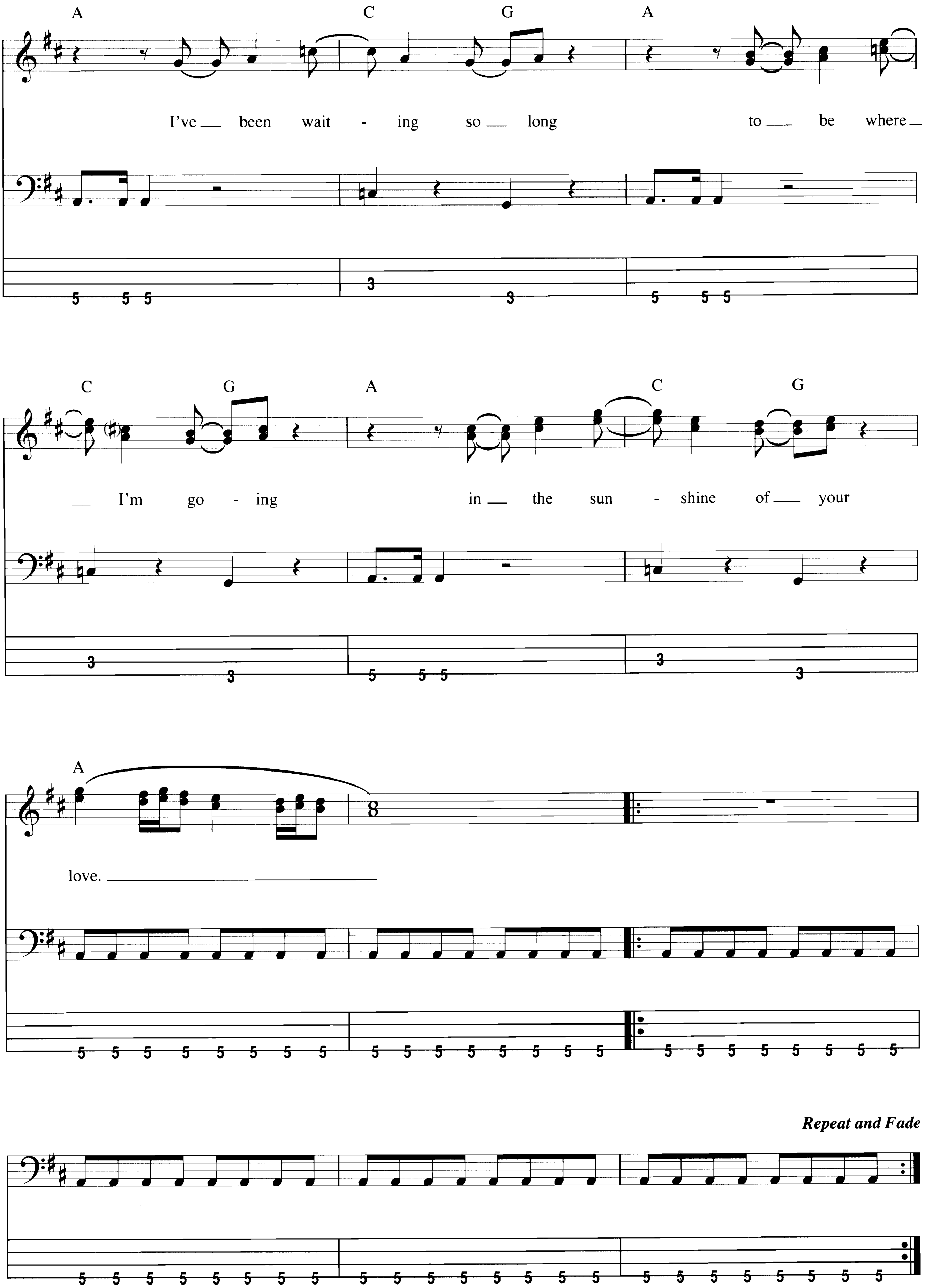

D C D N.C. D C D N.C.
light shin - ing through on you. Yes, I'm with you, my love.
D C D N.C. C
It's the morn - ing and just we two. I'll
G F G N.C. G F G N.C.
stay with you dar - ling, now. I'll stay with you 'till my seeds
are dried up.
D C D N.C.


D C D N.C.
A
I've___ been wait -
C G A C G
- ing so___ long to___ be where___ I'm go - ing
A C G A
in___ the sun - shine of___ your love.
Guitar Solo
D C D N.C.


D C D N.C.
G F G N.C.
G F G N.C.
D C D N.C.
D C D N.C.
A
C G
A
C G
A


C G A
D C D N.C.
D C D N.C.
3rd Verse
D C D N.C.
I'm with you, my love; the
D C D N.C.
light shin - ing through on you.
D C D N.C.
Yes, I'm with you, my love;
D C D N.C.
It's the morn - ing and just we two. I'll

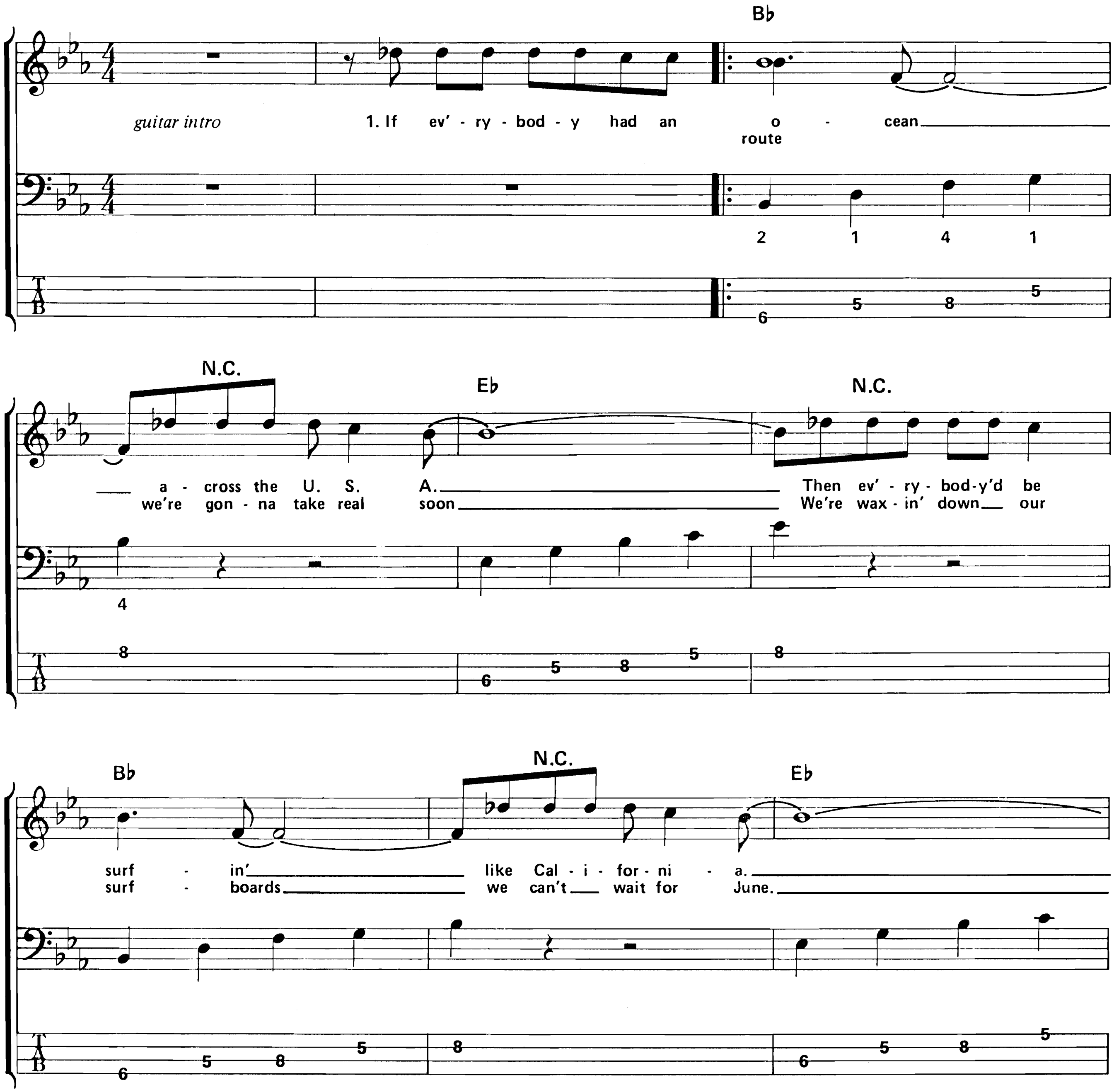

G F G N.C. G F G N.C.
stay with you dar - ling, now. I'll stay with you 'till my seeds
D C D N.C.
are dried up.
D C D N.C. A
I've been wait -
C G A C G
- ing so long. I've been wait - ing so long.


A C G A
I've — been wait - ing so — long to — be where —
C G A C G
— I'm go - ing in — the sun - shine of — your
A
love. —
Repeat and Fade

Surfin' U.S.A.

Words and Music by Chuck Berry

Moderately Fast Rock (♩ = 170)



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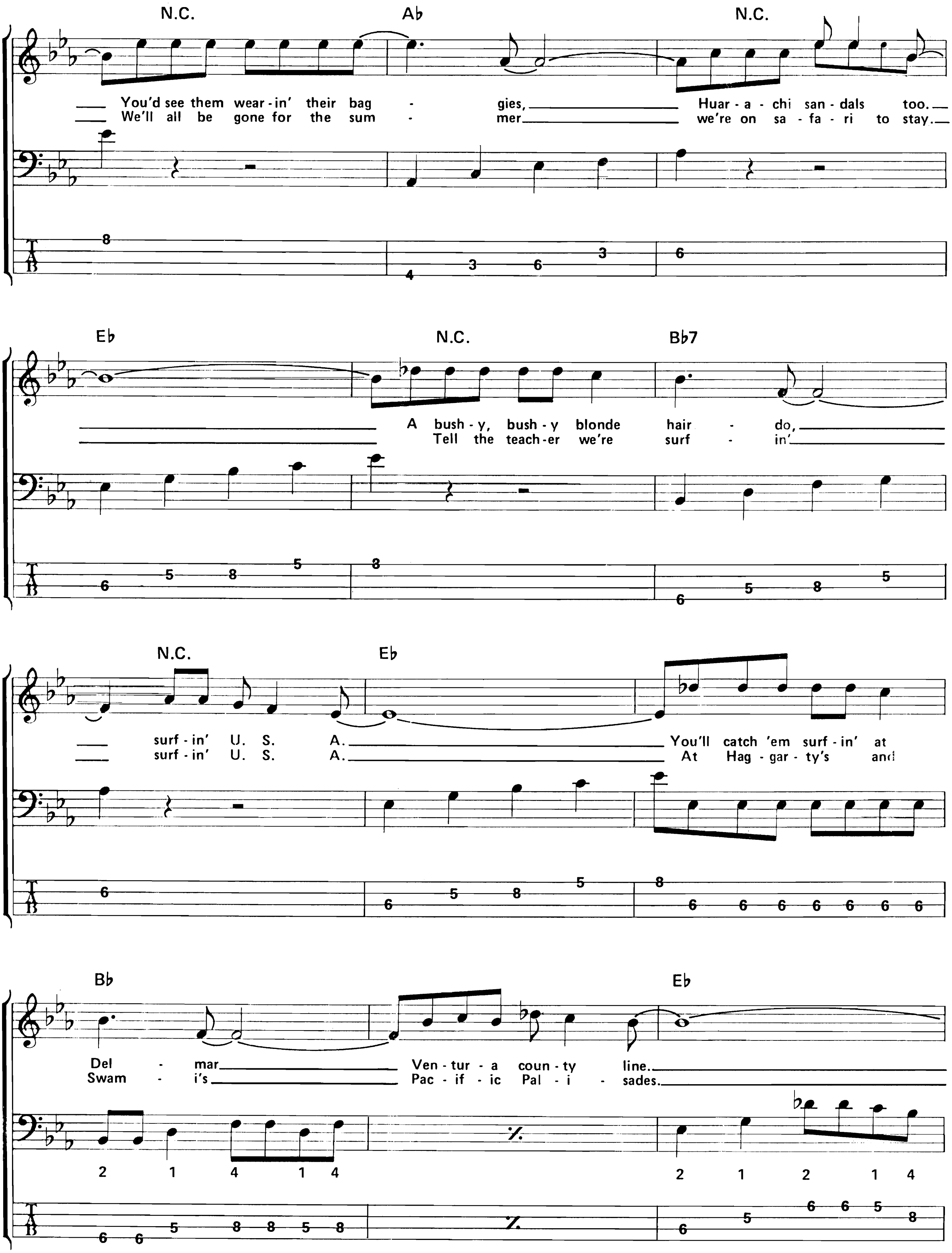
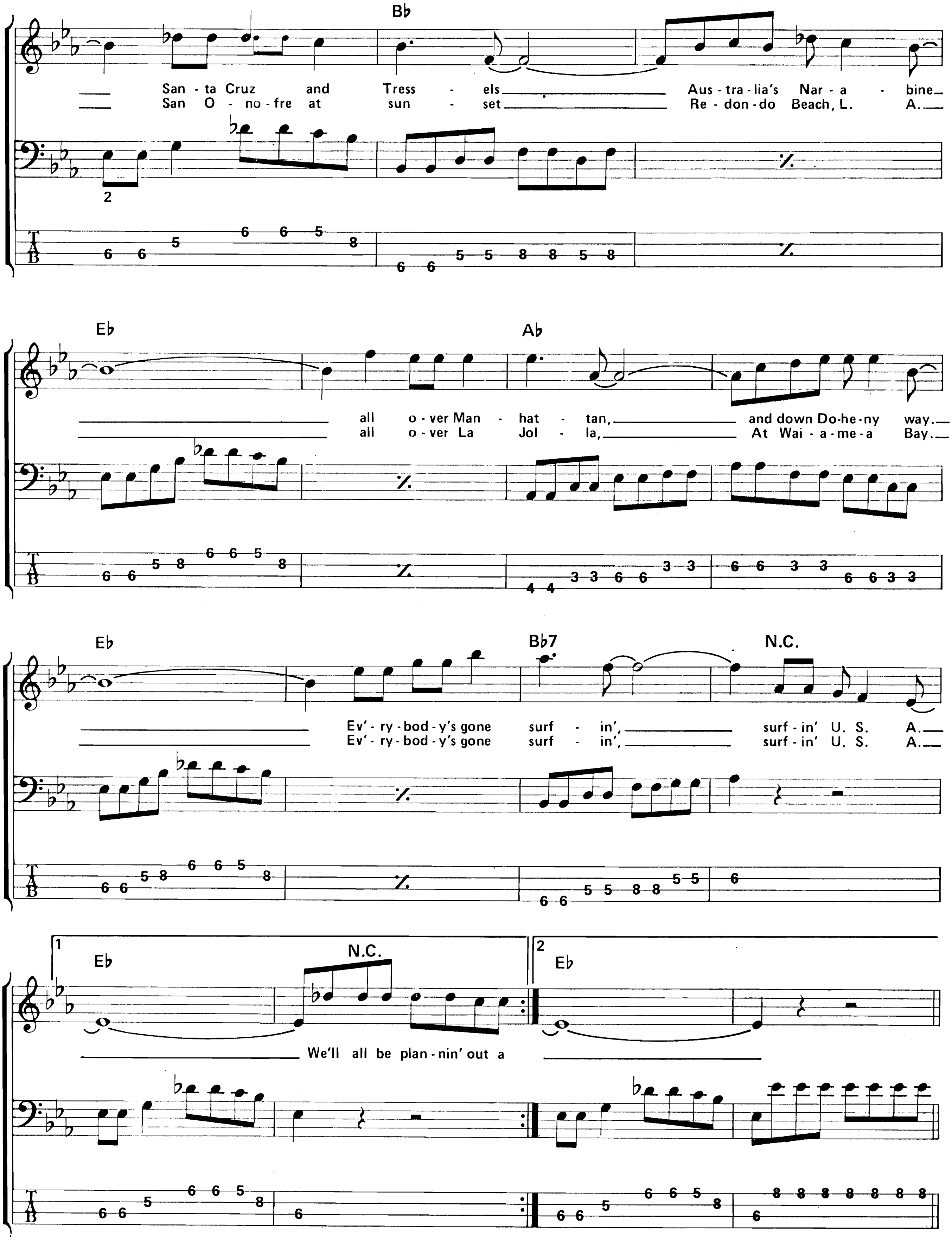
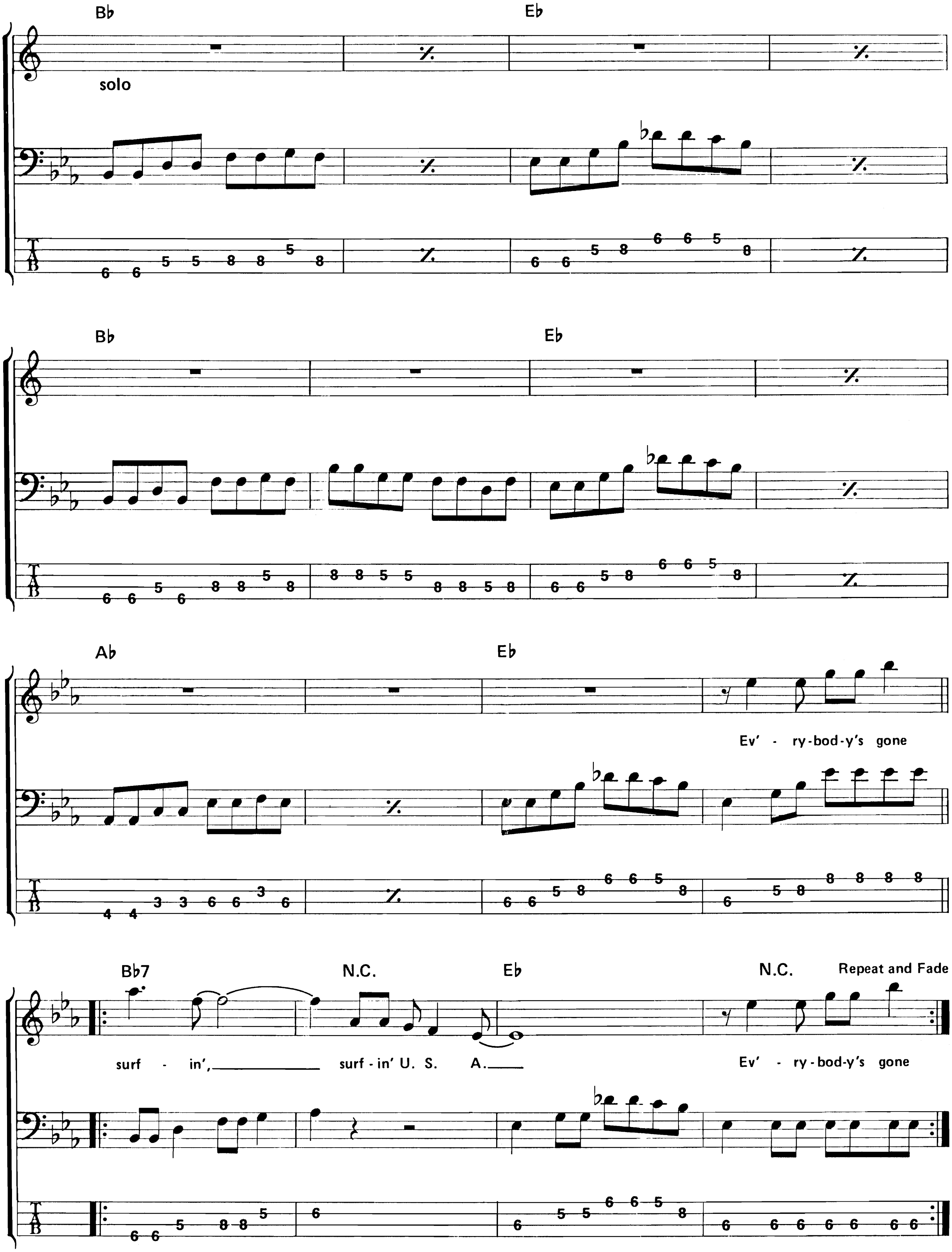

N.C.
Ab
N.C.
You'd see them wear - in' their bag - gies, Huar - a - chi san - dals too.
We'll all be gone for the sum - mer we're on sa - fa - ri to stay.
Eb
N.C.
Bb7
A bush - y, bush - y blonde hair - do,
Tell the teach - er we're surf - in'
N.C.
Eb
surf - in' U. S. A. You'll catch 'em surf - in' at
surf - in' U. S. A. At Hag - gar - ty's and
Bb
Eb
Del - mar Ven - tur - a coun - ty line.
Swam - i's Pac - if - ic Pal - i - sades.


Bb
San - ta Cruz and Tress - els Aus - tra - lia's Nar - a - bine
San O - no - fre at sun - set Re - don - do Beach, L. A.
Eb
Ab
all o - ver Man - hat - tan, and down Do - he - ny way.
all o - ver La Jol - la, At Wai - a - me - a Bay.
Eb
Bb7
N.C.
Ev' - ry - bod - y's gone surf - in', surf - in' U. S. A.
Ev' - ry - bod - y's gone surf - in', surf - in' U. S. A.
1
Eb
N.C.
2
Eb
We'll all be plan - nin' out a


Bb
Eb
solo
Bb
Eb
Ab
Eb
Ev' - ry-bod-y's gone
Bb7
N.C.
Eb
N.C.
Repeat and Fade
surf - in', surf - in' U. S. A.
Ev' - ry-bod-y's gone

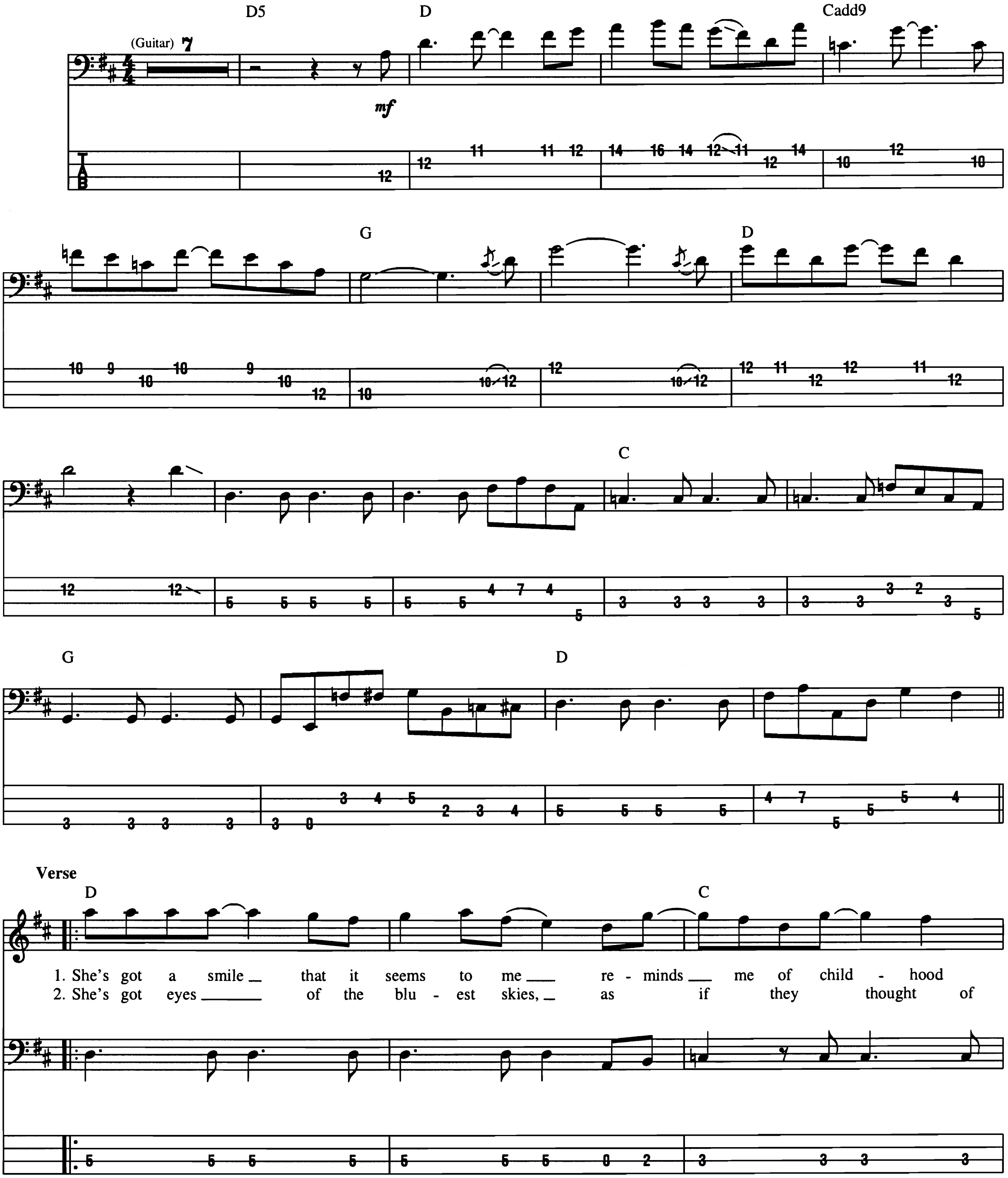
Sweet Child O' Mine

Words and Music by W. Axl Rose, Slash, Izzy Stradlin', Duff McKagan and Steven Adler

Tune down 1/2 Step:
(low to high) E♭–A♭–D♭–G♭

Intro

Moderate Rock ♩ = 122



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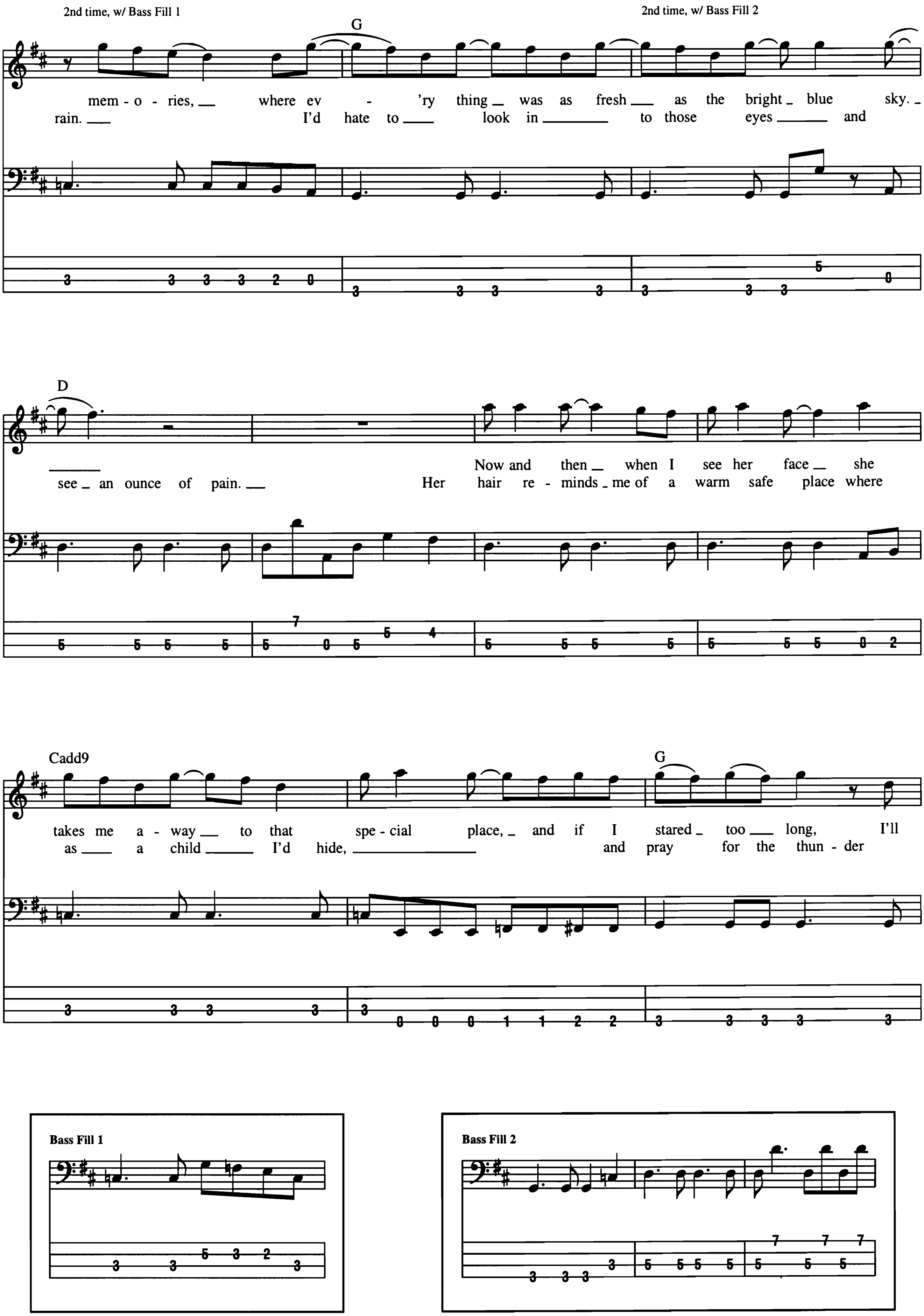
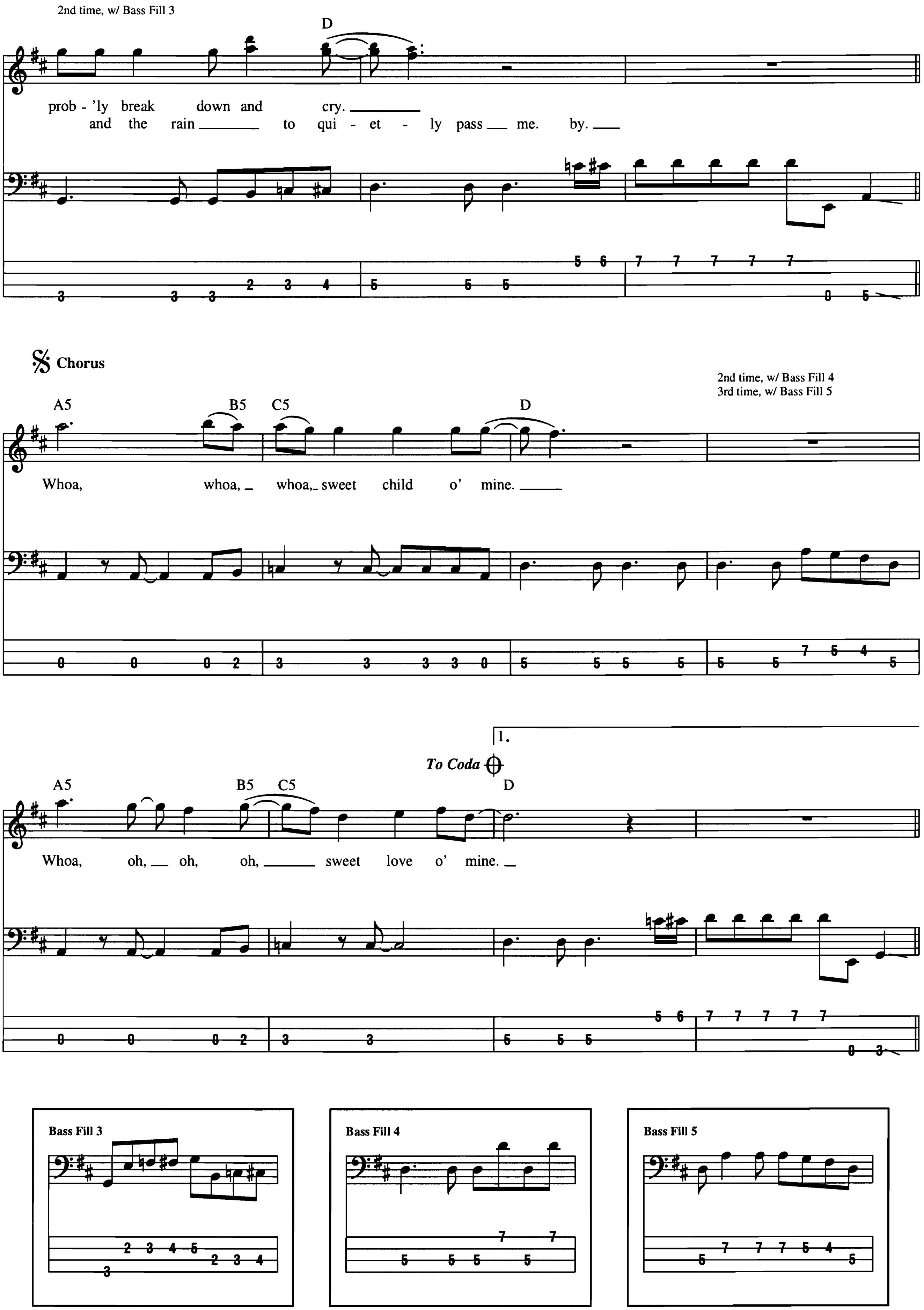
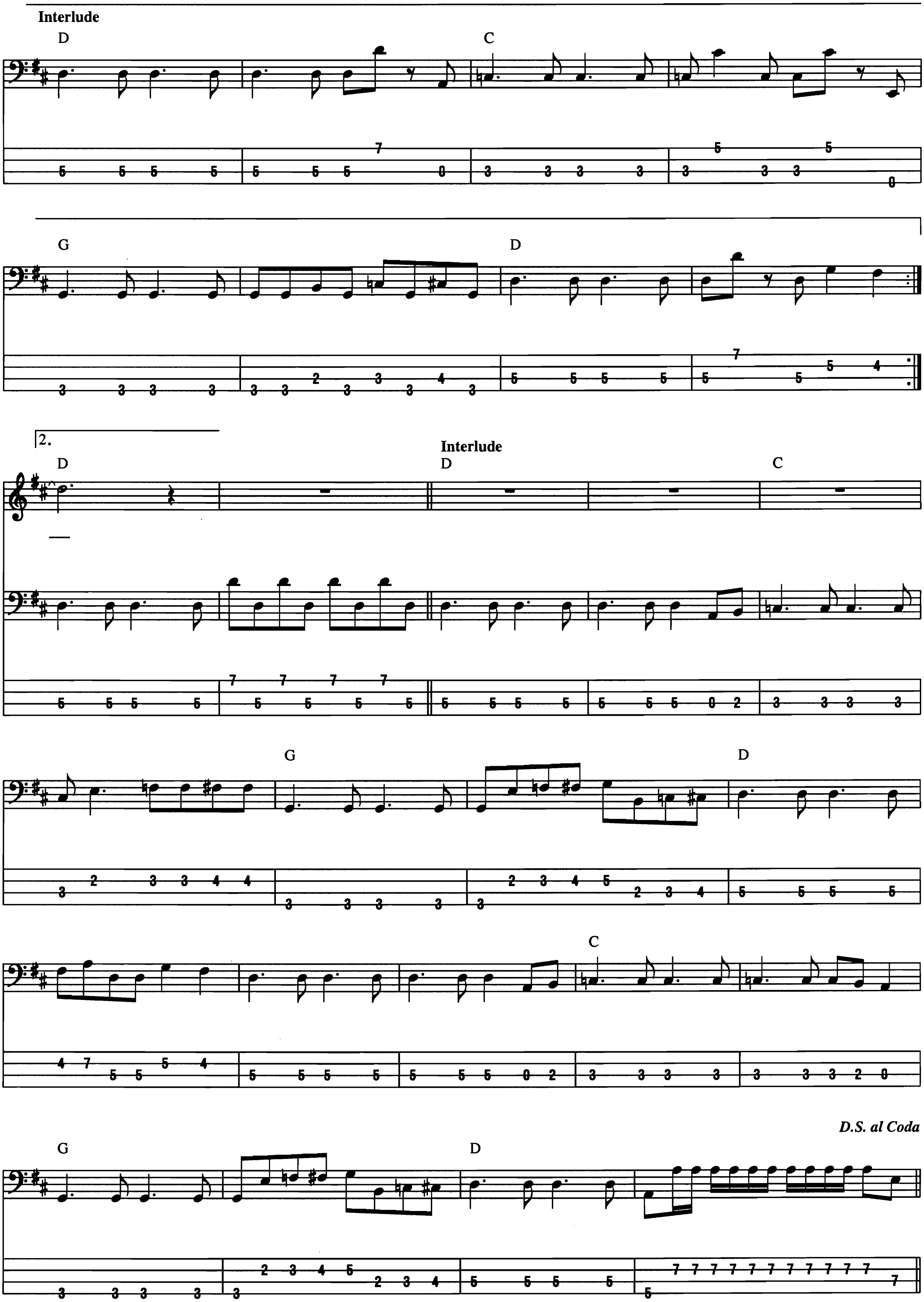
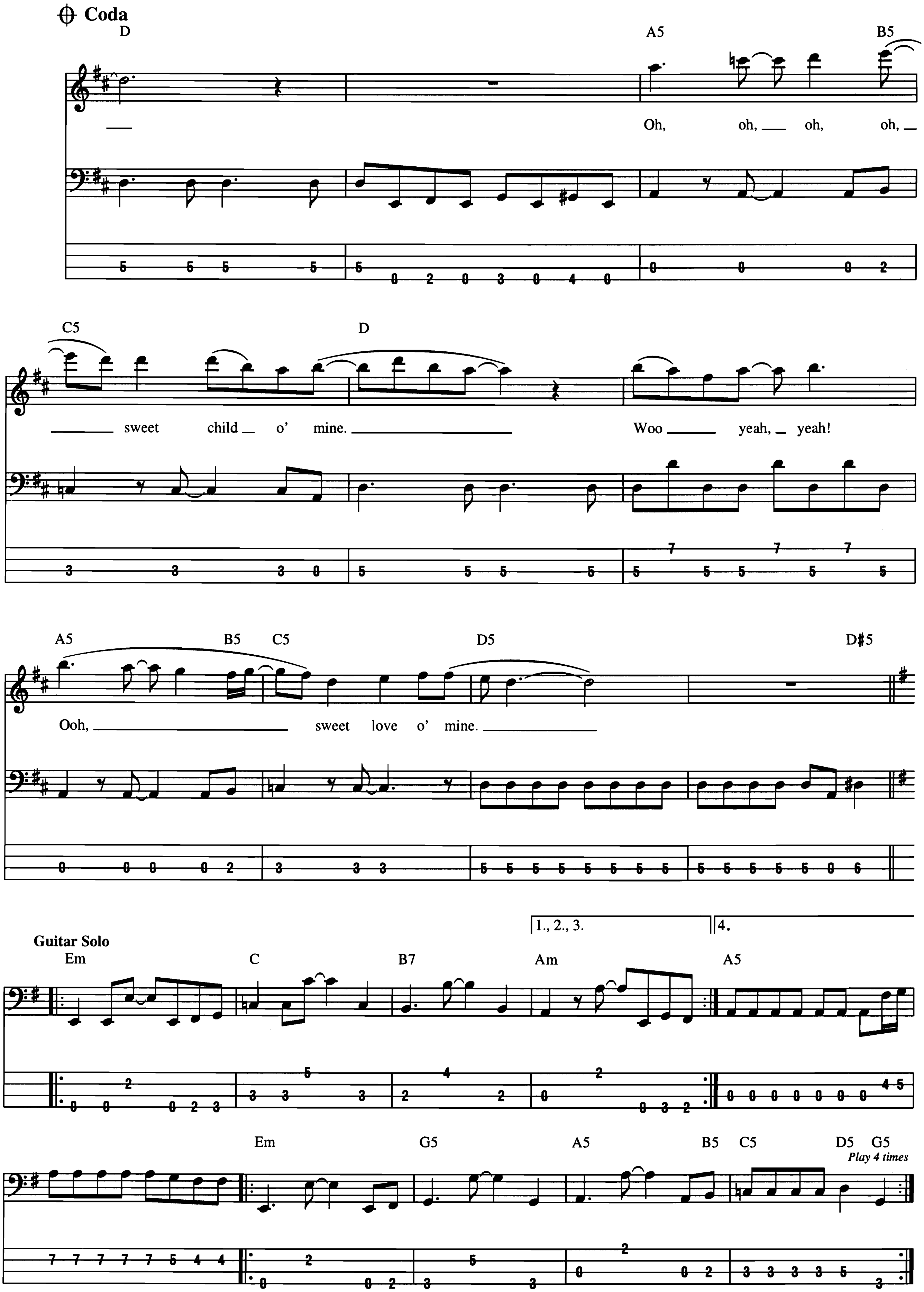
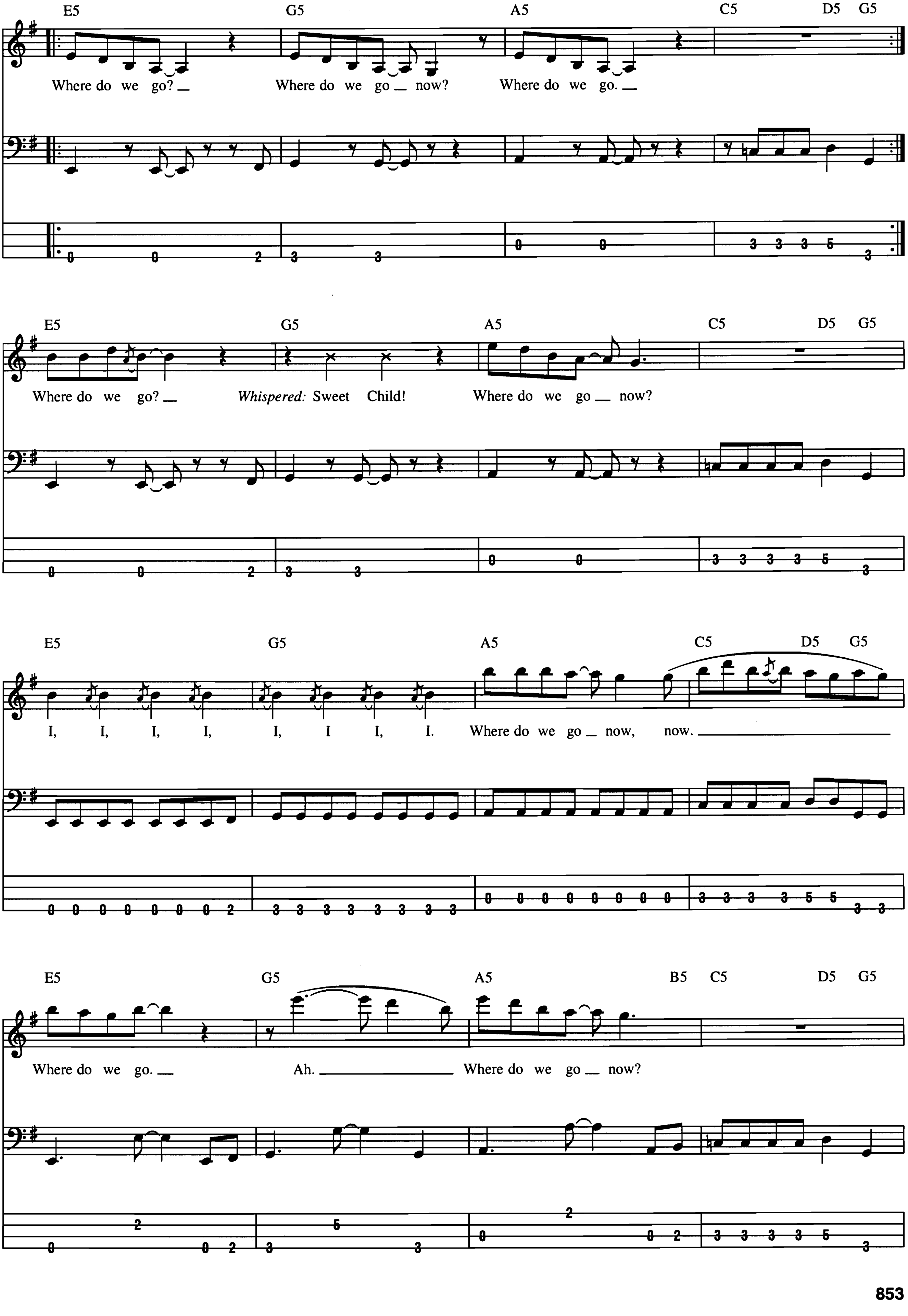

2nd time, w/ Bass Fill 1
2nd time, w/ Bass Fill 2
G
mem - o - ries, where ev - 'ry thing was as fresh as the bright blue sky.
rain. I'd hate to look in to those eyes and
D
see an ounce of pain.
Now and then when I see her face she
Her hair re - minds me of a warm safe place where
Cadd9
G
takes me a - way to that spe - cial place, and if I stared too long, I'll
as a child I'd hide, and pray for the thun - der
Bass Fill 1
Bass Fill 2

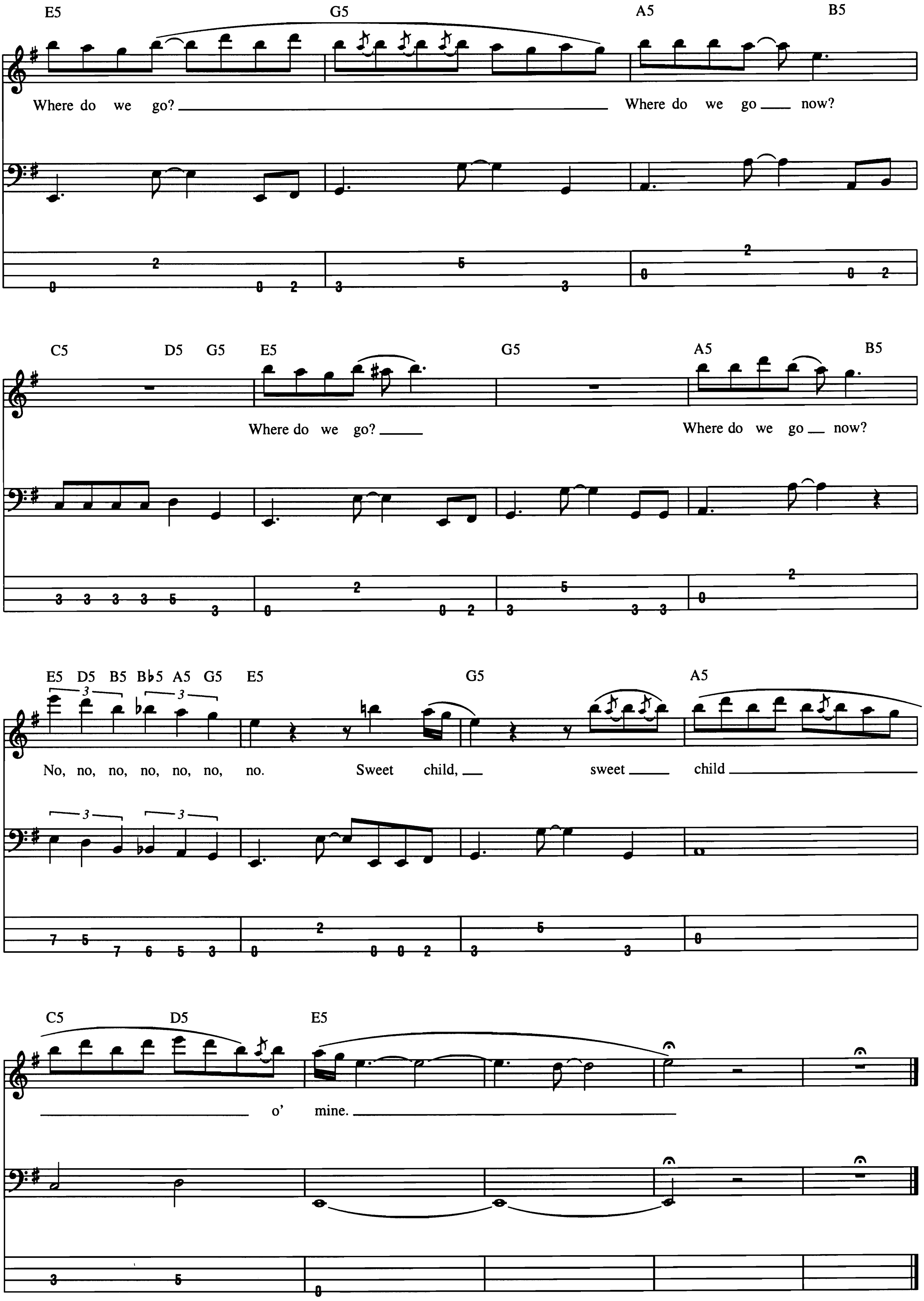

2nd time, w/ Bass Fill 3
D
prob - 'ly break down and cry.
and the rain to qui - et - ly pass me. by.
Chorus
2nd time, w/ Bass Fill 4
3rd time, w/ Bass Fill 5
A5
B5
C5
D
Whoa, whoa, whoa, sweet child o' mine.
1.
To Coda
A5
B5
C5
D
Whoa, oh, oh, oh, sweet love o' mine.
Bass Fill 3
Bass Fill 4
Bass Fill 5


Interlude
D
C
G
D
2.
D
Interlude
D
C
G
D
C
D.S. al Coda
G
D


Coda
D
A5
B5
Oh, oh, oh, oh,
C5
D
sweet child o' mine.
Woo yeah, yeah!
A5
B5
C5
D5
D#5
Ooh, sweet love o' mine.
Guitar Solo
Em
C
B7
Am
1., 2., 3.
4.
A5
Em
G5
A5
B5
C5
D5
G5
Play 4 times

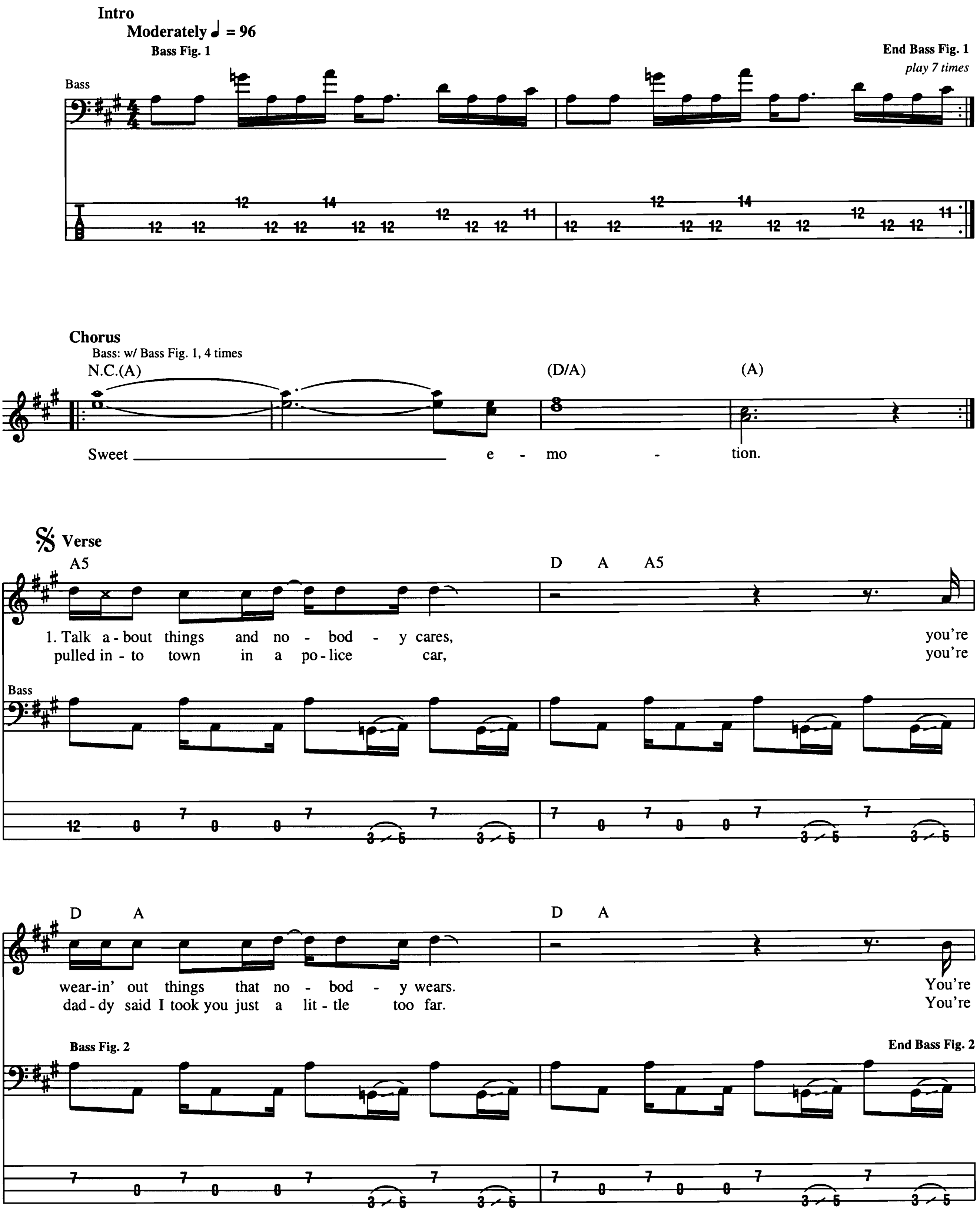
Outro


E5 G5 A5 C5 D5 G5
Where do we go? __ Where do we go __ now? Where do we go. __
E5 G5 A5 C5 D5 G5
Where do we go? __ *Whispered:* Sweet Child! Where do we go __ now?
E5 G5 A5 C5 D5 G5
I, I, I, I, I, I I, I. Where do we go __ now, now. __
E5 G5 A5 B5 C5 D5 G5
Where do we go. __ Ah. __ Where do we go __ now?


E5 G5 A5 B5
Where do we go? Where do we go now?
C5 D5 G5 E5 G5 A5 B5
Where do we go? Where do we go now?
E5 D5 B5 B♭5 A5 G5 E5 G5 A5
No, no, no, no, no, no, no. Sweet child, sweet child
C5 D5 E5
o' mine.

Sweet Emotion

Words and Music by Steven Tyler and Tom Hamilton



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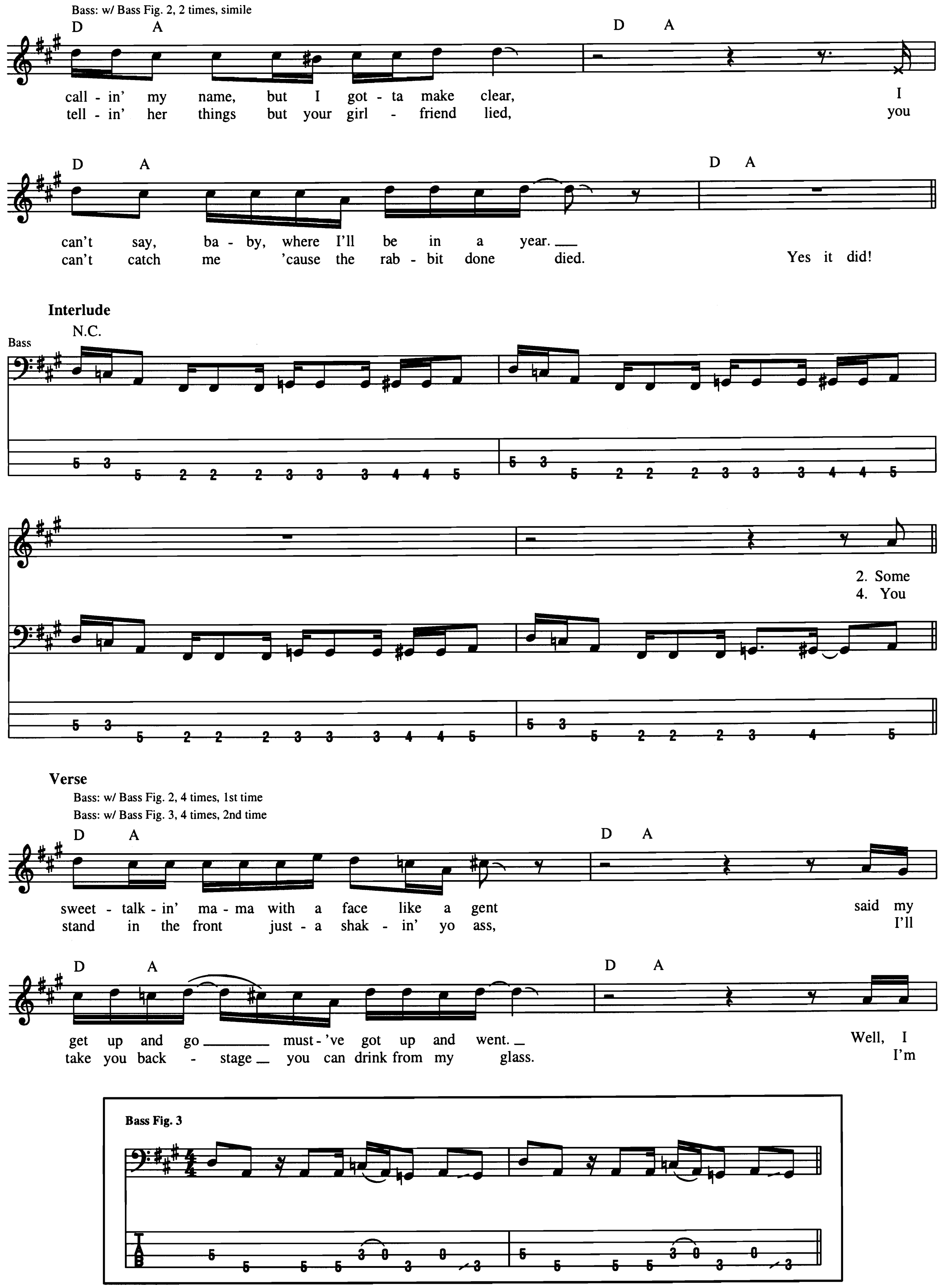
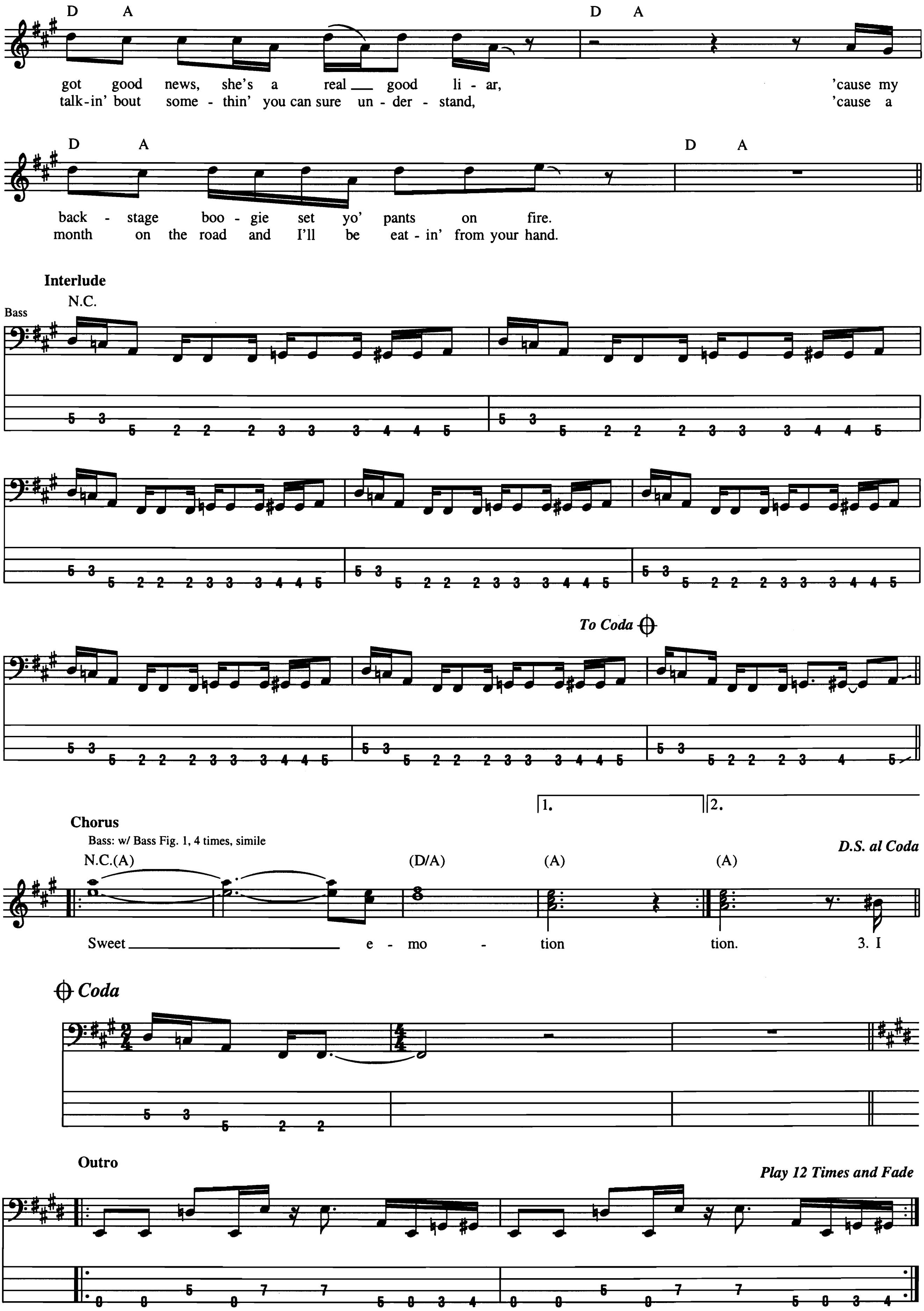
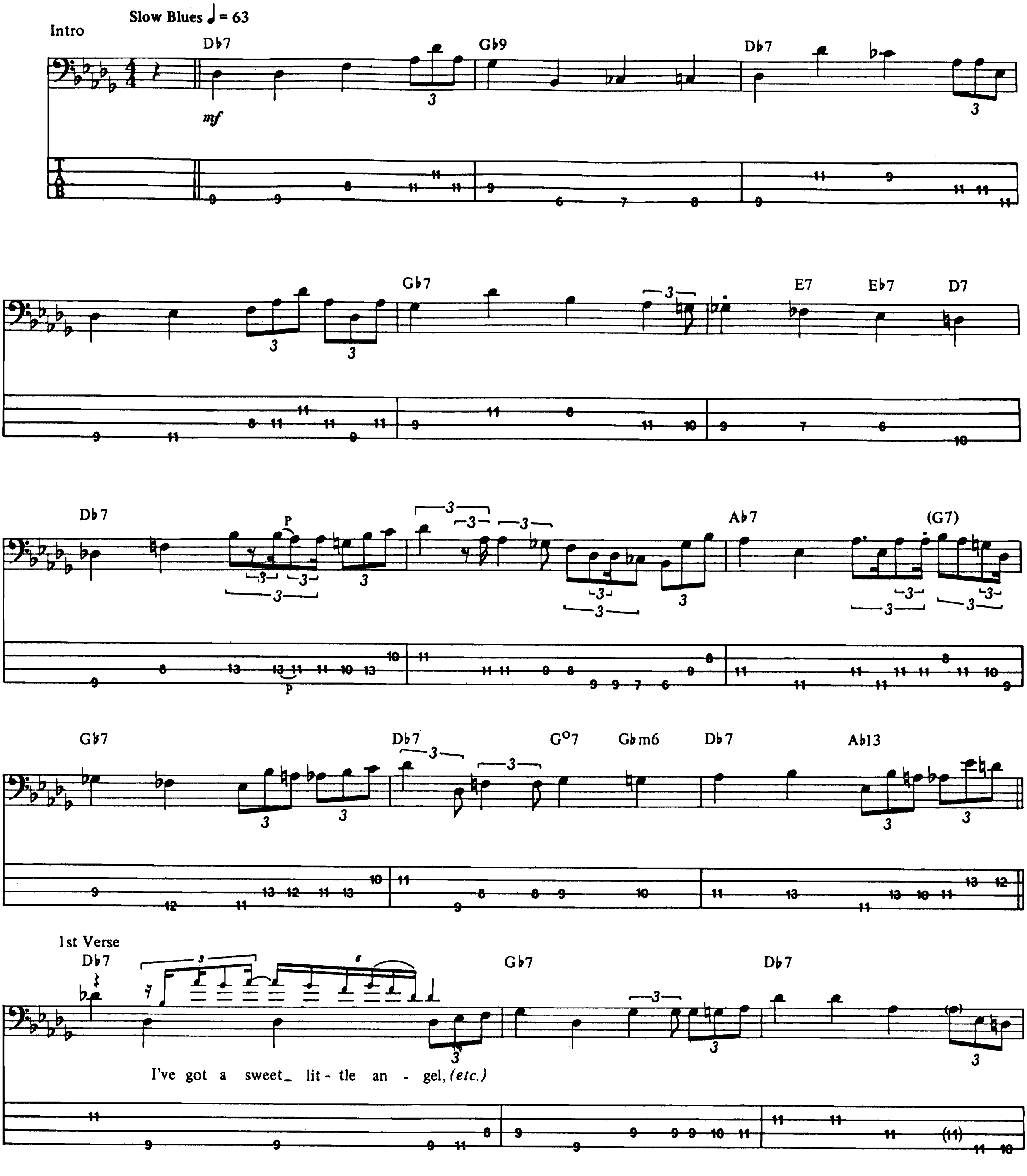

Bass: w/ Bass Fig. 2, 2 times, simile
D A
D A
call - in' my name, but I got - ta make clear,
I
tell - in' her things but your girl - friend lied,
you
D A
D A
can't say, ba - by, where I'll be in a year.
can't catch me 'cause the rab - bit done died.
Yes it did!
Interlude
N.C.
Bass
2. Some
4. You
Verse
Bass: w/ Bass Fig. 2, 4 times, 1st time
Bass: w/ Bass Fig. 3, 4 times, 2nd time
D A
D A
sweet - talk - in' ma - ma with a face like a gent
said my
stand in the front just - a shak - in' yo ass,
I'll
D A
D A
get up and go must - 've got up and went.
Well, I
take you back - stage you can drink from my glass.
I'm
Bass Fig. 3


D A
got good news, she's a real ___ good li - ar,
talk-in' bout some - thin' you can sure un - der - stand,
D A
'cause my
'cause a
D A
back - stage boo - gie set yo' pants on fire.
month on the road and I'll be eat - in' from your hand.
D A
Interlude
N.C.
Bass
To Coda
Chorus
Bass: w/ Bass Fig. 1, 4 times, simile
N.C.(A)
(D/A)
(A)
1.
2.
(A)
D.S. al Coda
Sweet ___ e - mo - tion
tion.
3. I
Coda
Outro
Play 12 Times and Fade

Sweet Little Angel

Words and Music by B.B. King and Jules Bihari



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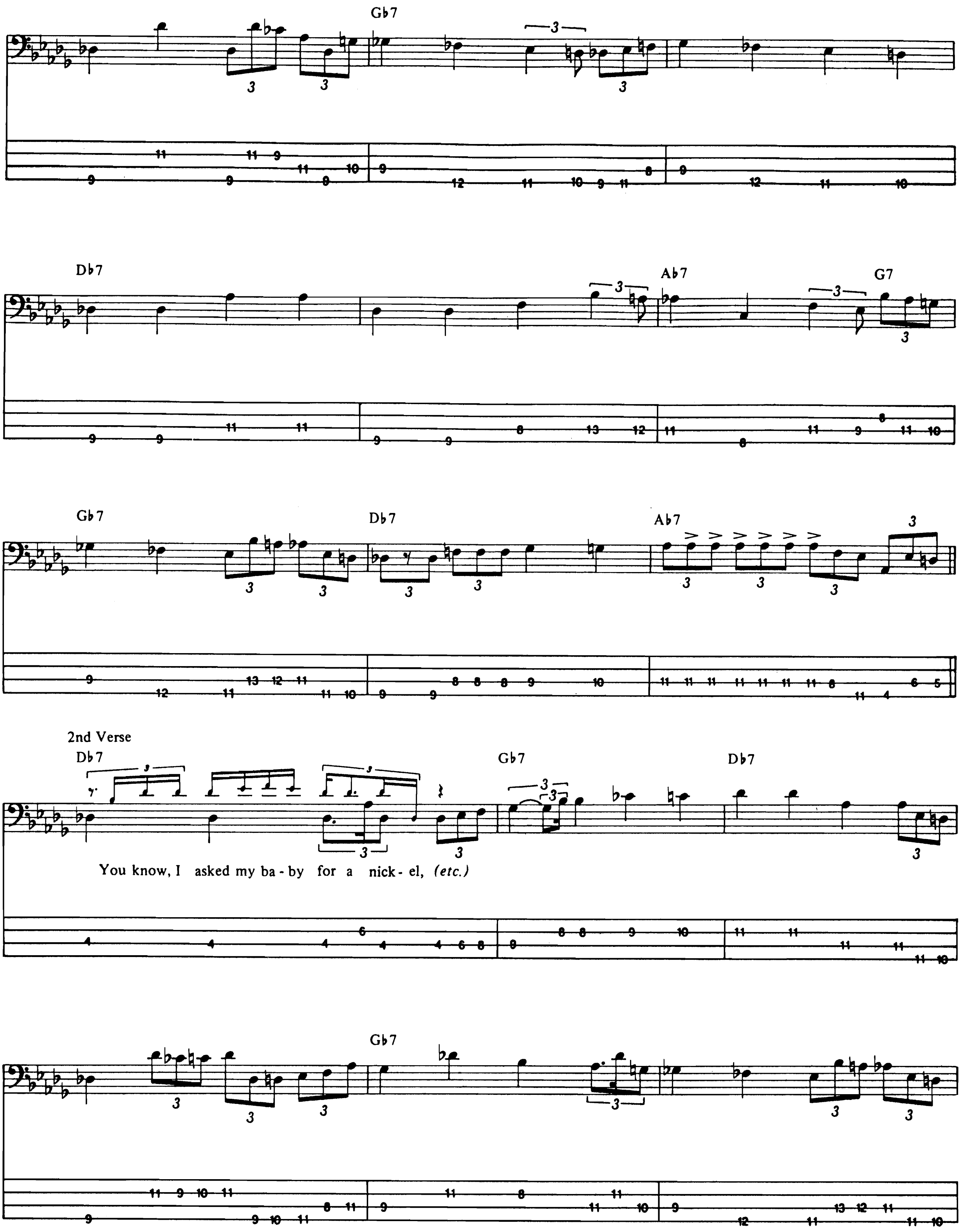
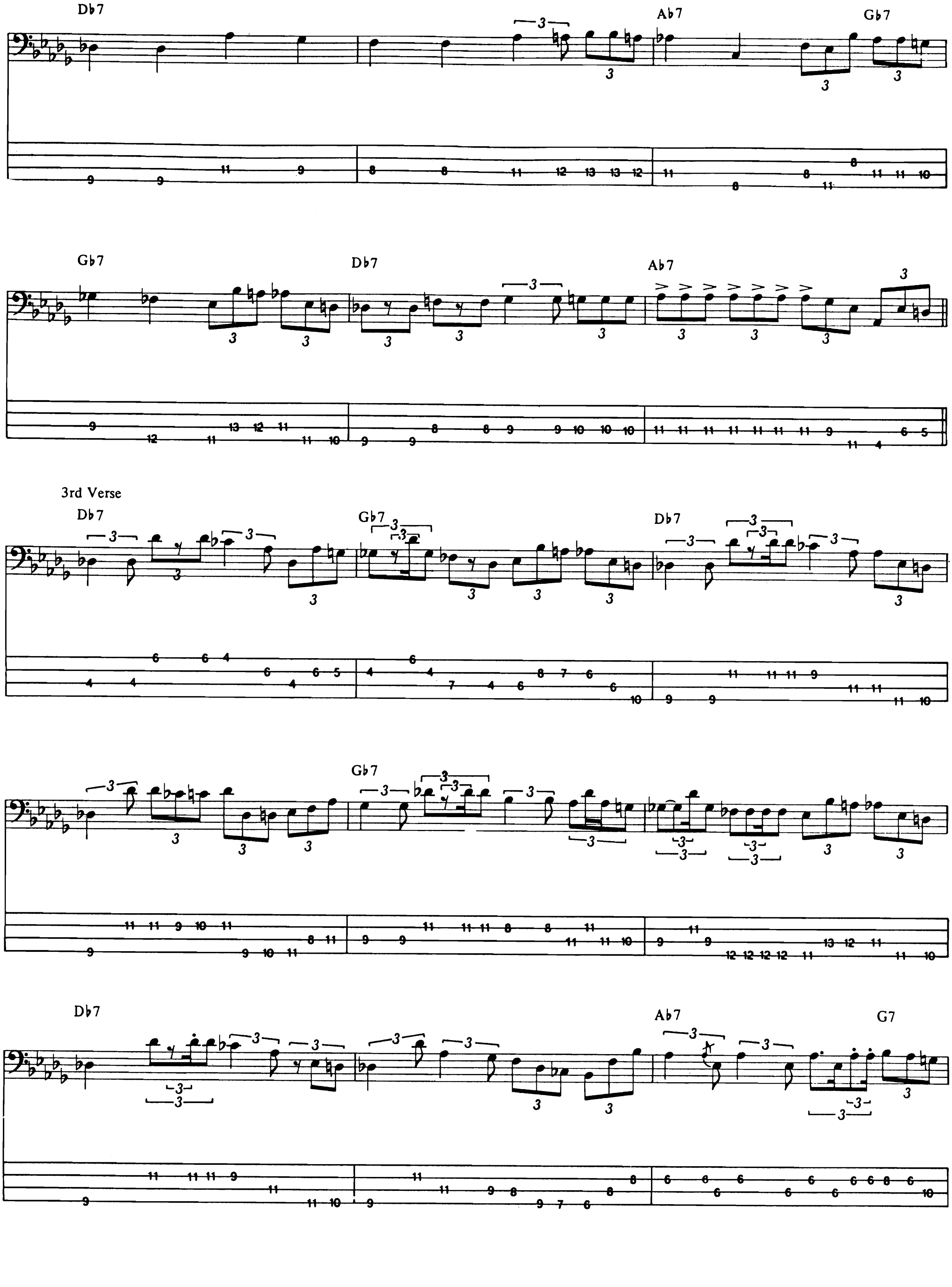
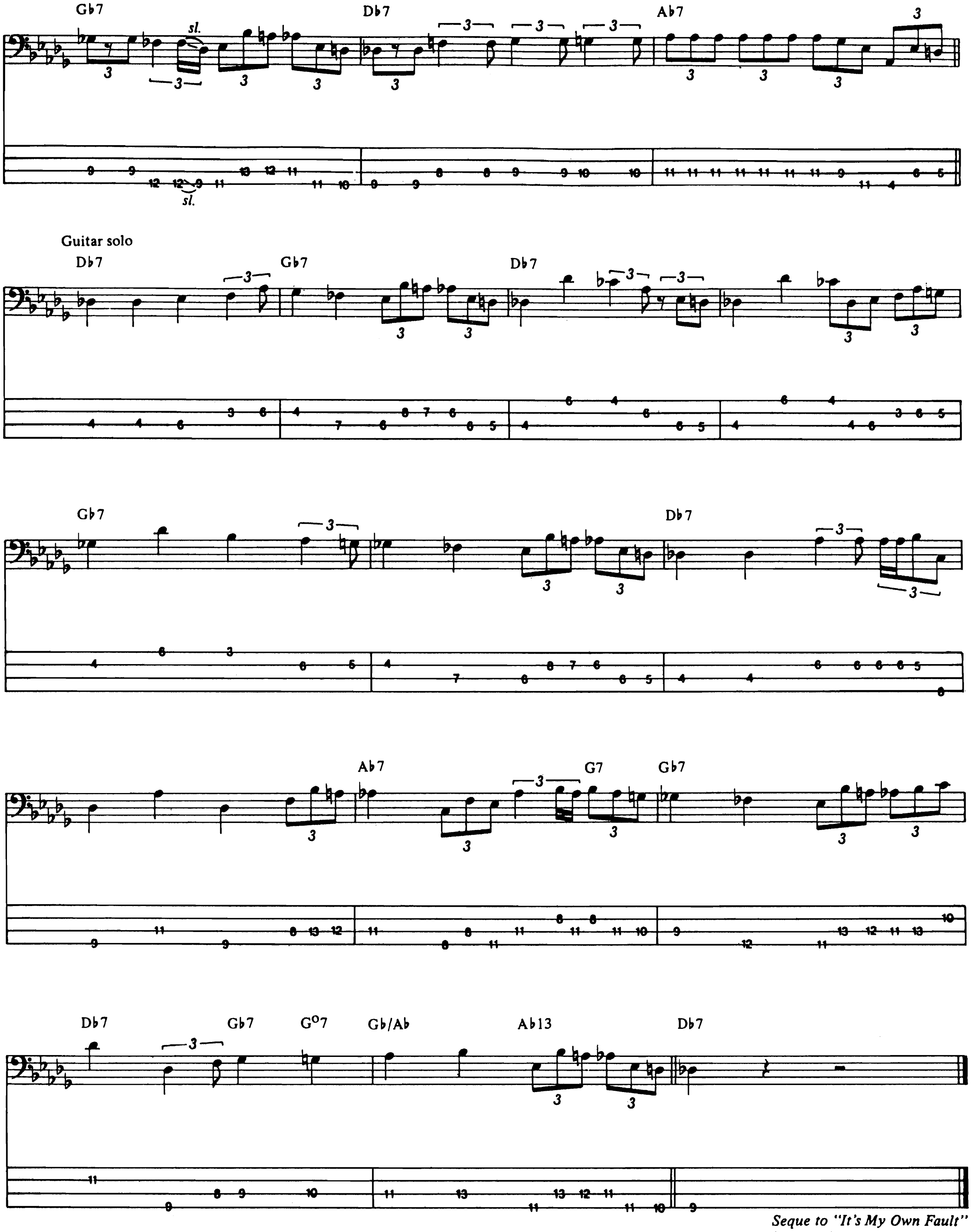

Gb7
Db7
Ab7
G7
Gb7
Db7
Ab7
2nd Verse
Db7
You know, I asked my ba - by for a nick - el, (etc.)
Gb7
Db7
Gb7

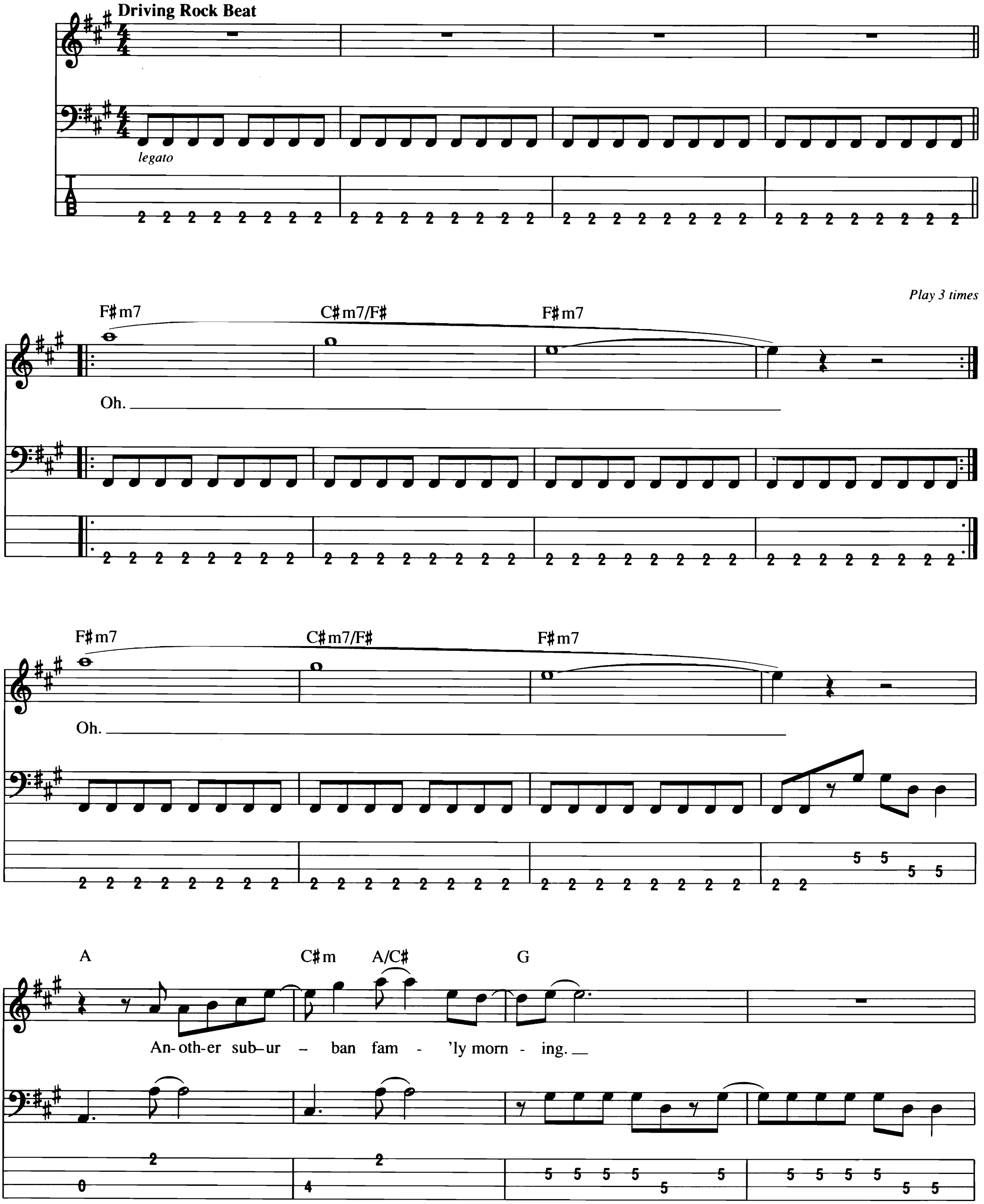

Db7
Ab7
Gb7
Gb7
Db7
Ab7
3rd Verse
Db7
Gb7
Db7
Gb7
Db7
Ab7
G7



Seque to "It's My Own Fault" (omitted).

Synchronicity II

Written and Composed by Sting



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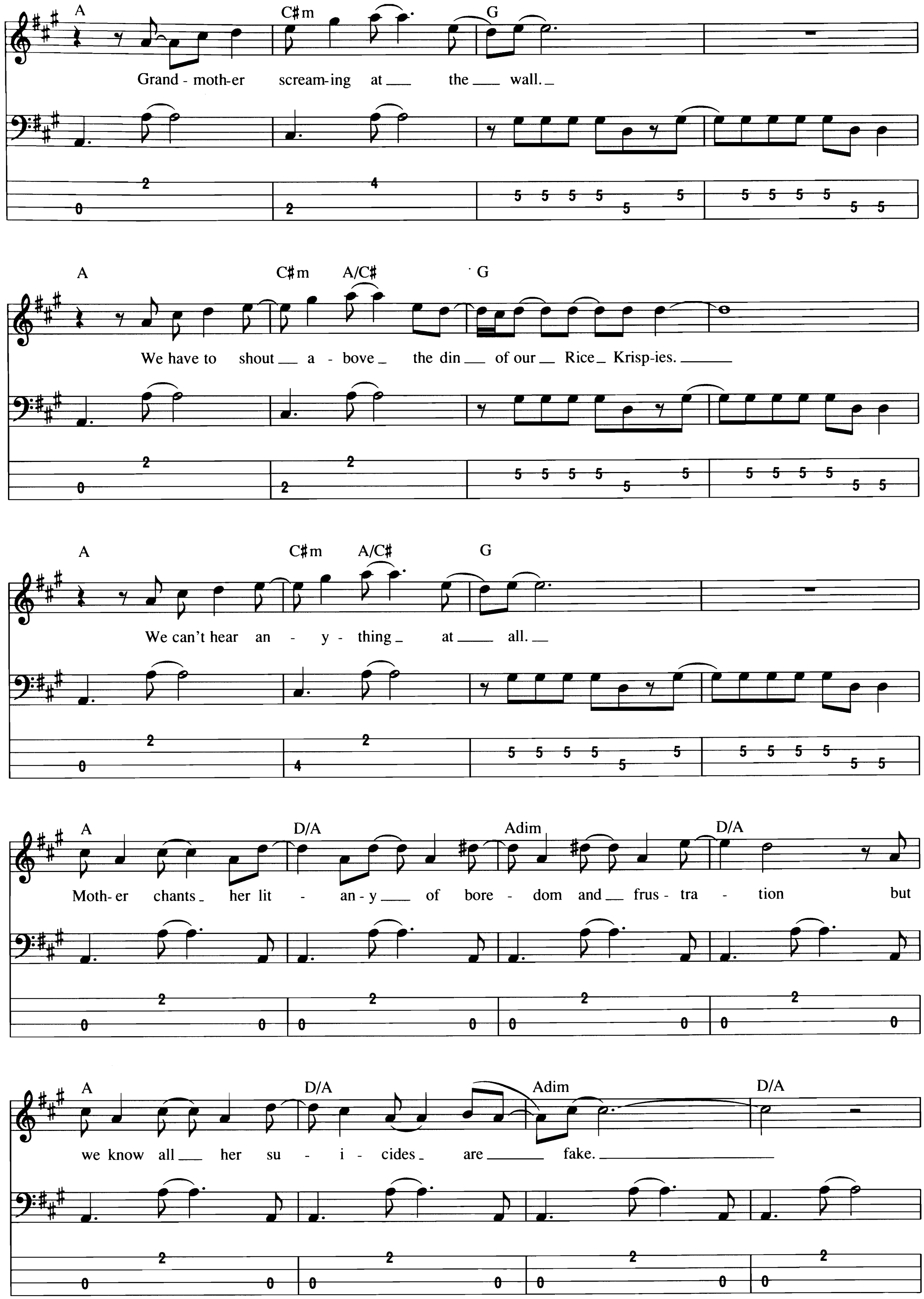
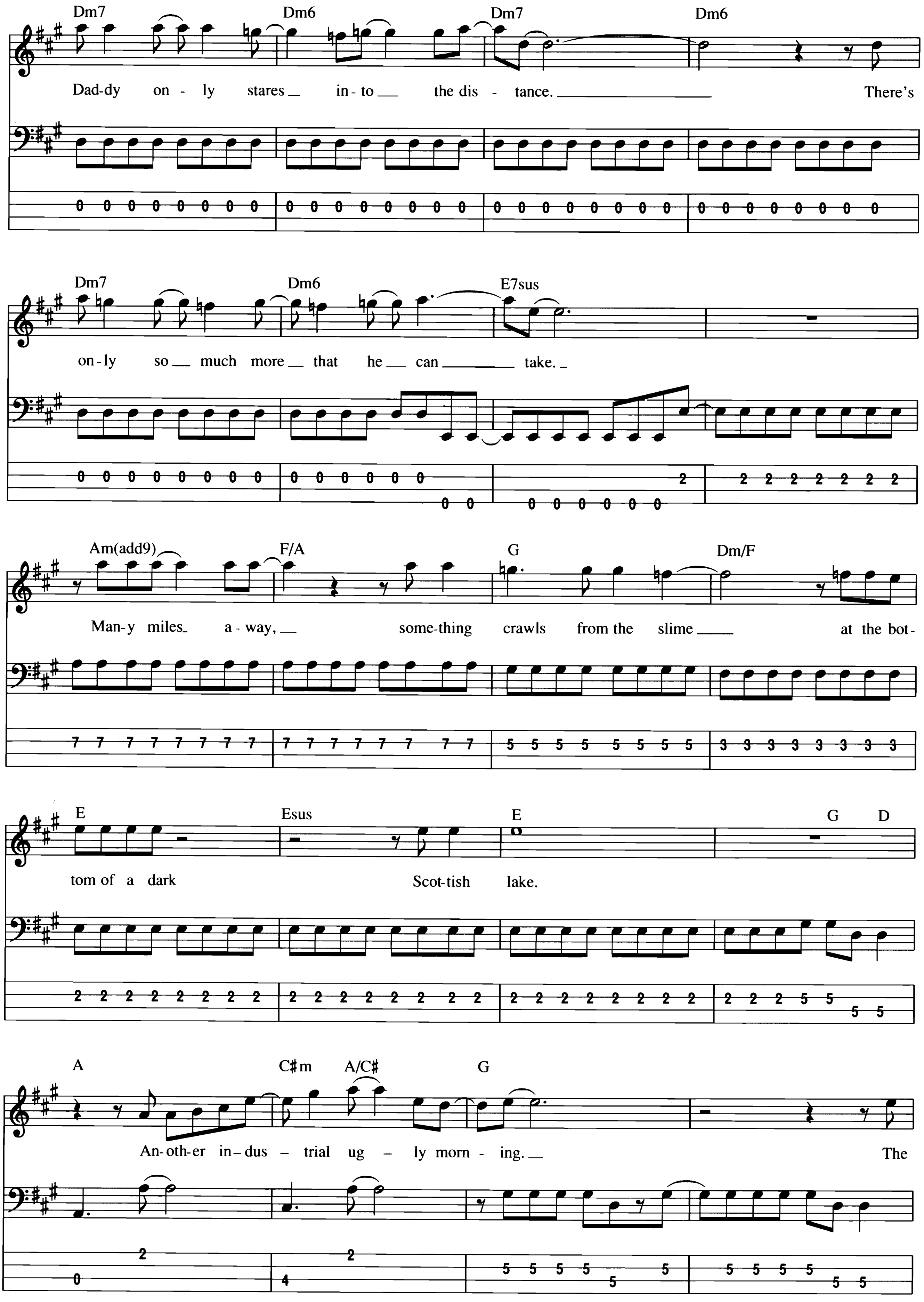
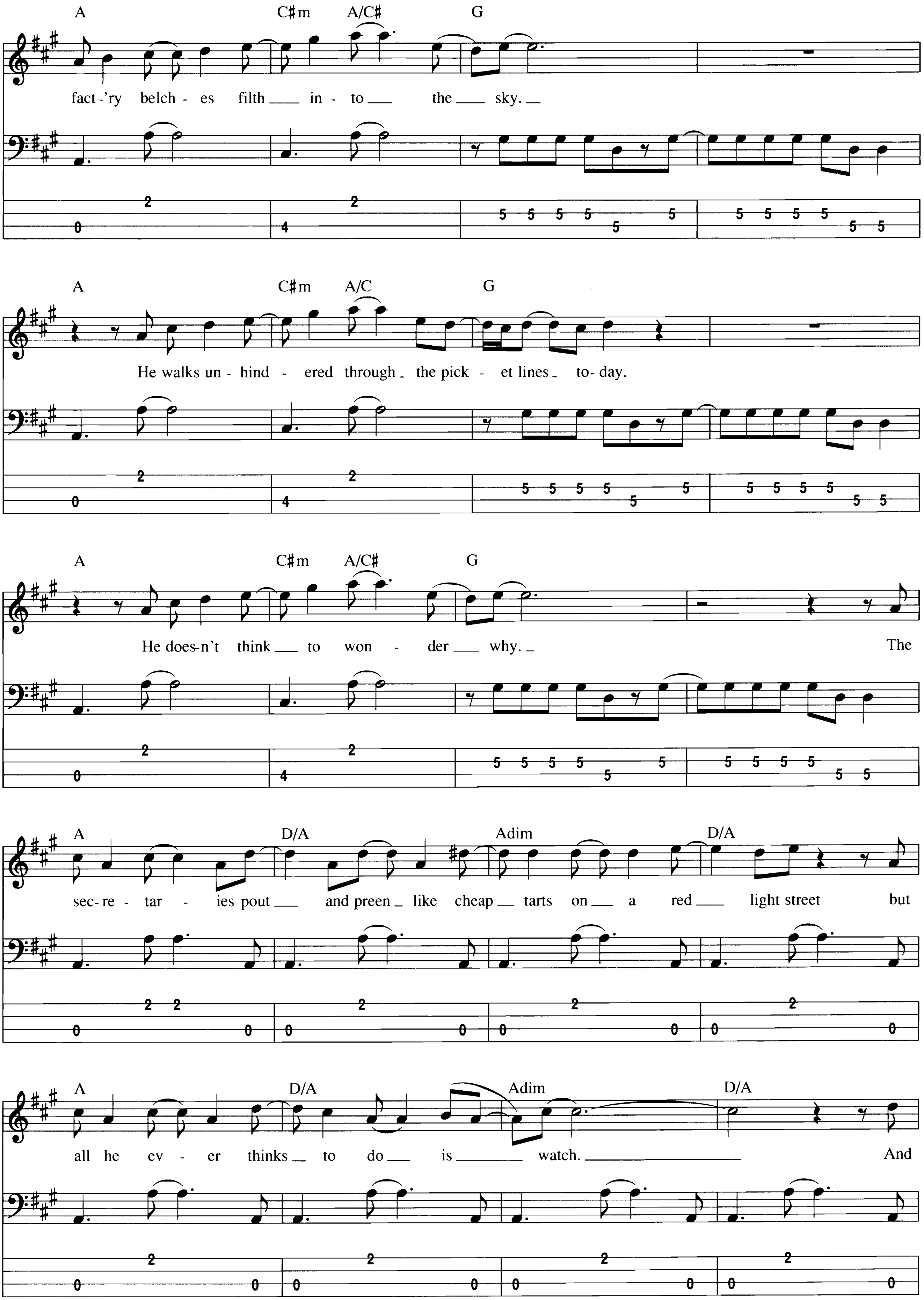
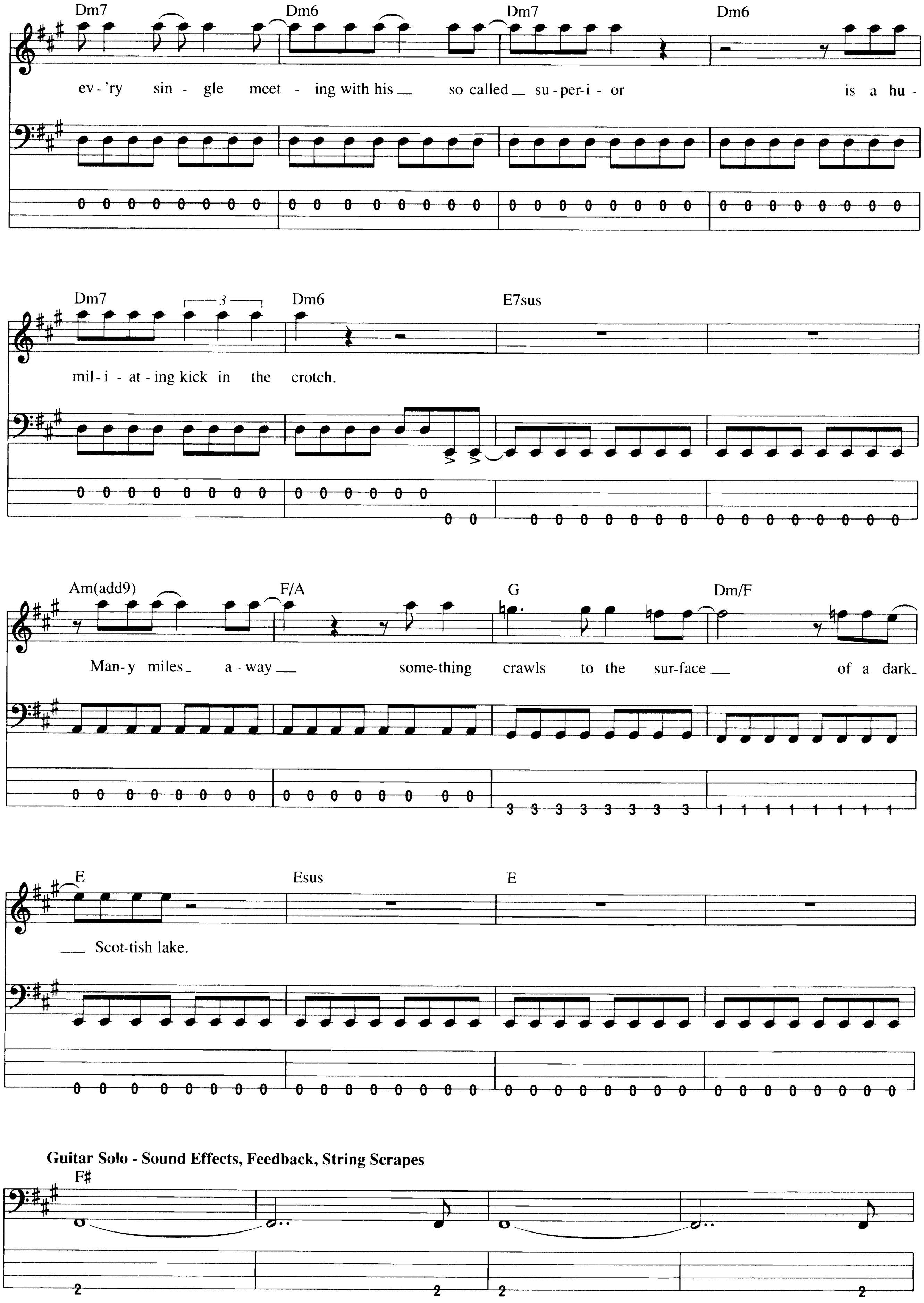
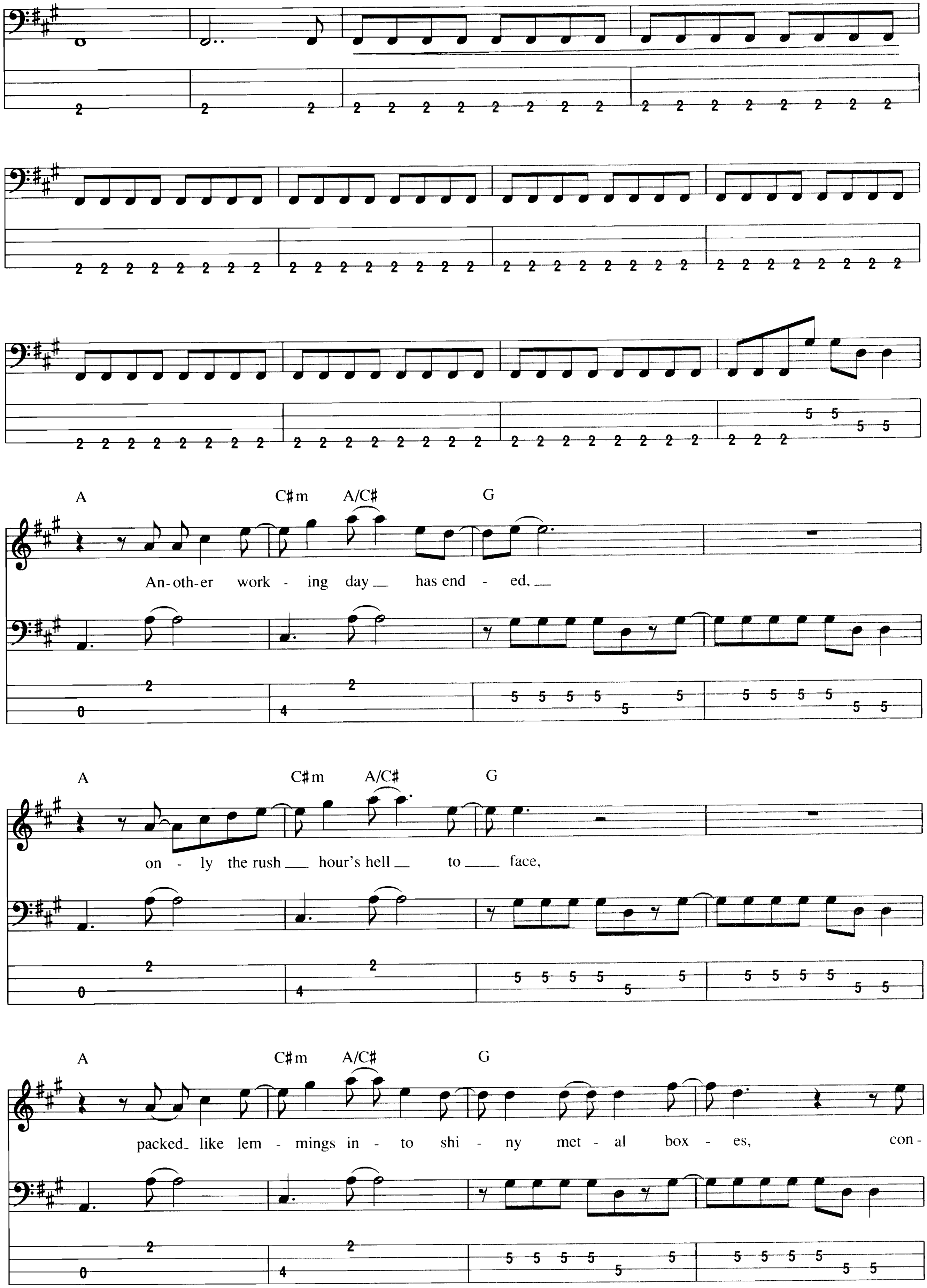
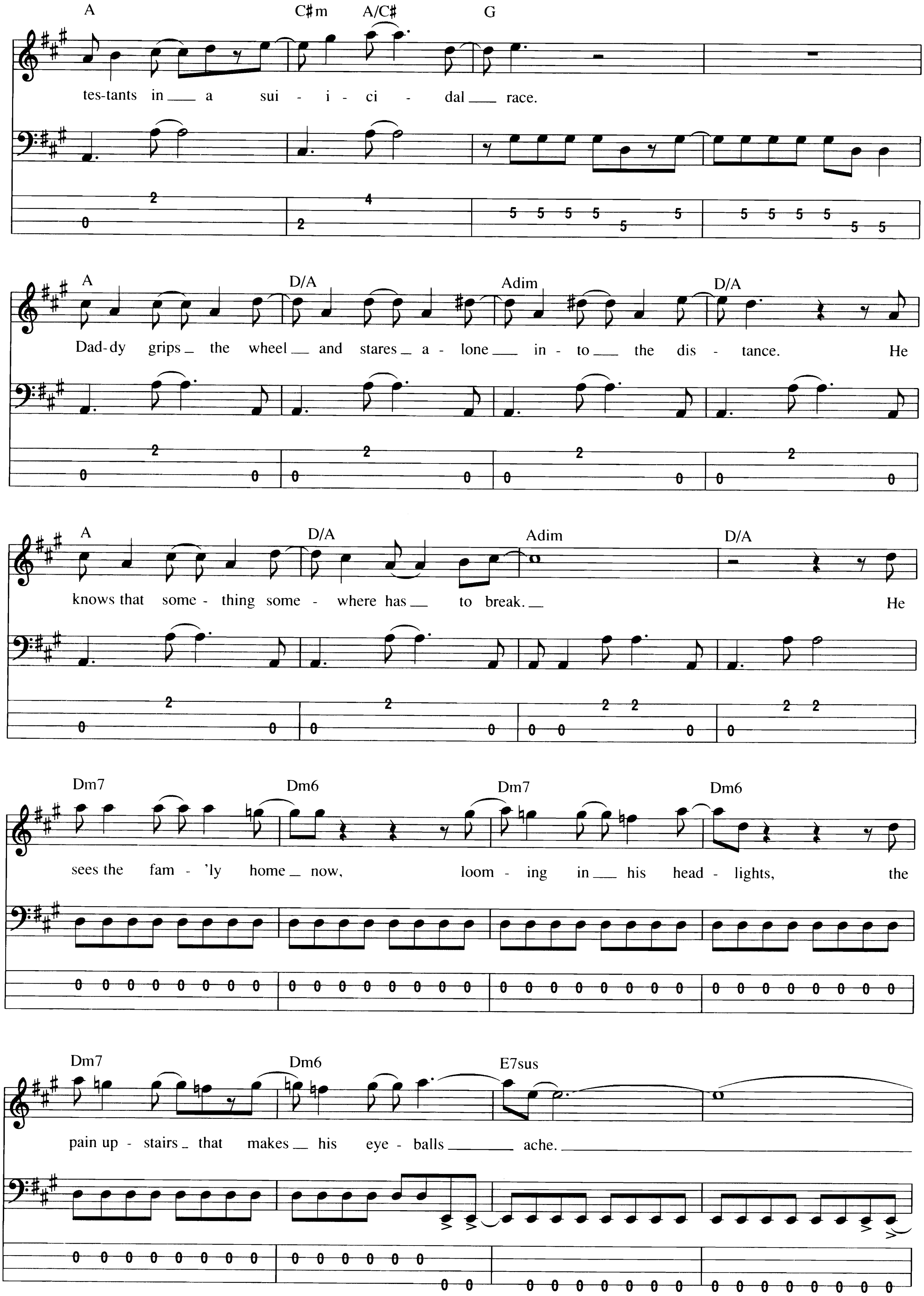

A C#m G
Grand - moth-er scream-ing at the wall.
A C#m A/C# G
We have to shout a - bove the din of our Rice Krisp-ies.
A C#m A/C# G
We can't hear an - y - thing at all.
A D/A Adim D/A
Moth-er chants her lit - an-y of bore - dom and frus-tra - tion but
A D/A Adim D/A
we know all her su - i - cides are fake.

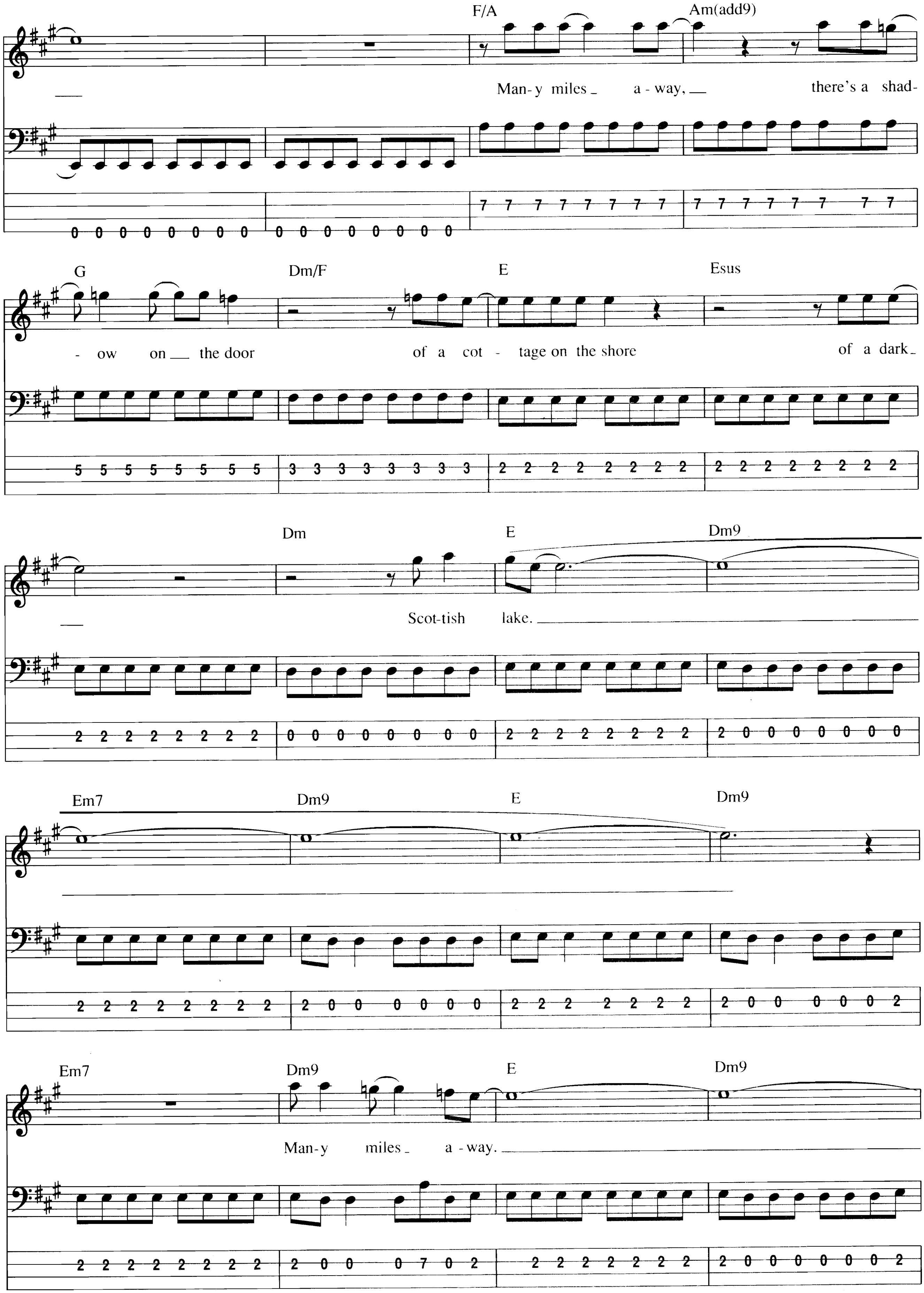

Dm7 Dm6 Dm7 Dm6
Dad-dy on - ly stares_ in - to_ the dis - tance._ There's
Dm7 Dm6 E7sus
on - ly so_ much more_ that he_ can_ take._
Am(add9) F/A G Dm/F
Man-y miles_ a - way,_ some-thing crawls from the slime_ at the bot-
E Esus E G D
tom of a dark Scot-tish lake.
A C#m A/C# G
An-oth-er in-dus - trial ug - ly morn - ing._ The

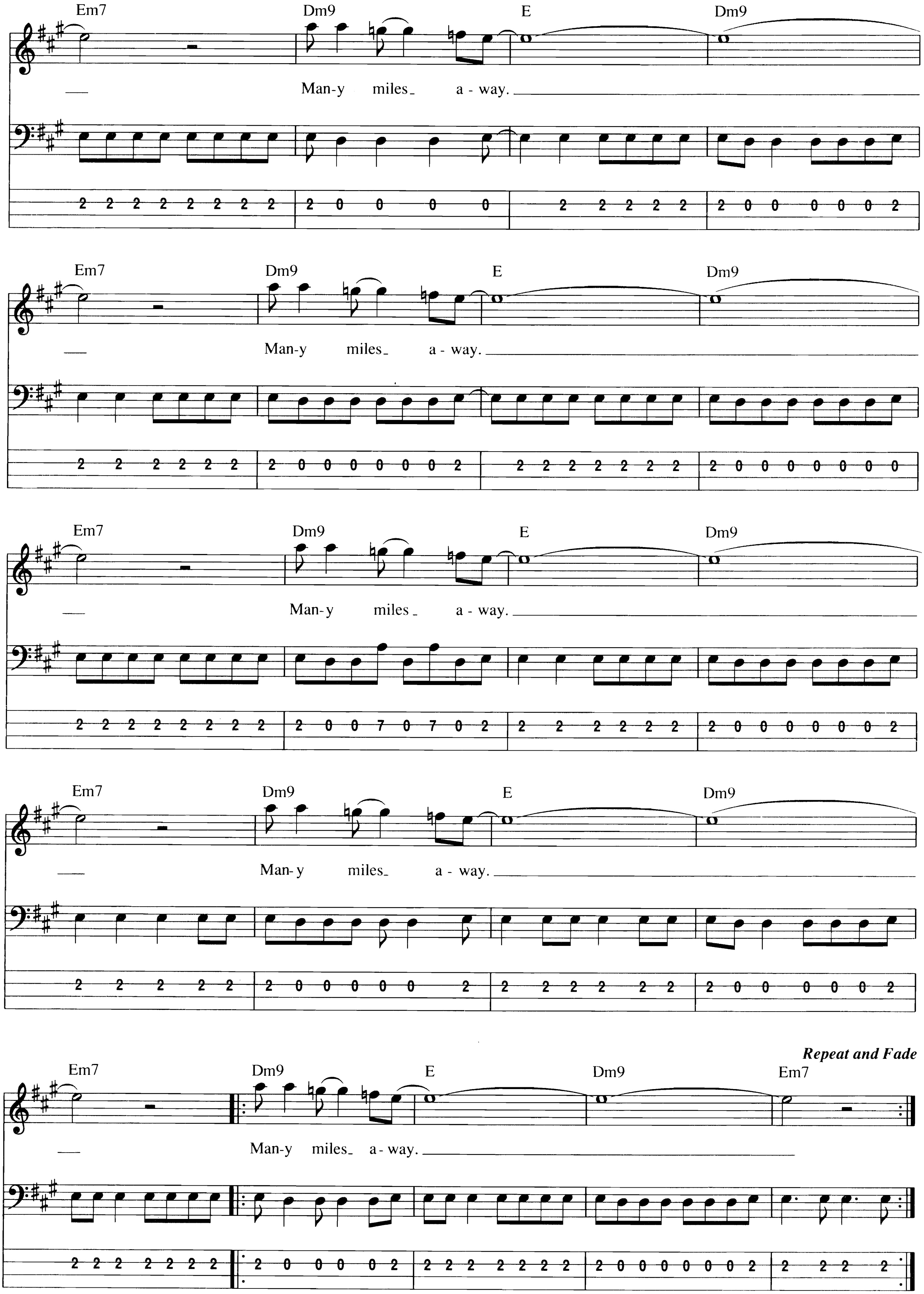

A C#m A/C# G
fact-'ry belch-es filth into the sky.
A C#m A/C G
He walks un-hind-ered through the pick-et lines to-day.
A C#m A/C# G
He does-n't think to won-der why. The
A D/A Adim D/A
sec-re-tar-ies pout and preen like cheap tarts on a red light street but
A D/A Adim D/A
all he ev-er thinks to do is watch. And


Dm7 Dm6 Dm7 Dm6
ev-'ry sin-gle meet-ing with his __ so called __ su-per-i-or is a hu-
Dm7 Dm6 E7sus
mil-i-at-ing kick in the crotch.
Am(add9) F/A G Dm/F
Man-y miles _ a-way __ some-thing crawls to the sur-face __ of a dark _
E Esus E
__ Scot-tish lake.
Guitar Solo - Sound Effects, Feedback, String Scrapes
F#


A
C♯m
A/C♯
G
An-oth-er work - ing day has end - ed,
A
C♯m
A/C♯
G
on - ly the rush hour's hell to face,
A
C♯m
A/C♯
G
packed like lem - mings in - to shi - ny met - al box - es, con -


A C#m A/C# G
tes-tants in a sui - i - ci - dal race.
A D/A Adim D/A
Dad-dy grips the wheel and stares a - lone in - to the dis - tance. He
A D/A Adim D/A
knows that some - thing some - where has to break. He
Dm7 Dm6 Dm7 Dm6
sees the fam - 'ly home now, loom - ing in his head - lights, the
Dm7 Dm6 E7sus
pain up - stairs that makes his eye - balls ache.

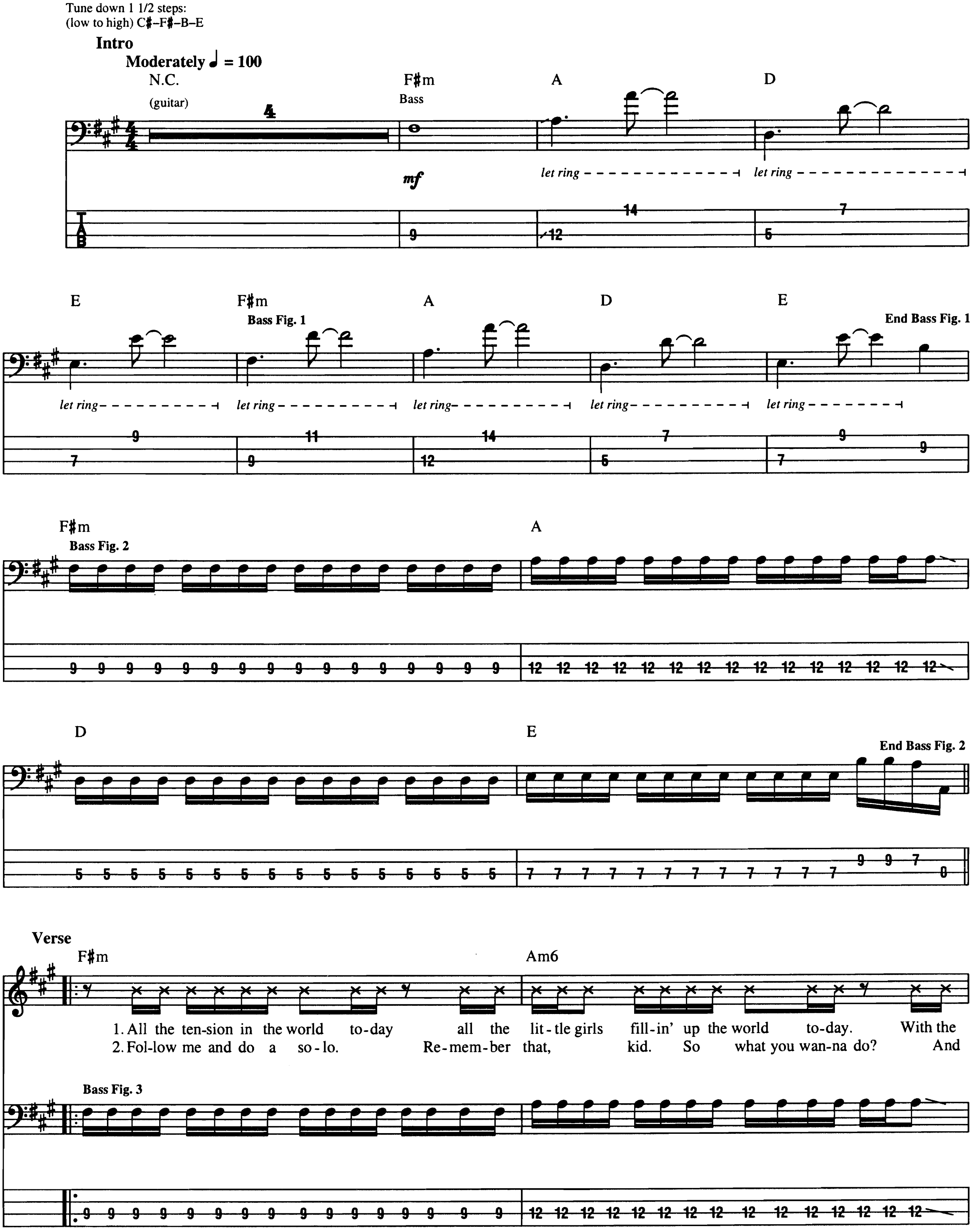

F/A
Am(add9)
Man-y miles _ a - way, _ there's a shad-
G
Dm/F
E
Esus
- ow on _ the door of a cot - tage on the shore of a dark _
Dm
E
Dm9
Scot-tish lake.
Em7
Dm9
E
Dm9
Em7
Dm9
E
Dm9
Man-y miles _ a - way.


Em7
Dm9
E
Dm9
Man-y miles_ a - way.
Em7
Dm9
E
Dm9
Man-y miles_ a - way.
Em7
Dm9
E
Dm9
Man-y miles_ a - way.
Em7
Dm9
E
Dm9
Man-y miles_ a - way.
Repeat and Fade
Em7
Dm9
E
Dm9
Em7
Man-y miles_ a - way.

Take a Look Around
(Theme from "M: I-2")

from the Paramount Motion Picture M: I-2

Words and Music by Fred Durst and Lalo Schifrin



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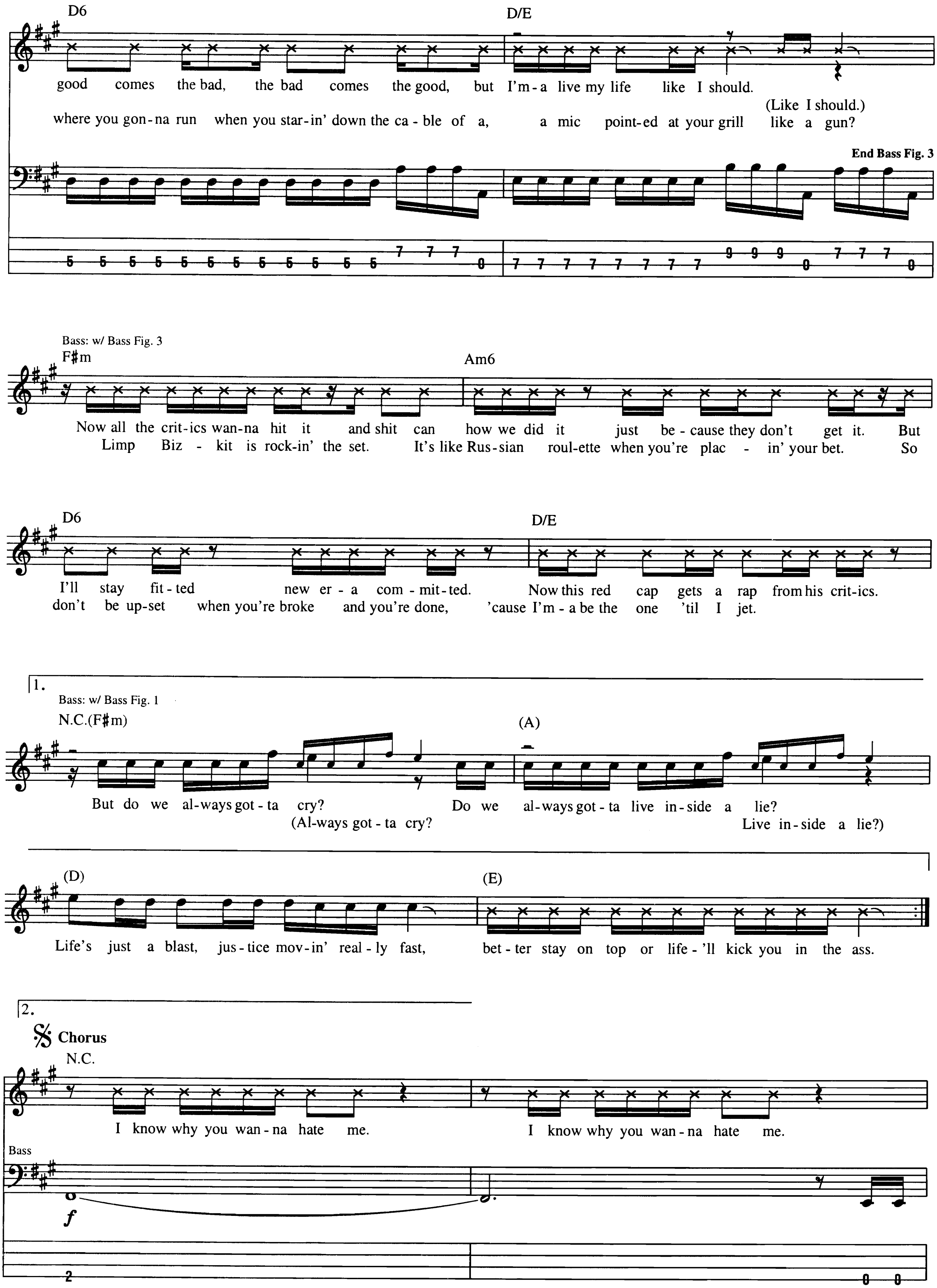
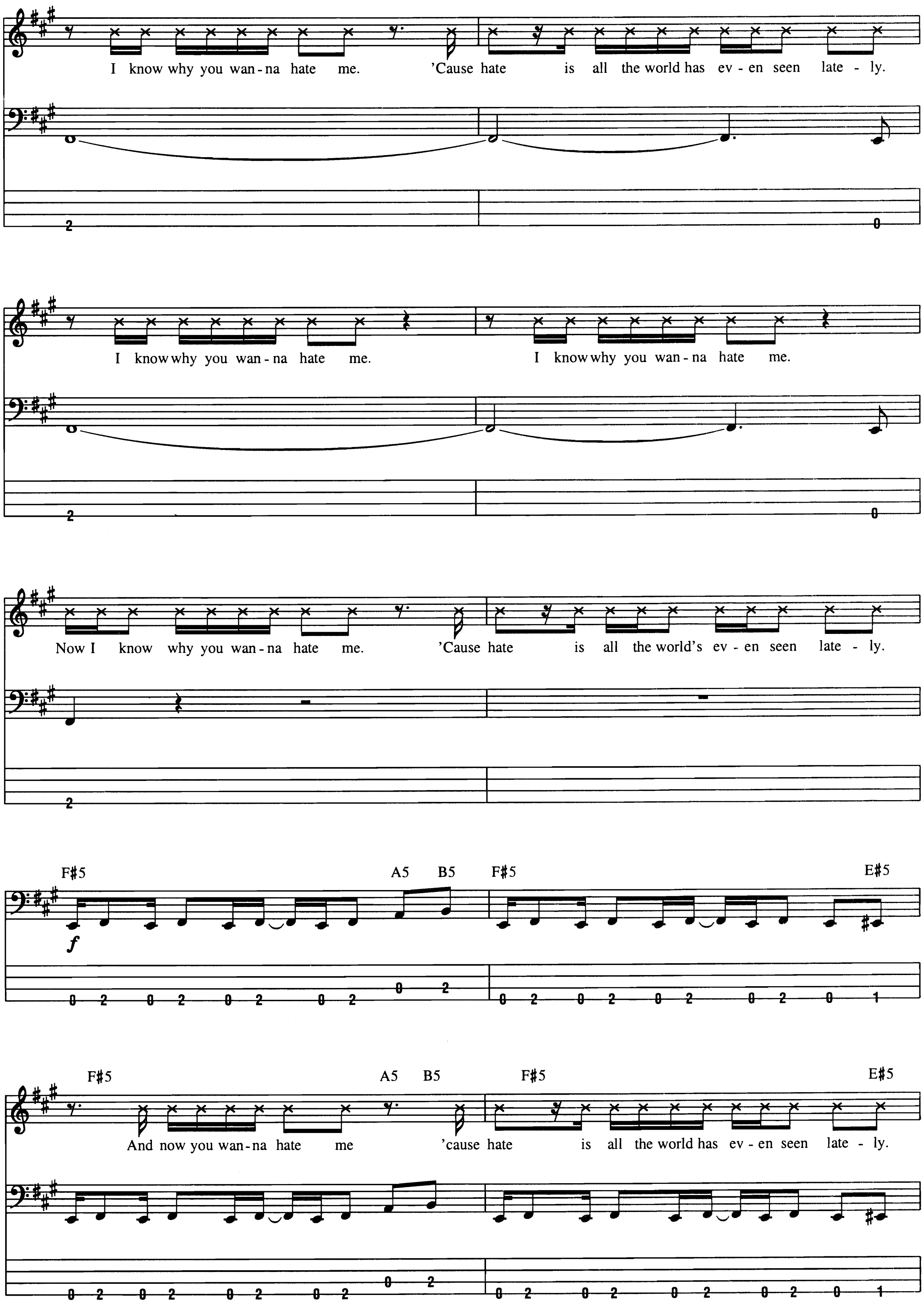
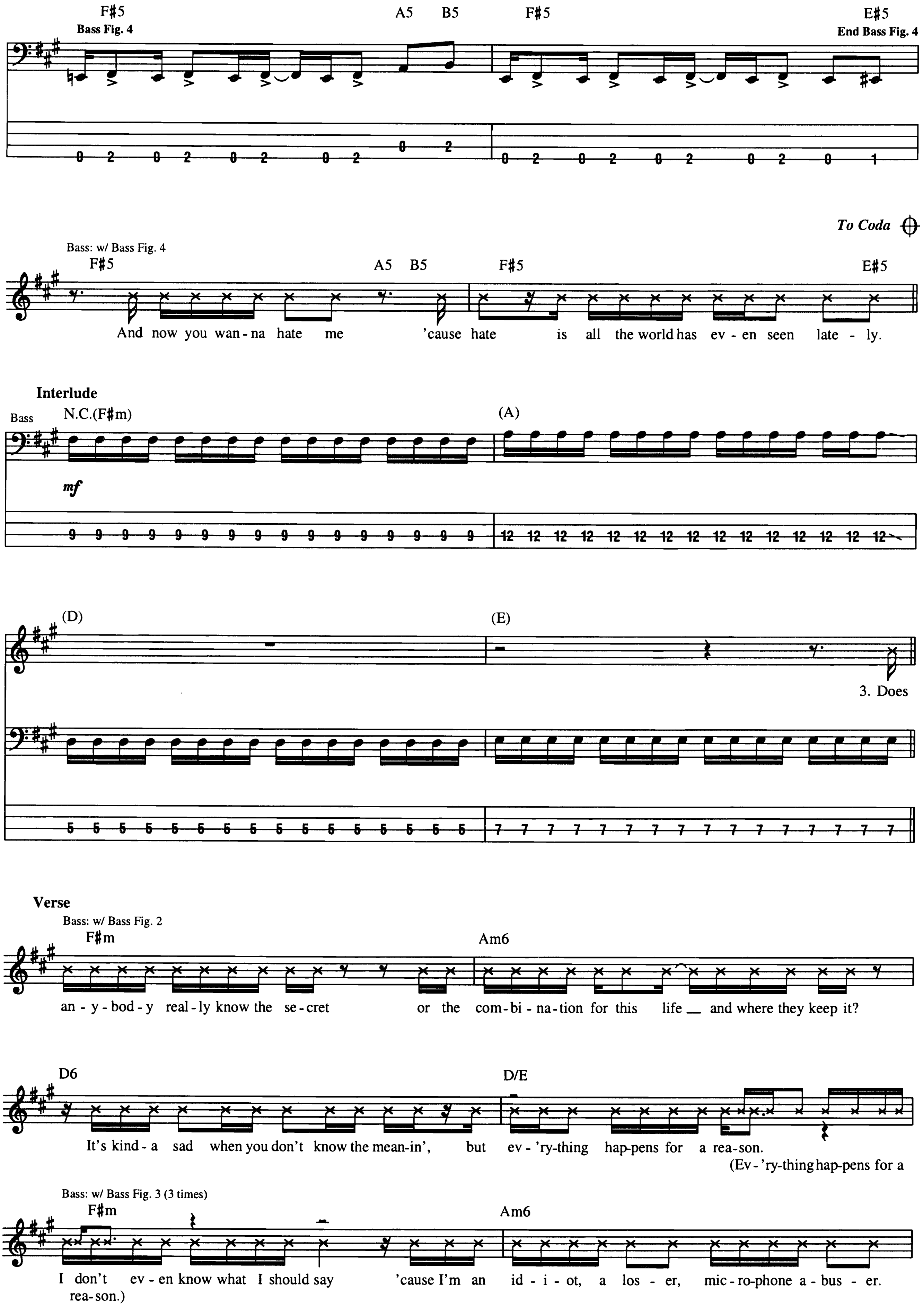
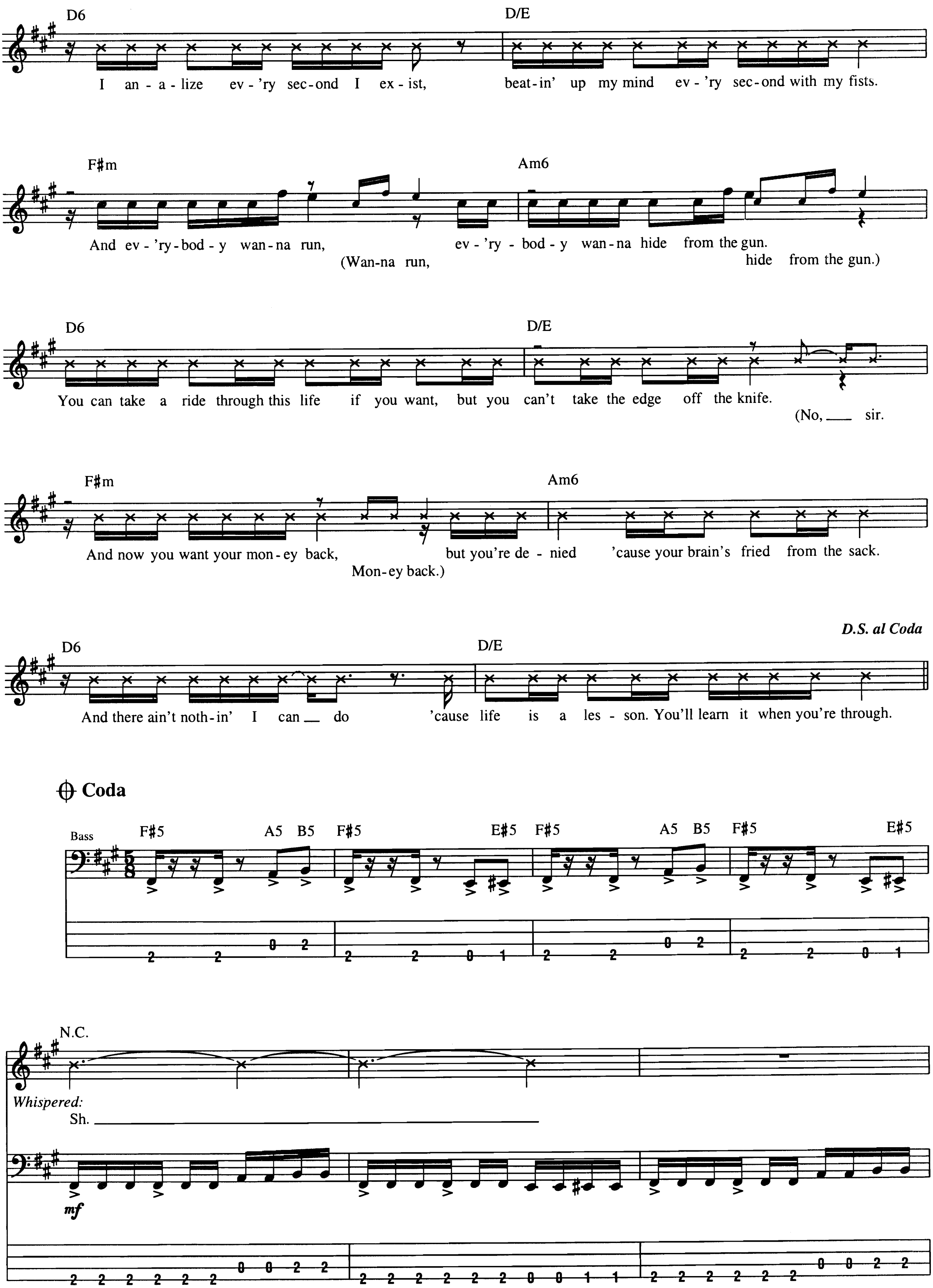
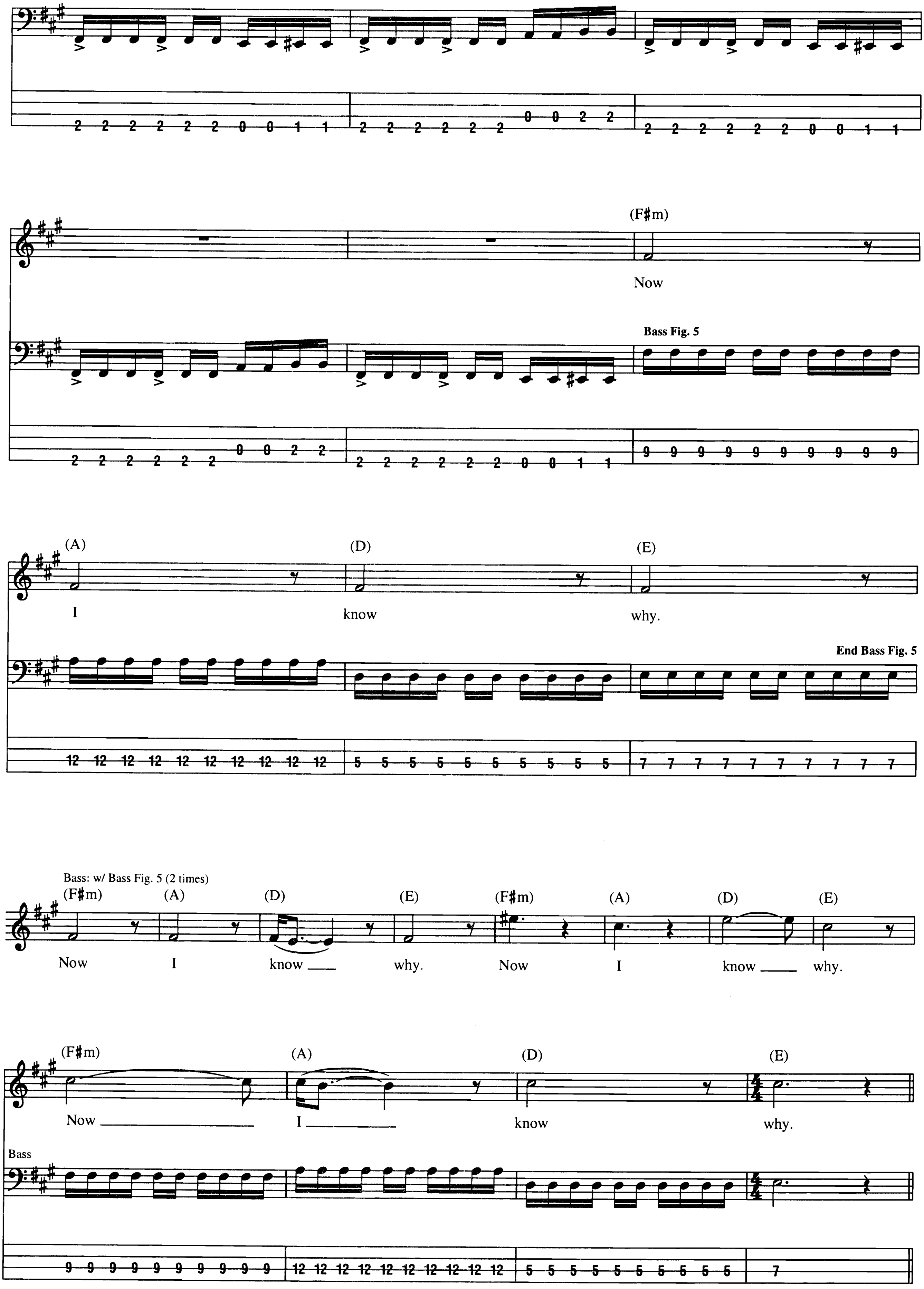

D6
D/E
good comes the bad, the bad comes the good, but I'm-a live my life like I should.
(Like I should.)
where you gon-na run when you star-in' down the ca-ble of a, a mic point-ed at your grill like a gun?
End Bass Fig. 3
Bass: w/ Bass Fig. 3
F♯m
Am6
Now all the crit-ics wan-na hit it and shit can how we did it just be-cause they don't get it. But
Limp Biz-kit is rock-in' the set. It's like Rus-sian roul-ette when you're plac-in' your bet. So
D6
D/E
I'll stay fit-ted new er-a com-mit-ted. Now this red cap gets a rap from his crit-ics.
don't be up-set when you're broke and you're done, 'cause I'm-a be the one 'til I jet.
1.
Bass: w/ Bass Fig. 1
N.C.(F♯m)
(A)
But do we al-ways got-ta cry? Do we al-ways got-ta live in-side a lie?
(Al-ways got-ta cry? Live in-side a lie?)
(D)
(E)
Life's just a blast, jus-tice mov-in' real-ly fast, bet-ter stay on top or life-'ll kick you in the ass.
2.
Chorus
N.C.
I know why you wan-na hate me. I know why you wan-na hate me.
Bass
f

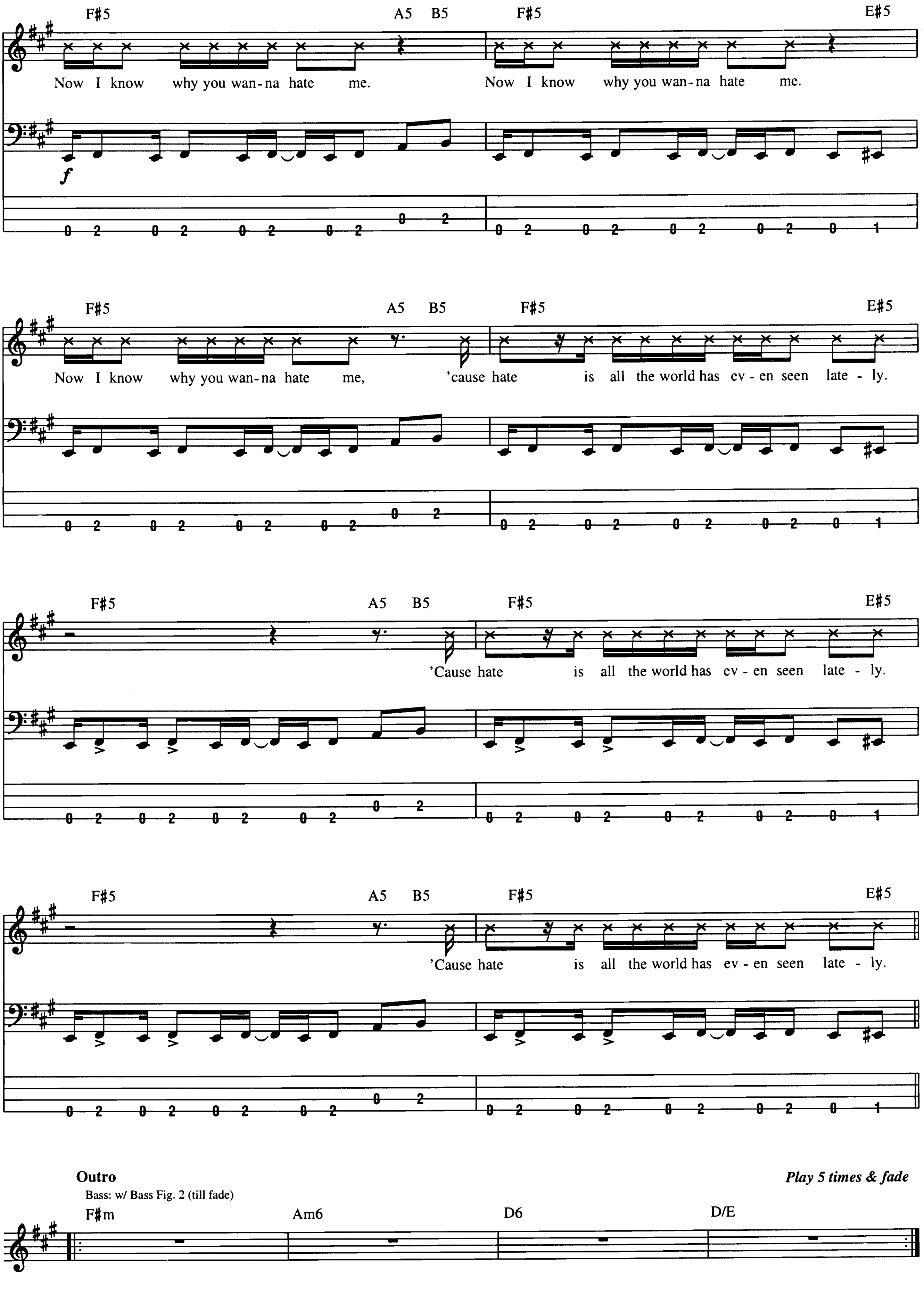

I know why you wan-na hate me. 'Cause hate is all the world has ev-en seen late-ly.
I know why you wan-na hate me. I know why you wan-na hate me.
Now I know why you wan-na hate me. 'Cause hate is all the world's ev-en seen late-ly.
F#5 A5 B5 F#5 E#5
F#5 A5 B5 F#5 E#5
And now you wan-na hate me 'cause hate is all the world has ev-en seen late-ly.



F#5 A5 B5 F#5 E#5
Bass Fig. 4
End Bass Fig. 4
To Coda
Bass: w/ Bass Fig. 4
F#5 A5 B5 F#5 E#5
And now you wan - na hate me 'cause hate is all the world has ev - en seen late - ly.
Interlude
Bass
N.C.(F#m) (A)
mf
(D) (E)
3. Does
Verse
Bass: w/ Bass Fig. 2
F#m Am6
an - y - bod - y real - ly know the se - cret or the com - bi - na - tion for this life and where they keep it?
D6 D/E
It's kind - a sad when you don't know the mean - in', but ev - 'ry - thing hap - pens for a rea - son.
(Ev - 'ry - thing hap - pens for a rea - son.)
Bass: w/ Bass Fig. 3 (3 times)
F#m Am6
I don't ev - en know what I should say 'cause I'm an id - i - ot, a los - er, mic - ro - phone a - bus - er.

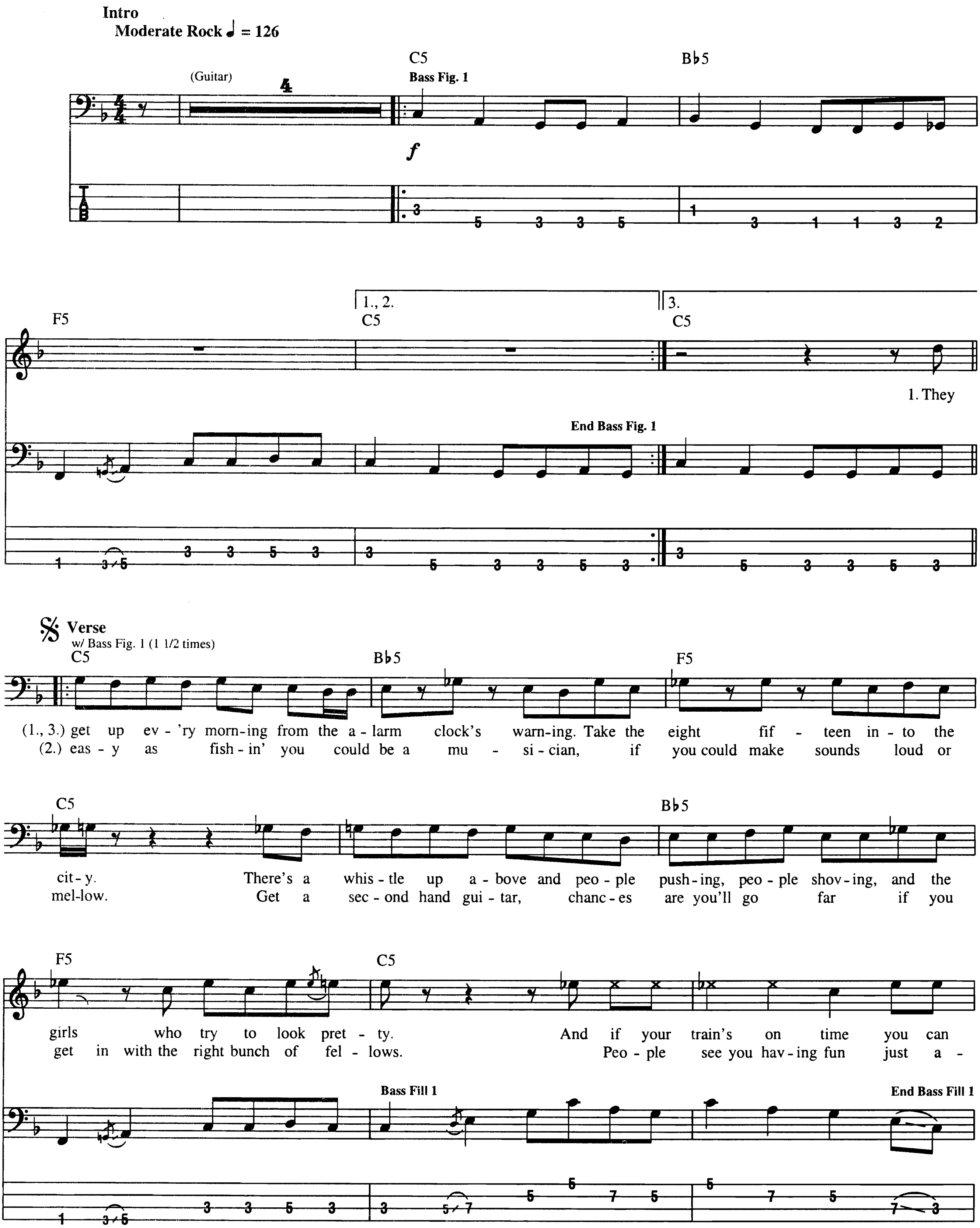

D6
D/E
I an - a - lize ev - 'ry sec-ond I ex - ist, beat-in' up my mind ev - 'ry sec-ond with my fists.
F♯m
Am6
And ev - 'ry-bod - y wan-na run, ev - 'ry - bod - y wan-na hide from the gun.
(Wan-na run, hide from the gun.)
D6
D/E
You can take a ride through this life if you want, but you can't take the edge off the knife.
(No, sir.
F♯m
Am6
And now you want your mon-ey back, but you're de - nied 'cause your brain's fried from the sack.
Mon-ey back.)
D.S. al Coda
D6
D/E
And there ain't noth-in' I can do 'cause life is a les - son. You'll learn it when you're through.
Coda
Bass
F♯5
A5
B5
E♯5
N.C.
Whispered:
Sh.
mf


(F#m)
Now
Bass Fig. 5
(A)
I
(D)
know
(E)
why.
End Bass Fig. 5
Bass: w/ Bass Fig. 5 (2 times)
(F#m) (A) (D) (E) (F#m) (A) (D) (E)
Now I know why. Now I know why.
(F#m) (A) (D) (E)
Now I know why.
Bass


F#5 A5 B5 F#5 E#5
Now I know why you wan-na hate me. Now I know why you wan-na hate me.
f
F#5 A5 B5 F#5 E#5
Now I know why you wan-na hate me, 'cause hate is all the world has ev - en seen late - ly.
F#5 A5 B5 F#5 E#5
'Cause hate is all the world has ev - en seen late - ly.
F#5 A5 B5 F#5 E#5
'Cause hate is all the world has ev - en seen late - ly.
Outro
Play 5 times & fade
Bass: w/ Bass Fig. 2 (till fade)
F#m Am6 D6 D/E

Takin' Care of Business

Words and Music by Randy Bachman



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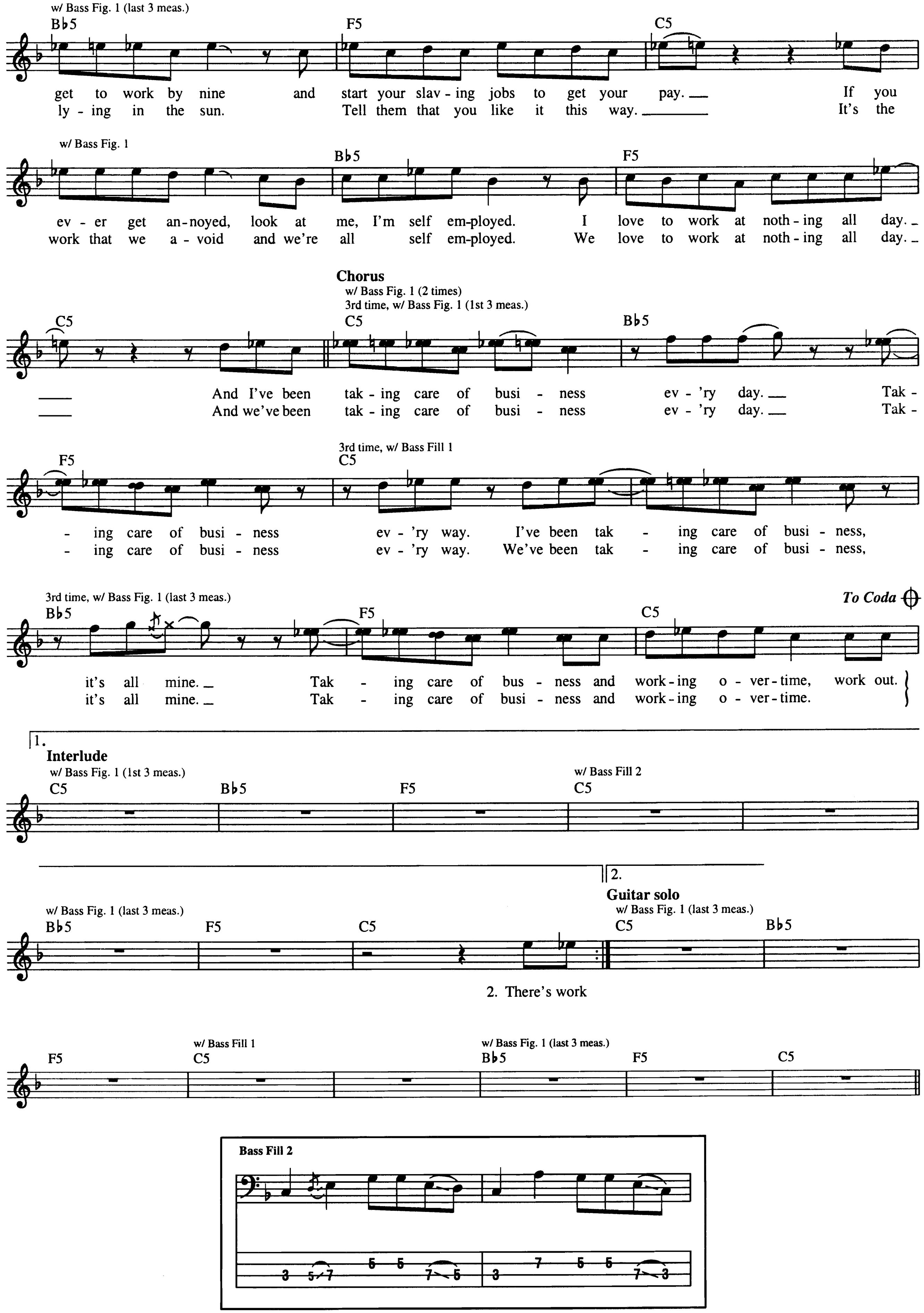
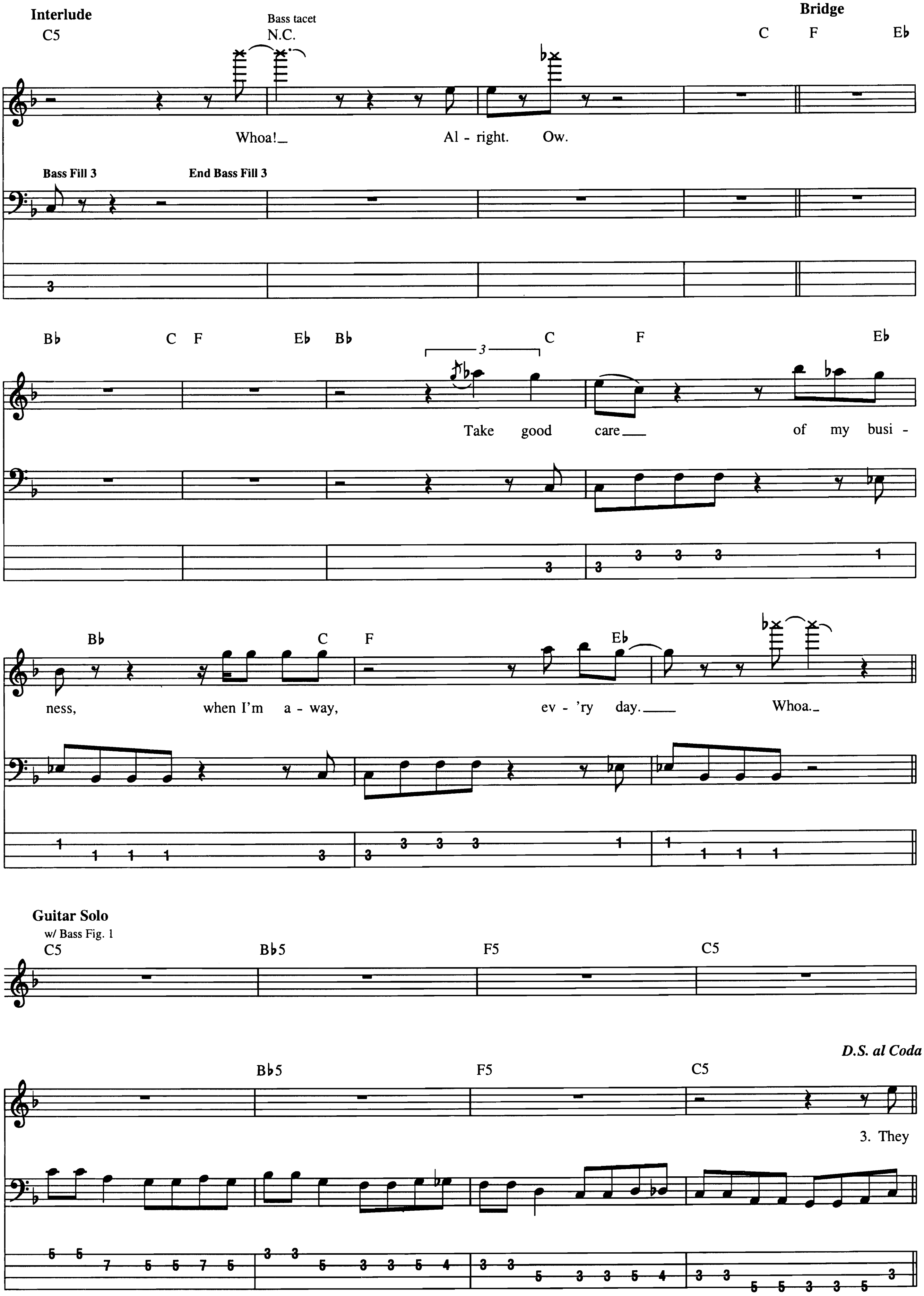
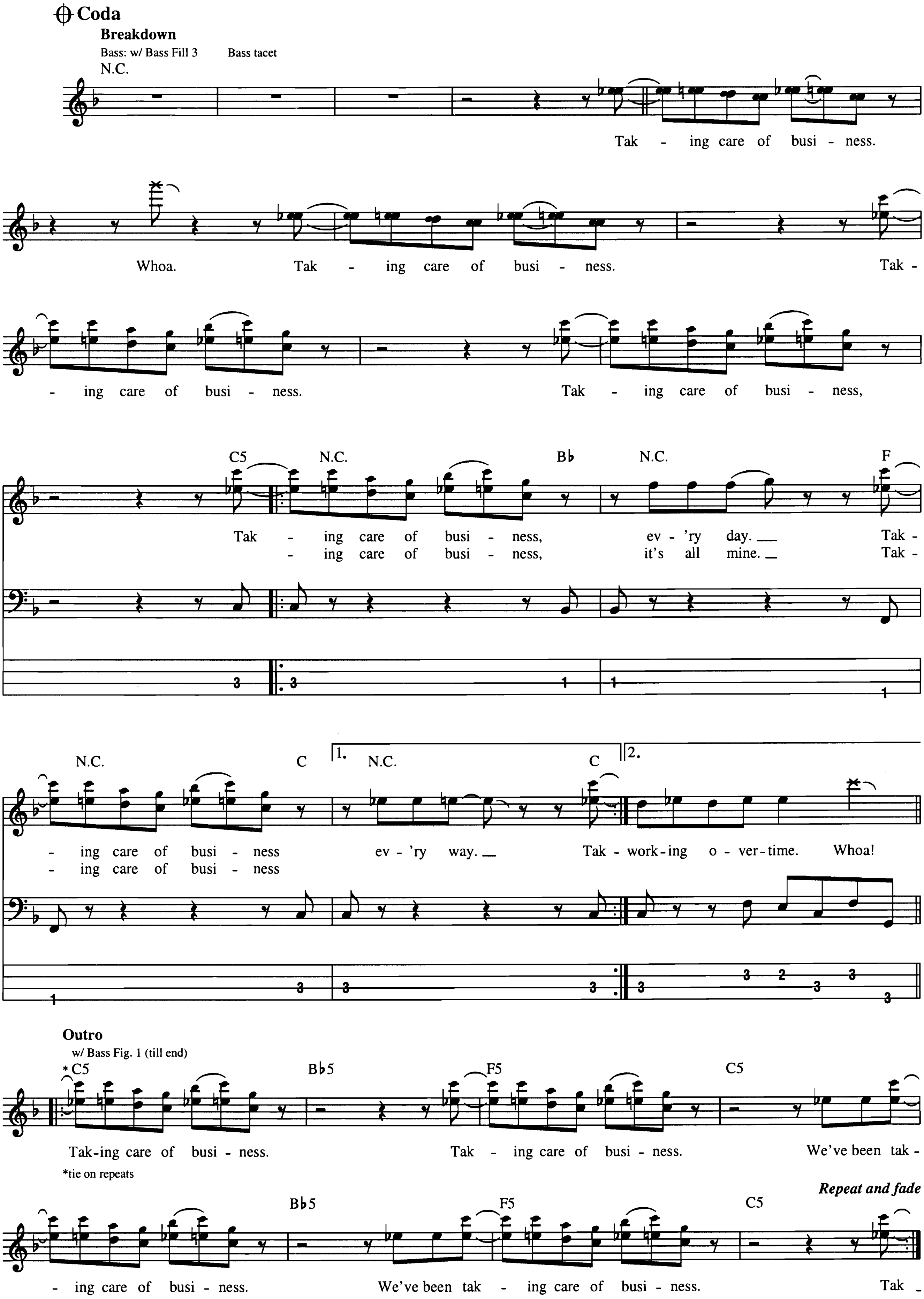
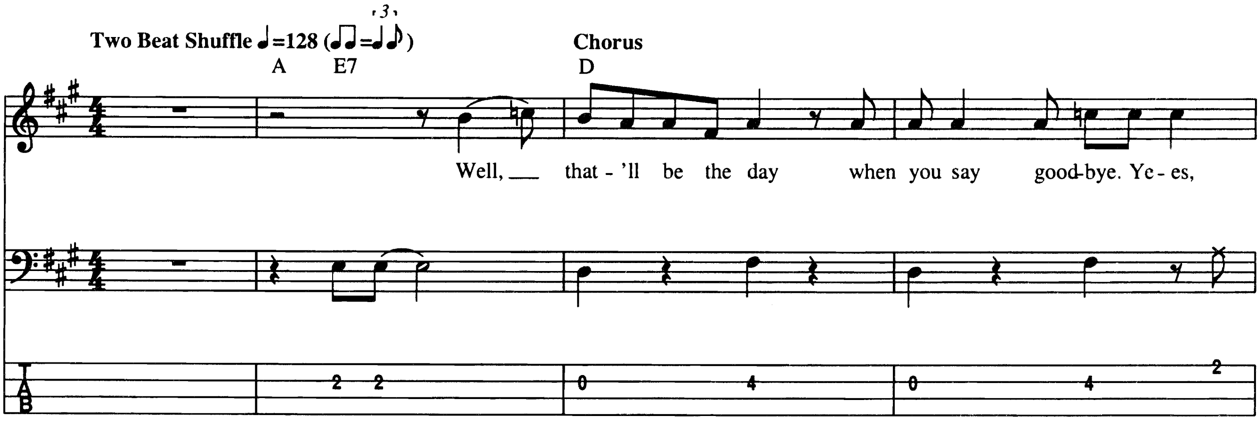

w/ Bass Fig. 1 (last 3 meas.)
B♭5 F5 C5
get to work by nine and start your slav - ing jobs to get your pay. If you
ly - ing in the sun. Tell them that you like it this way. It's the
w/ Bass Fig. 1
B♭5 F5
ev - er get an - noyed, look at me, I'm self em-ployed. I love to work at noth - ing all day.
work that we a - void and we're all self em-ployed. We love to work at noth - ing all day.
Chorus
w/ Bass Fig. 1 (2 times)
3rd time, w/ Bass Fig. 1 (1st 3 meas.)
C5 C5 B♭5
And I've been tak - ing care of busi - ness ev - 'ry day. Tak -
And we've been tak - ing care of busi - ness ev - 'ry day. Tak -
3rd time, w/ Bass Fill 1
F5 C5
- ing care of busi - ness ev - 'ry way. I've been tak - ing care of busi - ness,
- ing care of busi - ness ev - 'ry way. We've been tak - ing care of busi - ness,
3rd time, w/ Bass Fig. 1 (last 3 meas.)
To Coda
B♭5 F5 C5
it's all mine. Tak - ing care of bus - ness and work - ing o - ver - time, work out.
it's all mine. Tak - ing care of busi - ness and work - ing o - ver - time.
1.
Interlude
w/ Bass Fig. 1 (1st 3 meas.)
w/ Bass Fill 2
C5 B♭5 F5 C5
w/ Bass Fig. 1 (last 3 meas.)
B♭5 F5 C5
2. There's work
2.
Guitar solo
w/ Bass Fig. 1 (last 3 meas.)
C5 B♭5
w/ Bass Fill 1
w/ Bass Fig. 1 (last 3 meas.)
F5 C5 B♭5 F5 C5
Bass Fill 2
3 5 7 5 5 7 5
3 7 5 5 7 3

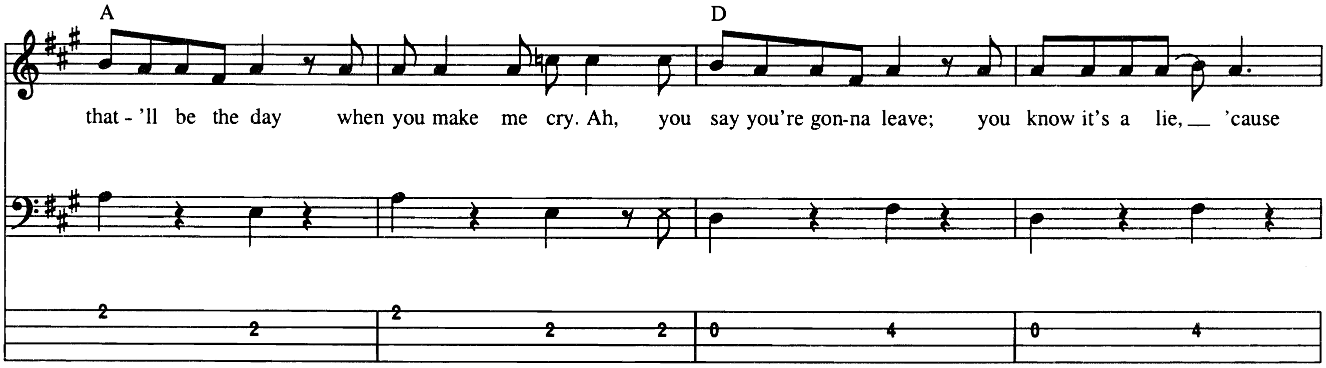

Interlude
C5
Bass tacet
N.C.
Bridge
C F Eb
Whoa!_ Al - right. Ow.
Bass Fill 3
End Bass Fill 3
Bb C F Eb Bb C F Eb
Take good care_ of my busi -
Bb C F Eb
ness, when I'm a - way, ev - 'ry day._ Whoa._
Guitar Solo
w/ Bass Fig. 1
C5 Bb5 F5 C5
D.S. al Coda
Bb5 F5 C5
3. They

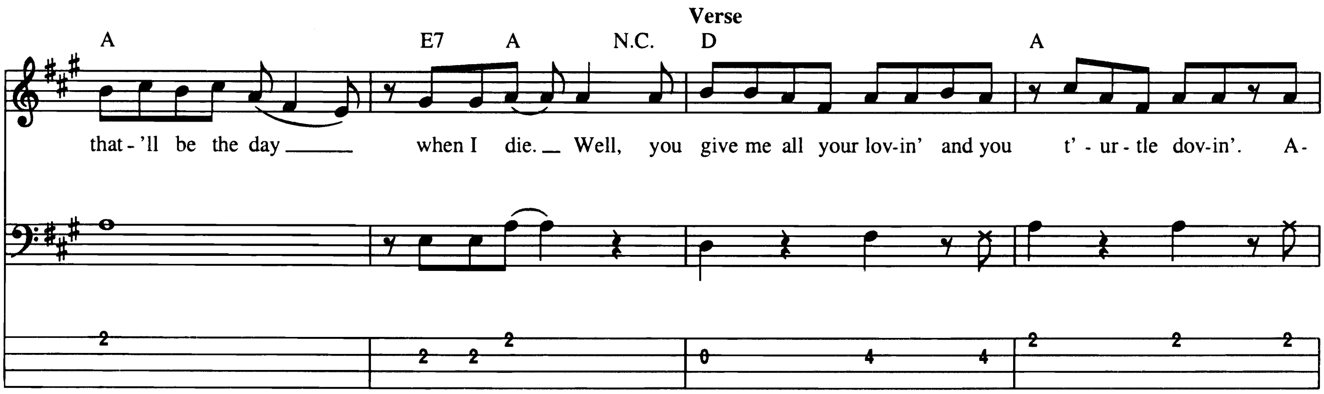

Coda
Breakdown
Bass: w/ Bass Fill 3
Bass tacet
N.C.
Tak - ing care of busi - ness.
Whoa. Tak - ing care of busi - ness. Tak -
- ing care of busi - ness. Tak - ing care of busi - ness,
C5 N.C. Bb N.C. F
Tak - ing care of busi - ness, ev - 'ry day. Tak -
- ing care of busi - ness, it's all mine. Tak -
N.C. C 1. N.C. C 2.
- ing care of busi - ness ev - 'ry way. Tak - work - ing o - ver - time. Whoa!
- ing care of busi - ness
Outro
w/ Bass Fig. 1 (till end)
*C5 Bb5 F5 C5
Tak-ing care of busi - ness. Tak - ing care of busi - ness. We've been tak -
*tie on repeats
Repeat and fade
Bb5 F5 C5
- ing care of busi - ness. We've been tak - ing care of busi - ness. Tak -

That'll Be the Day

Words and Music by Jerry Allison, Norman Petty and Buddy Holly







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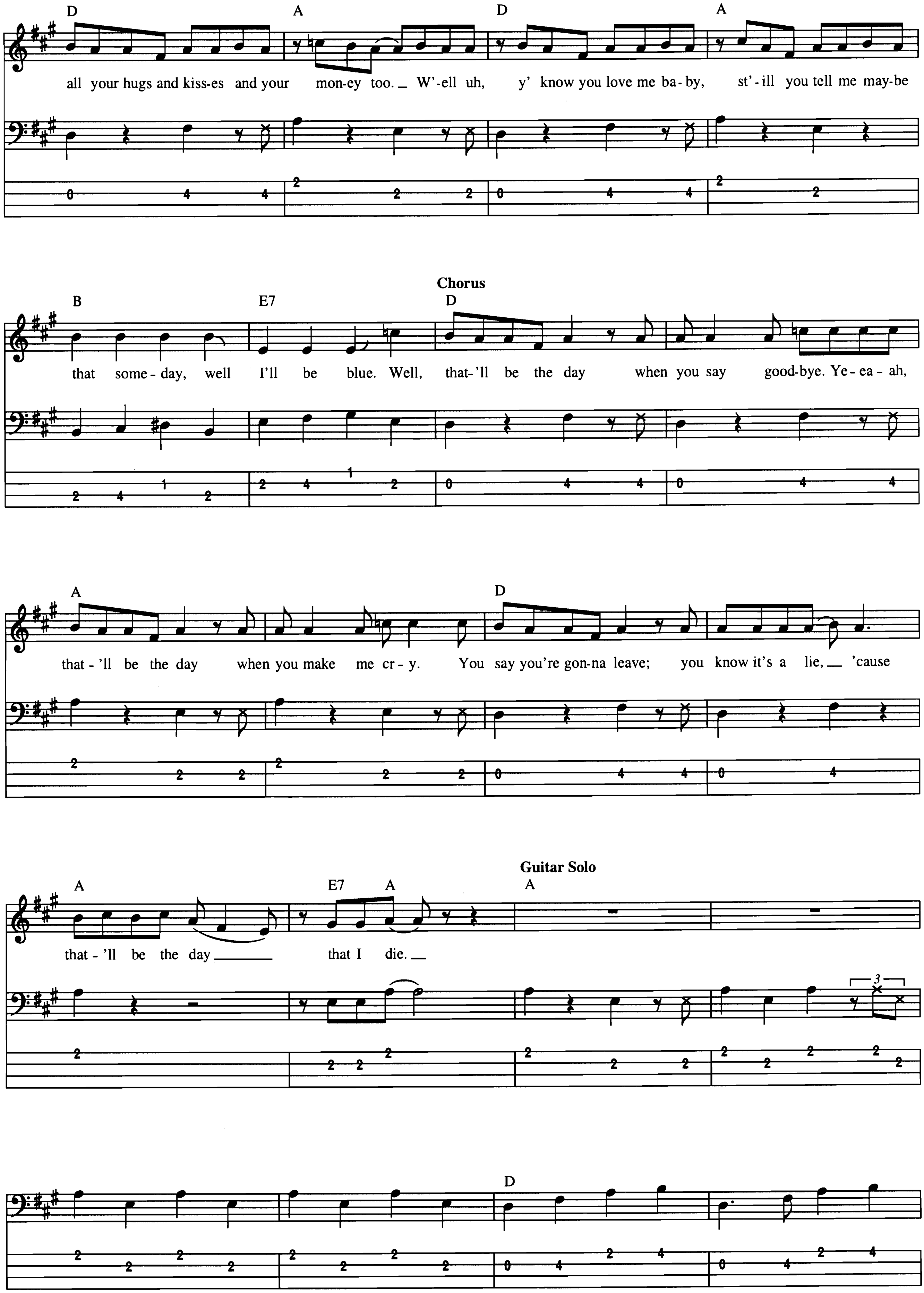
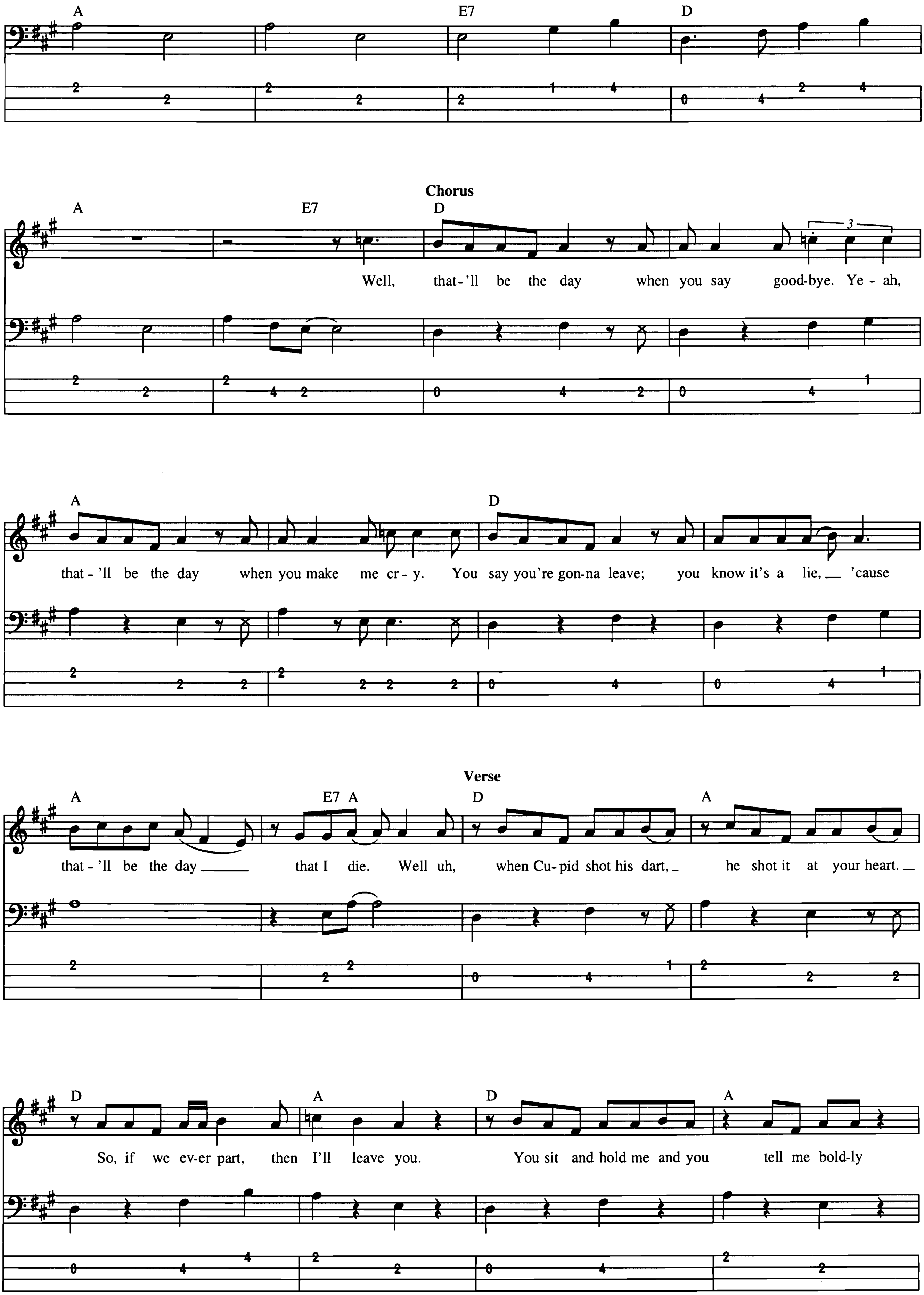
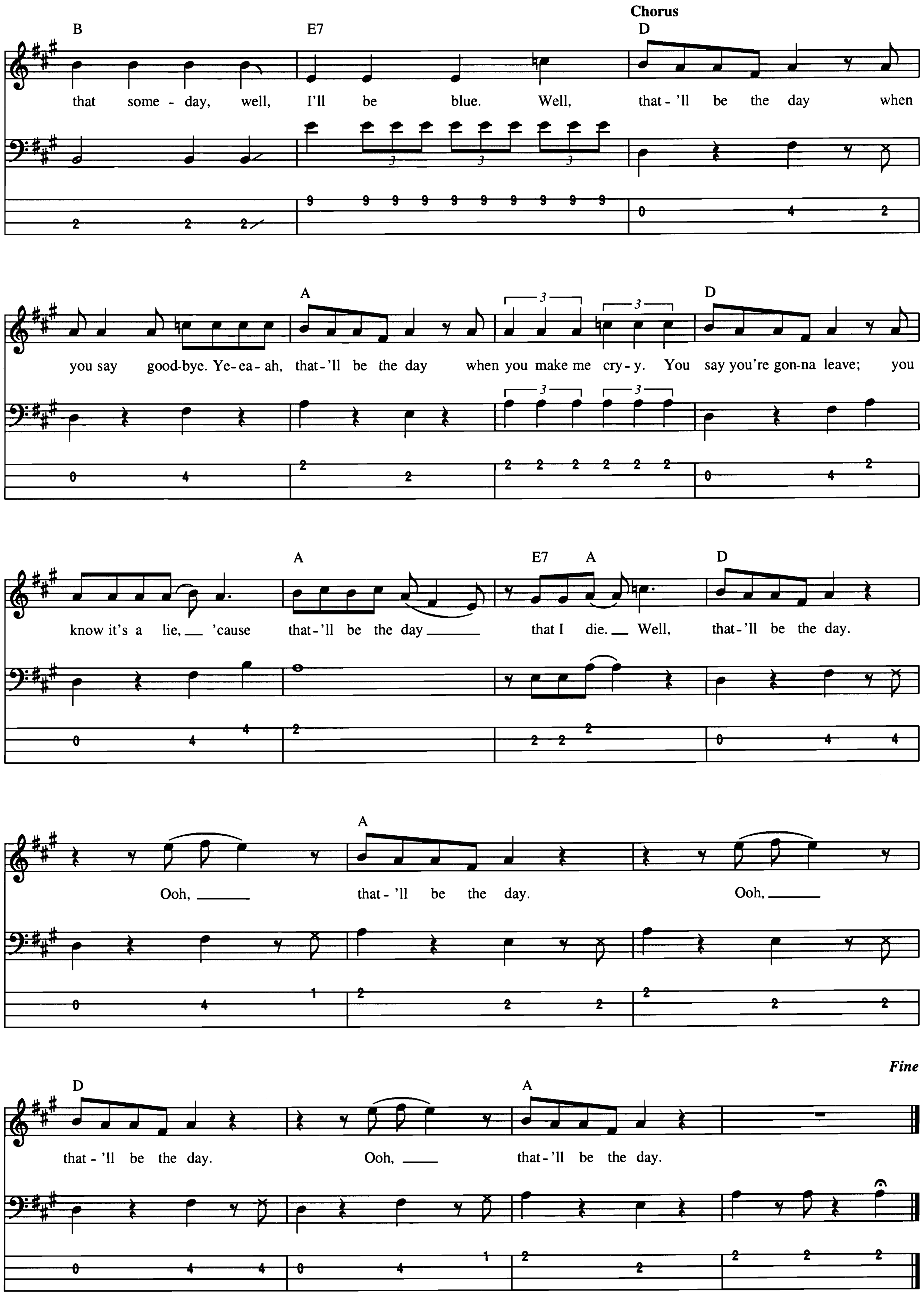

D A D A
all your hugs and kiss-es and your mon-ey too. W'-ell uh, y' know you love me ba-by, st'-ill you tell me may-be
B E7
Chorus
D
that some-day, well I'll be blue. Well, that-'ll be the day when you say good-bye. Ye-ea-ah,
A D
that-'ll be the day when you make me cr-y. You say you're gon-na leave; you know it's a lie, 'cause
A E7 A
Guitar Solo
A
that-'ll be the day that I die.
D

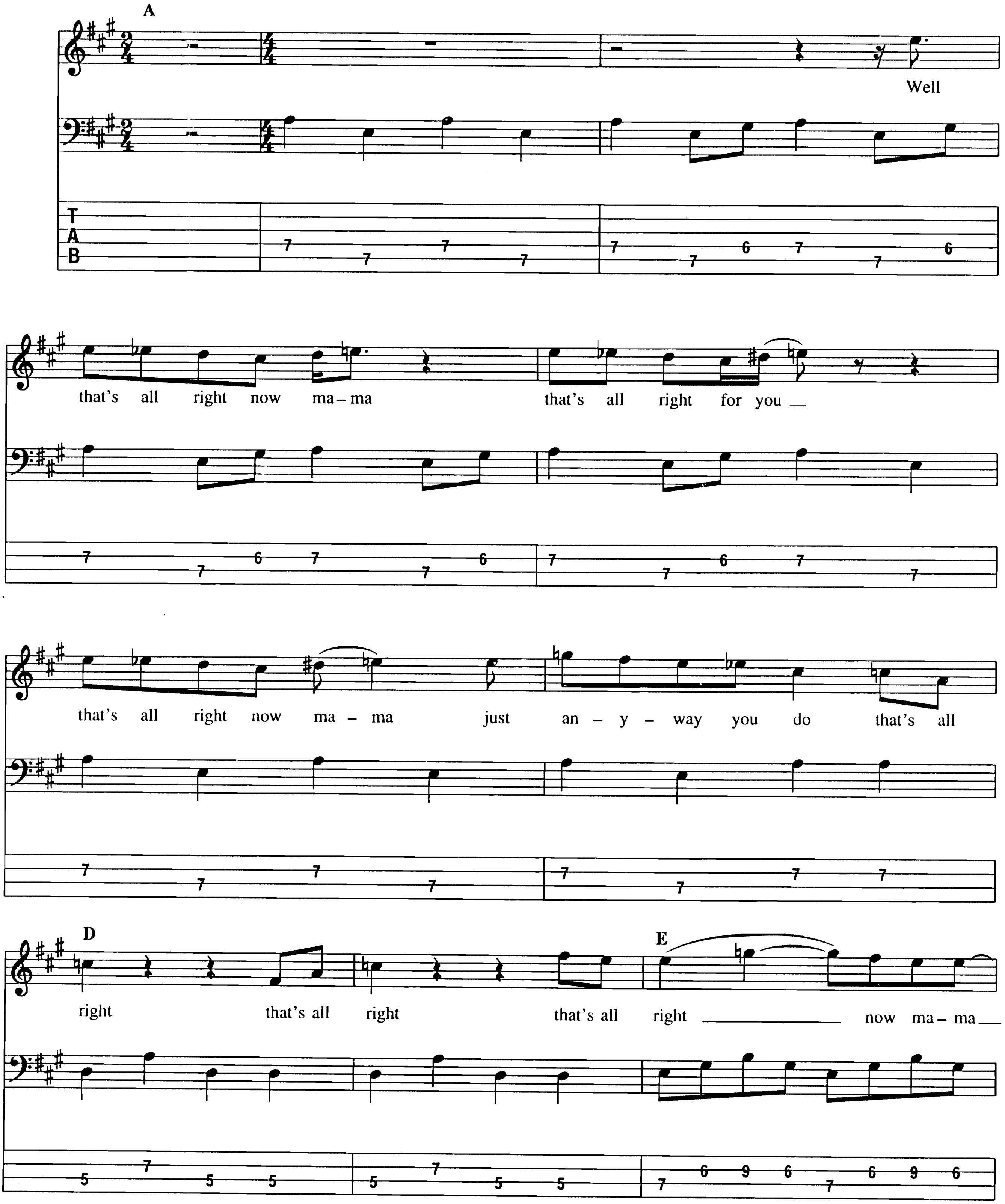

A
E7
D
A
E7
Chorus
D
Well, that-'ll be the day when you say good-bye. Ye - ah,
2 2 2 4 2 0 4 2 0 4 1
A
D
that - 'll be the day when you make me cr - y. You say you're gon-na leave; you know it's a lie, 'cause
Verse
A
E7 A
D
A
that - 'll be the day that I die. Well uh, when Cu-pid shot his dart, he shot it at your heart.
D
A
D
A
So, if we ev-er part, then I'll leave you. You sit and hold me and you tell me bold-ly


Chorus
B E7 D
that some - day, well, I'll be blue. Well, that - 'll be the day when
A D
you say good-bye. Ye-ea-ah, that-'ll be the day when you make me cry-y. You say you're gon-na leave; you
A E7 A D
know it's a lie, 'cause that-'ll be the day that I die. Well, that-'ll be the day.
A
Ooh, that - 'll be the day. Ooh,
Fine
D A
that - 'll be the day. Ooh, that-'ll be the day.

That's All Right

Words and Music by Arthur Crudup

Moderate Rock



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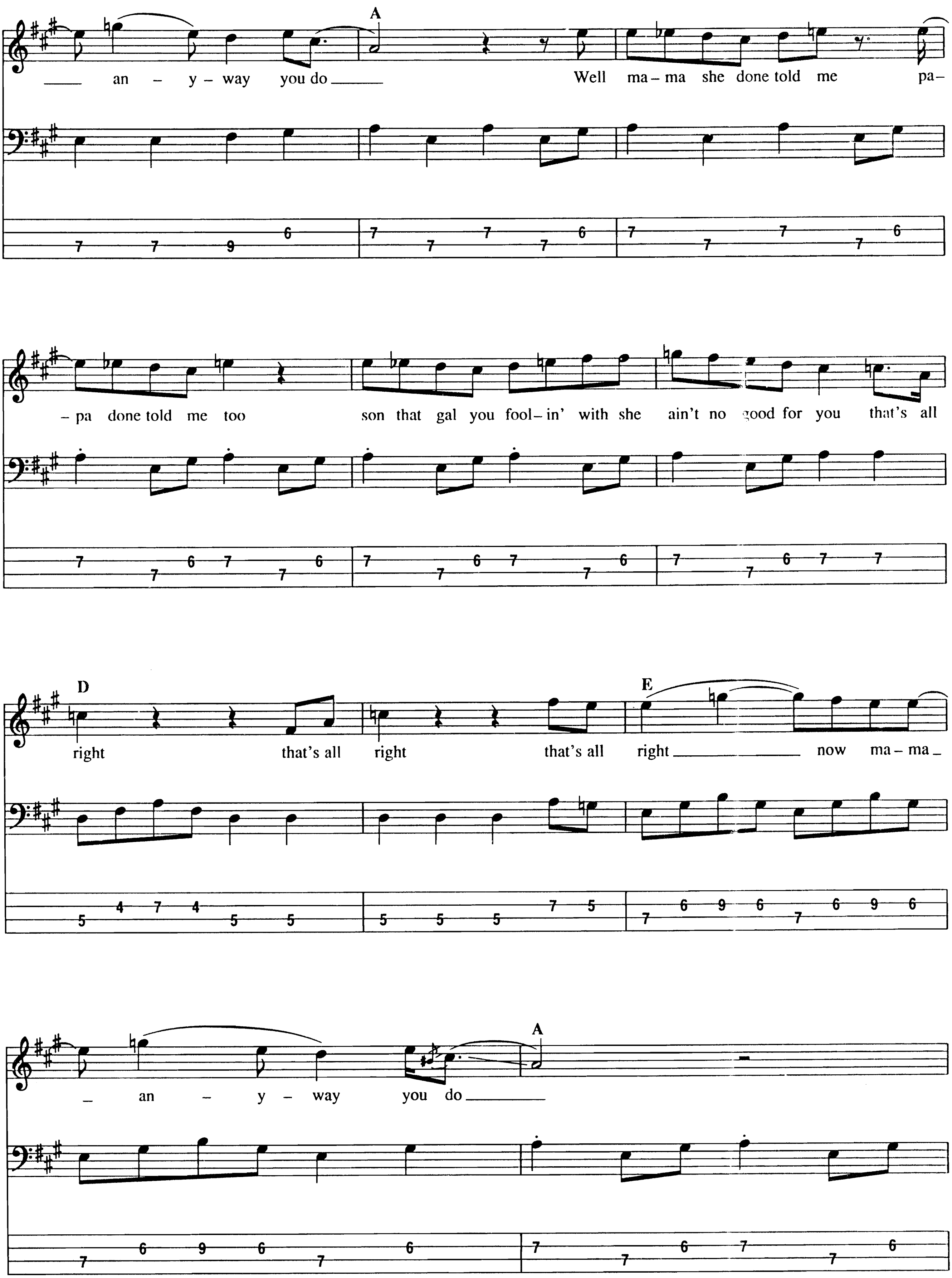
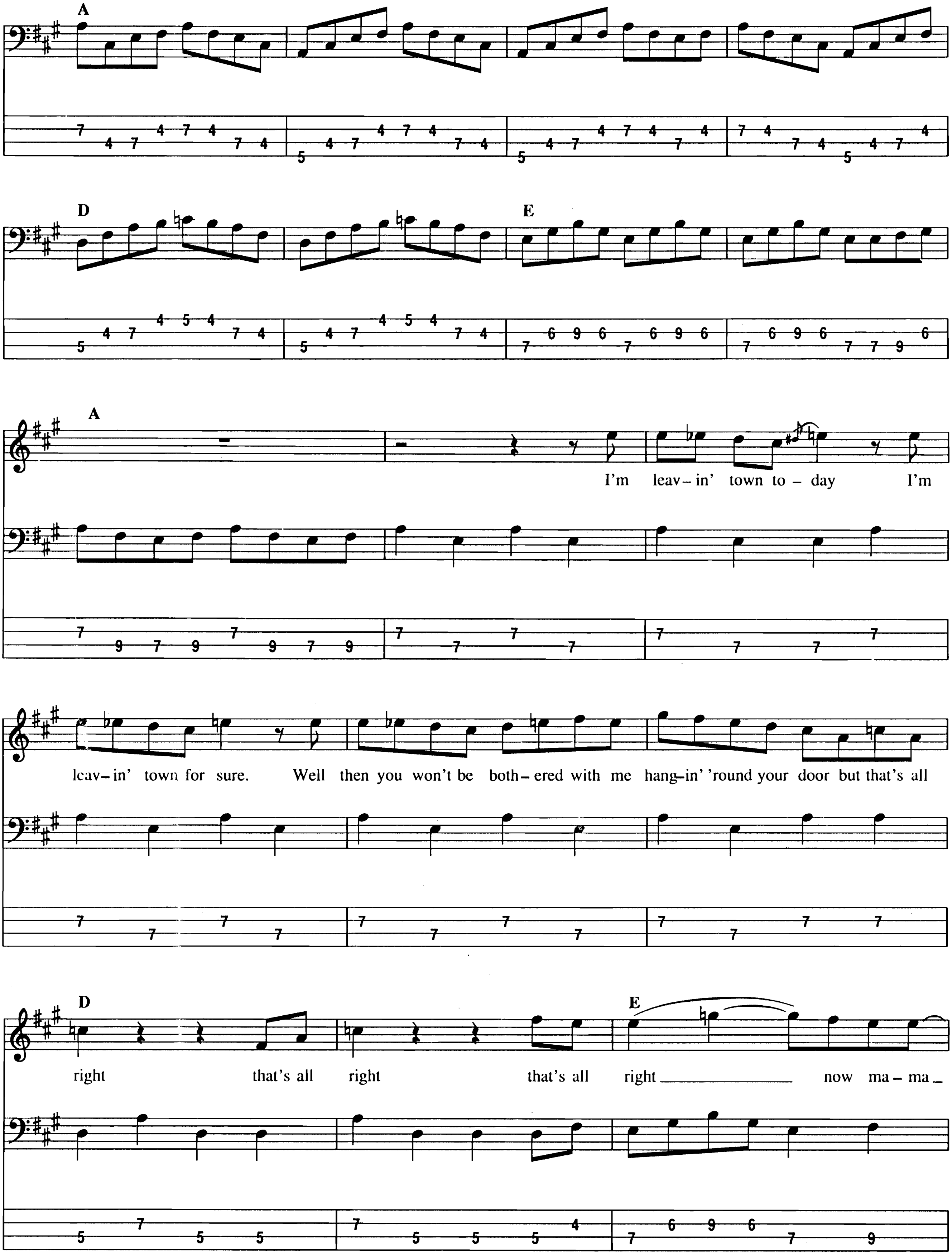
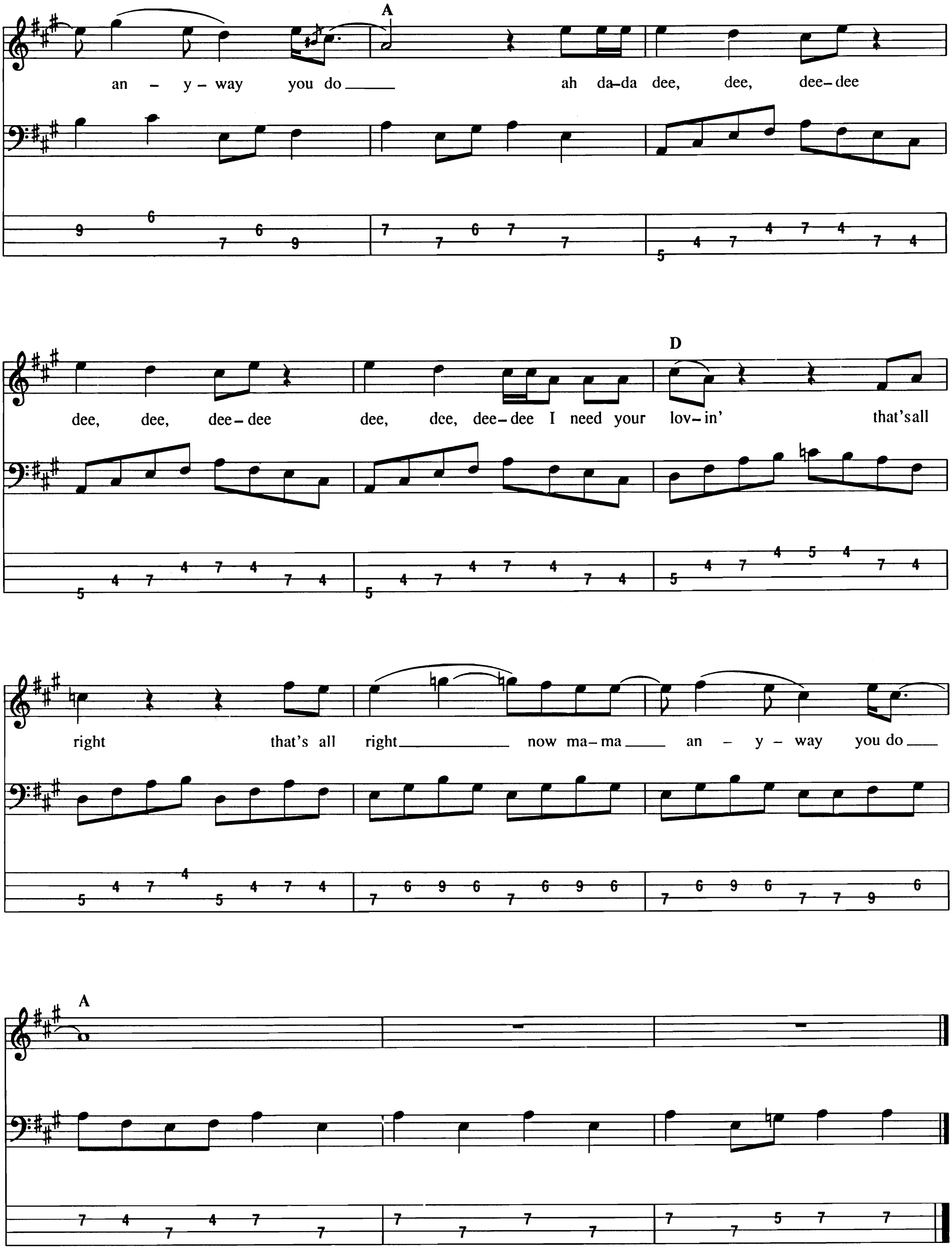
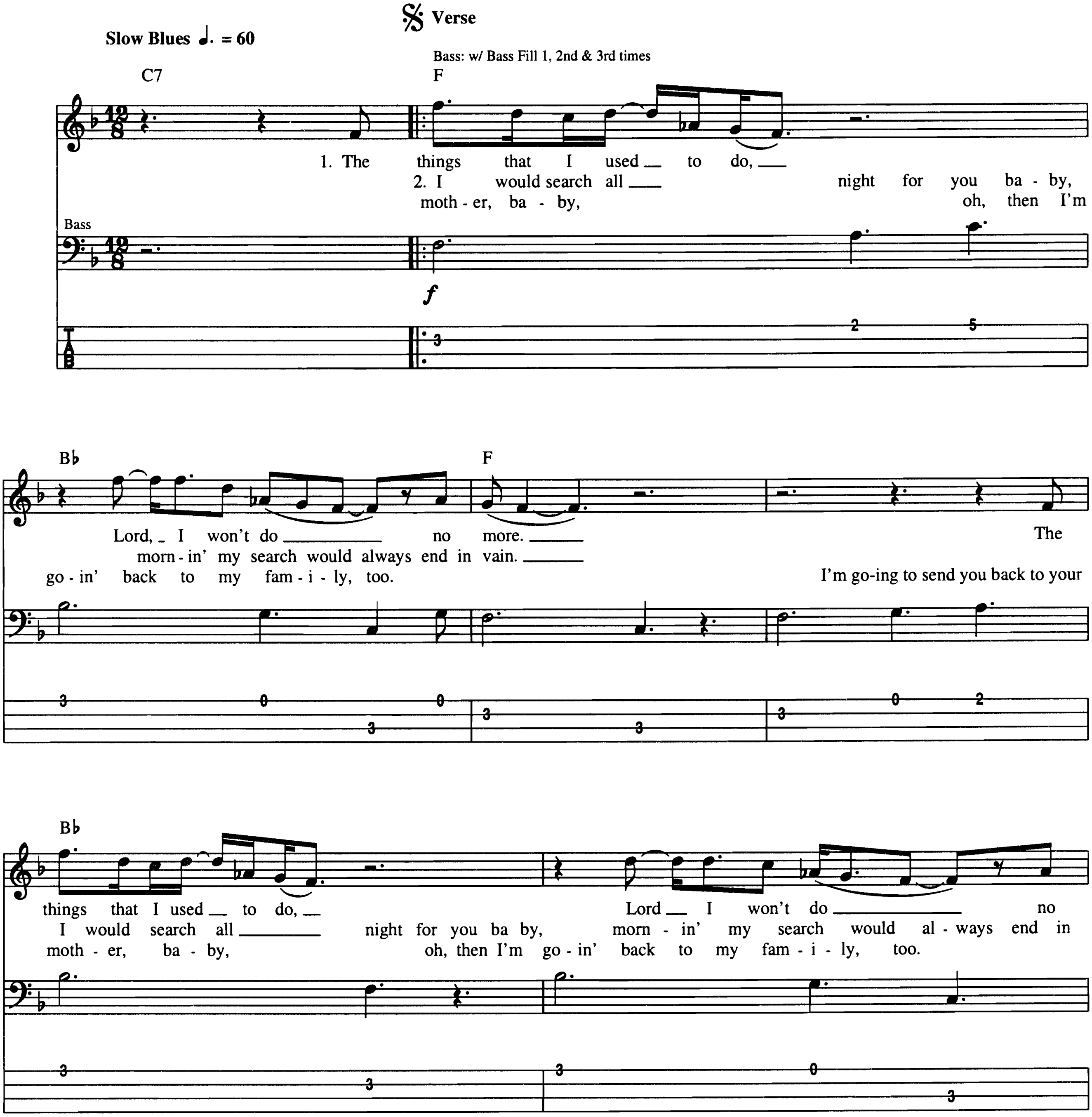

A
an – y – way you do
Well ma – ma she done told me pa–
– pa done told me too
son that gal you fool – in' with she
ain't no good for you that's all
D
right that's all right that's all
E
right now ma – ma
an – y – way you do
A

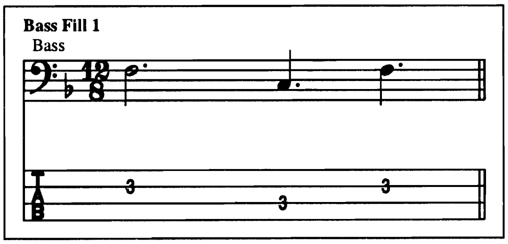

A
D
E
A
I'm leav-in' town to-day I'm
leav-in' town for sure. Well then you won't be both-ered with me hang-in' 'round your door but that's all
D
E
right that's all right that's all right now ma-ma


an – y – way you do
A
ah da-da dee, dee, dee-dee
dee, dee, dee-dee dee, dee, dee-dee I need your
D
lov-in' that's all
right that's all right now ma-ma an – y – way you do
A

The Things That I Used to Do

Words and Music by Eddie "Guitar Slim" Jones





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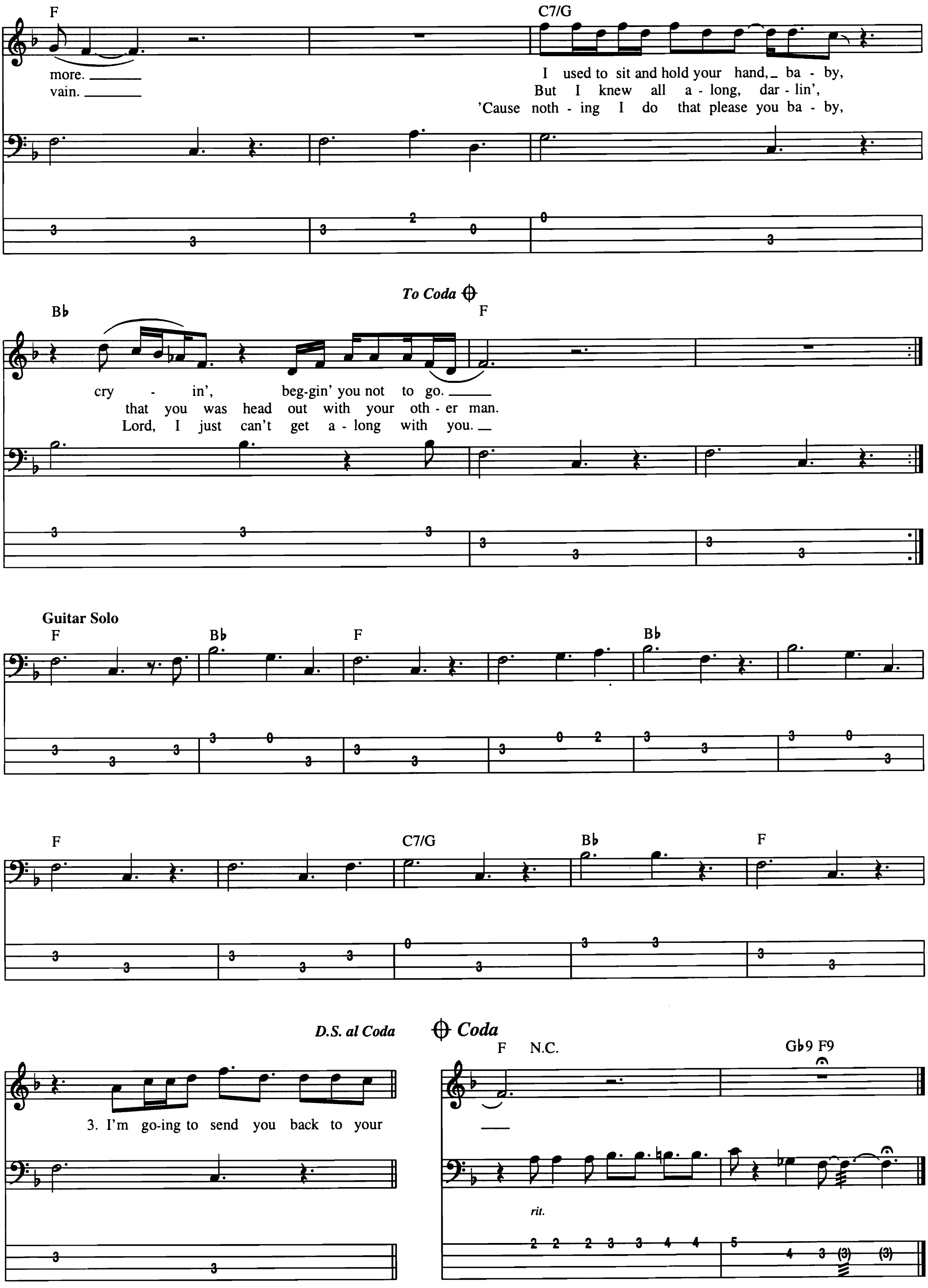
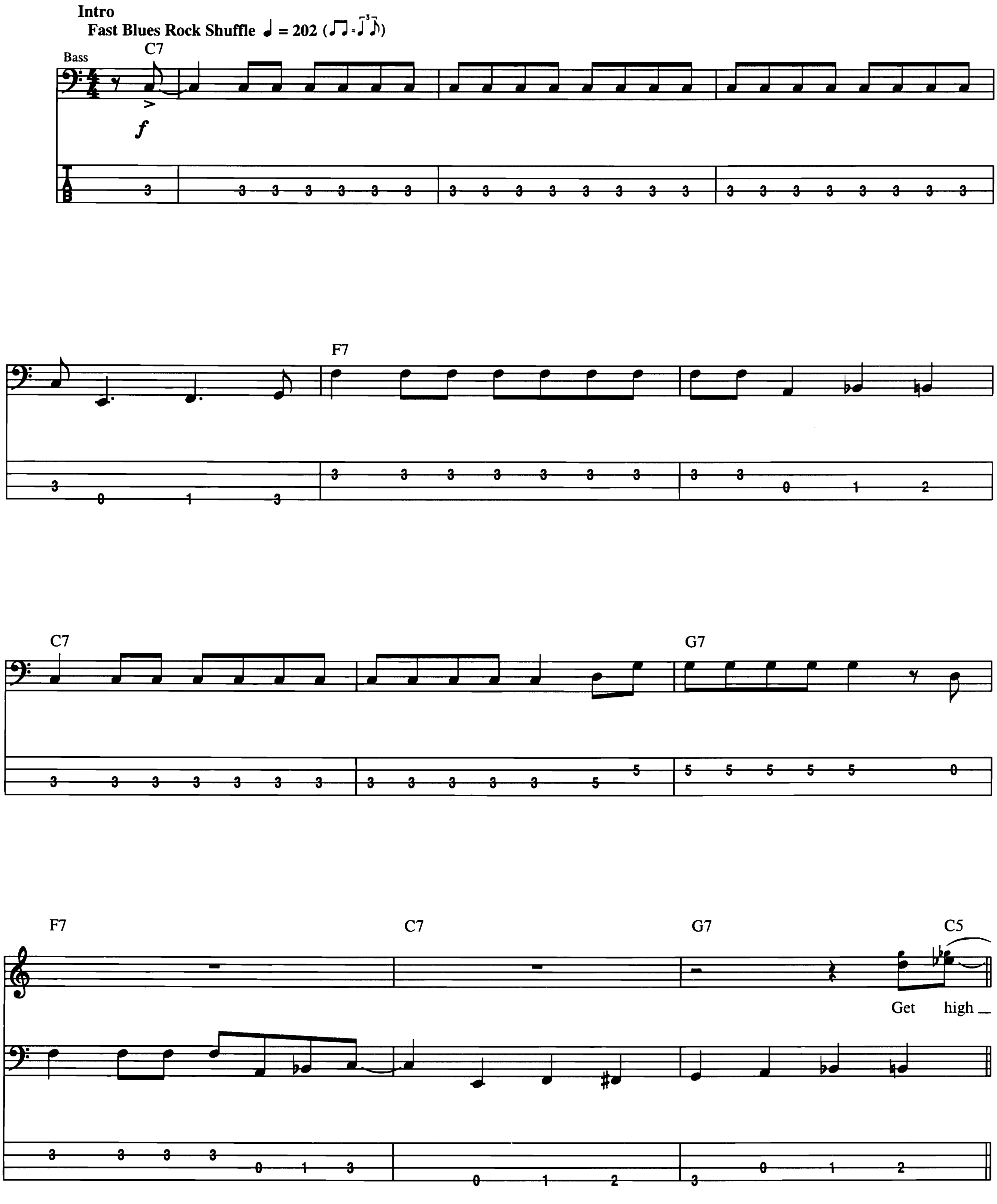

F
C7/G
more.
vain.
I used to sit and hold your hand, ba - by,
But I knew all a - long, dar - lin',
'Cause noth - ing I do that please you ba - by,
To Coda
Bb
F
cry - in', beg-gin' you not to go.
that you was head out with your oth - er man.
Lord, I just can't get a - long with you.
Guitar Solo
F
Bb
F
Bb
F
C7/G
Bb
F
D.S. al Coda
Coda
F N.C.
Gb9 F9
3. I'm go-ing to send you back to your
rit.

Thunderbird

By Walter Jacobs



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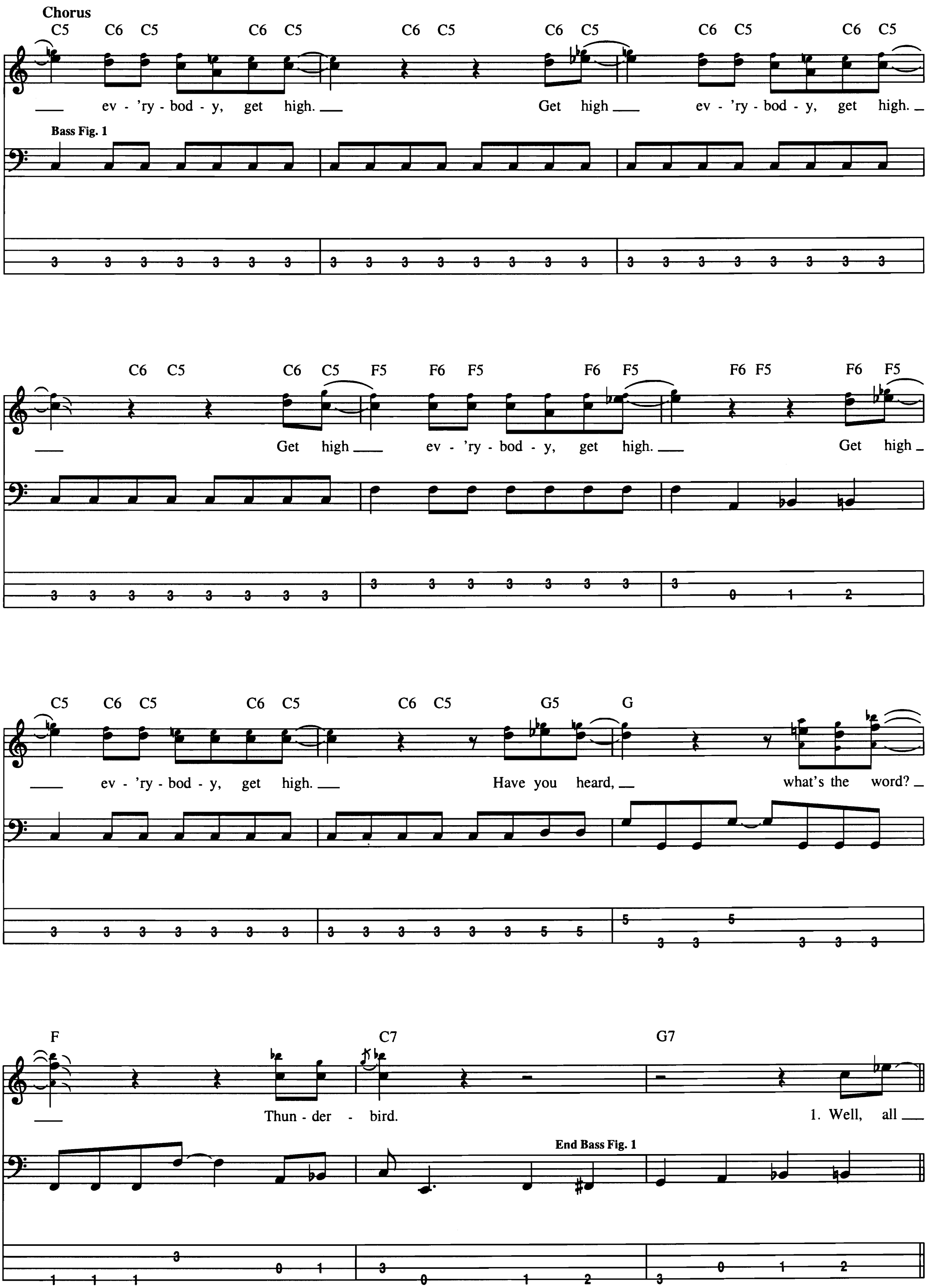
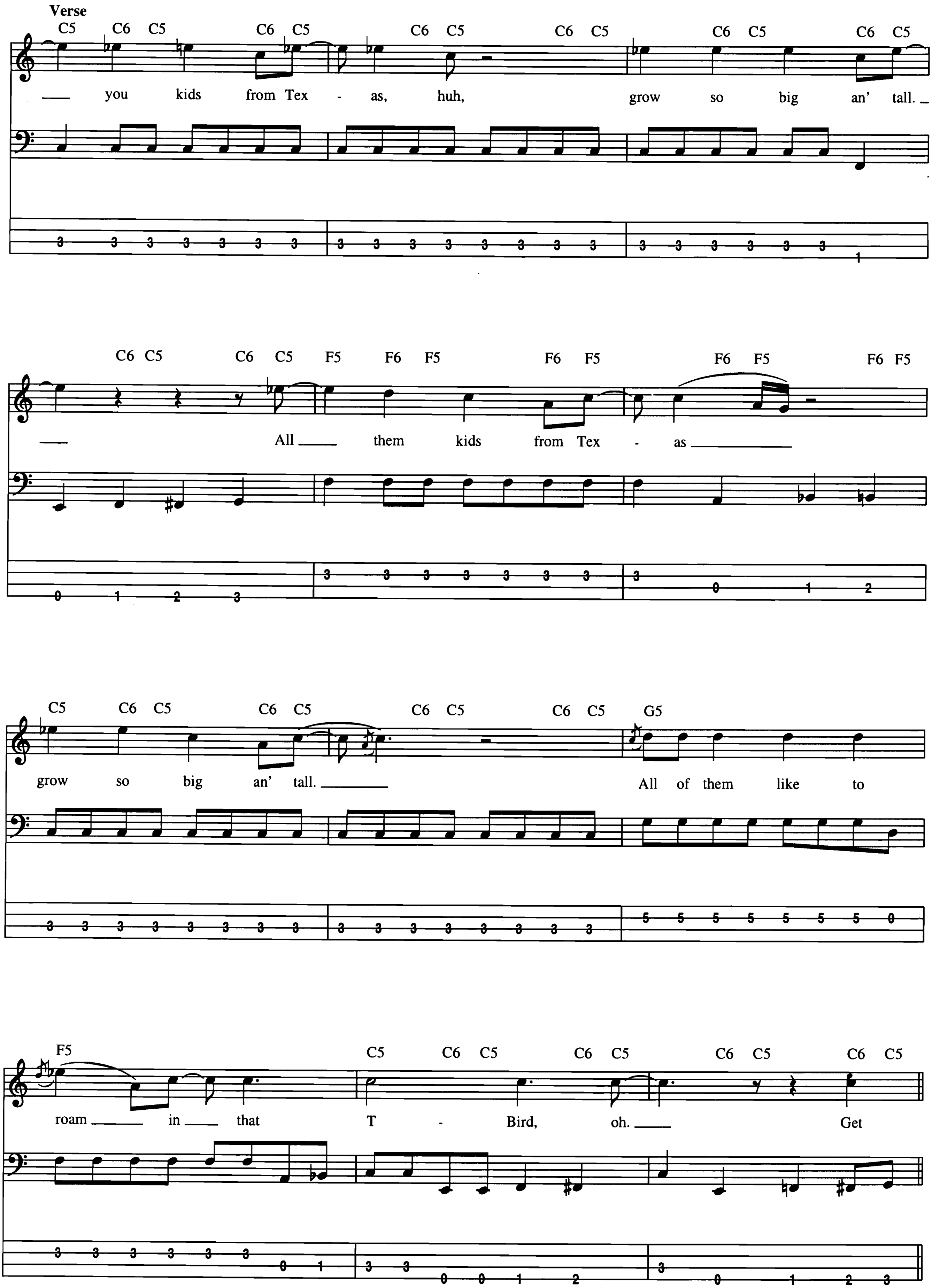
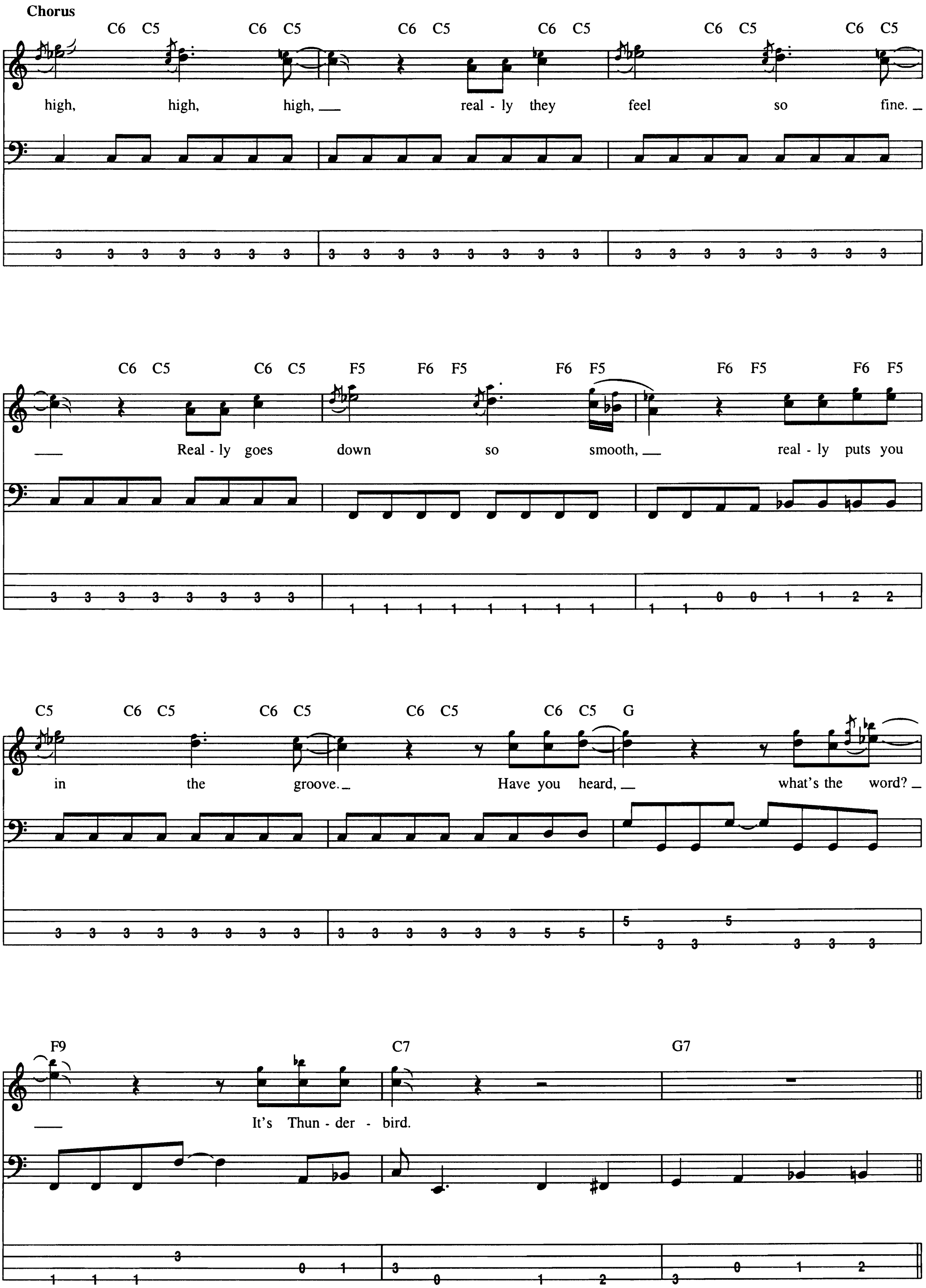
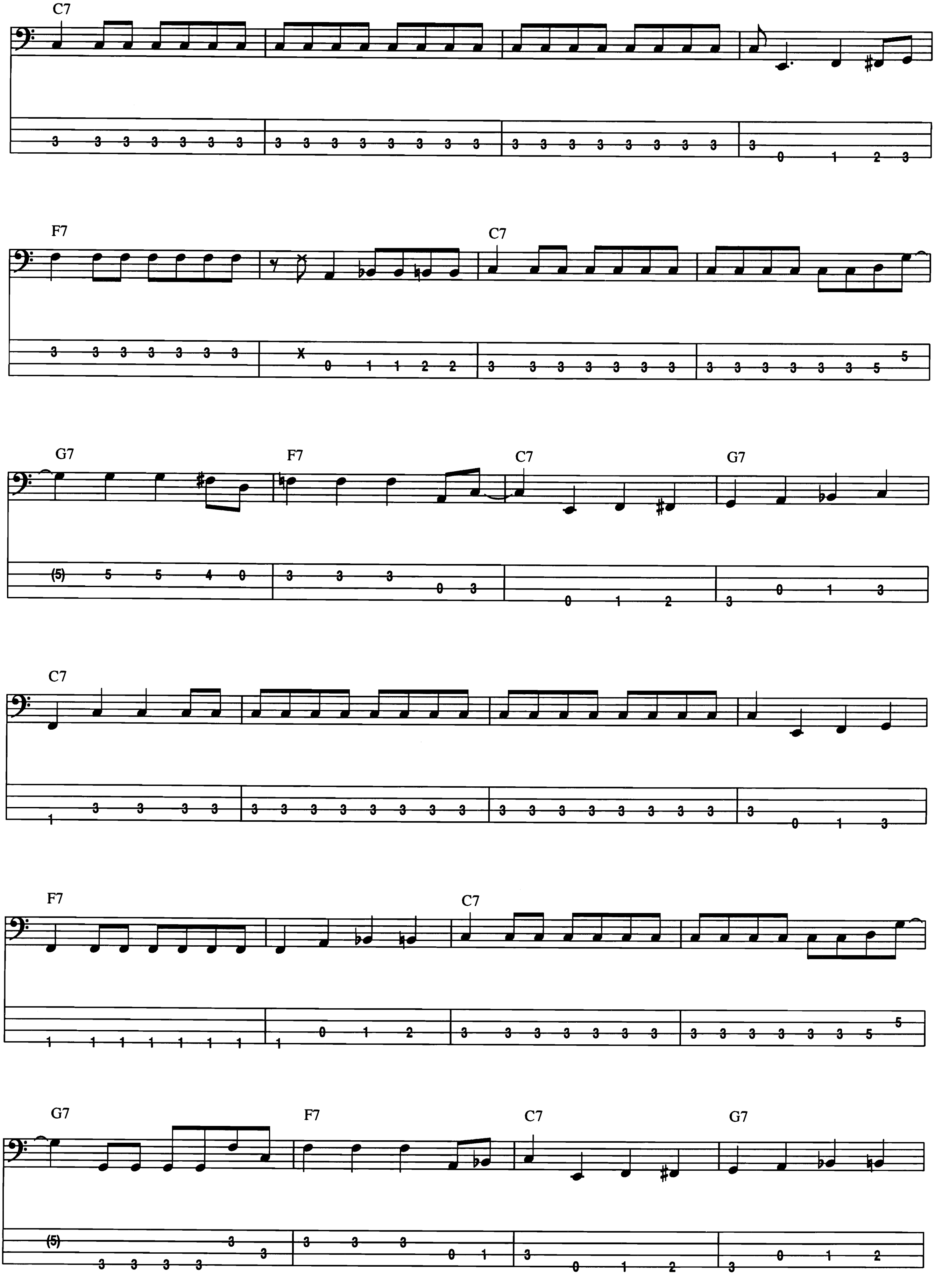
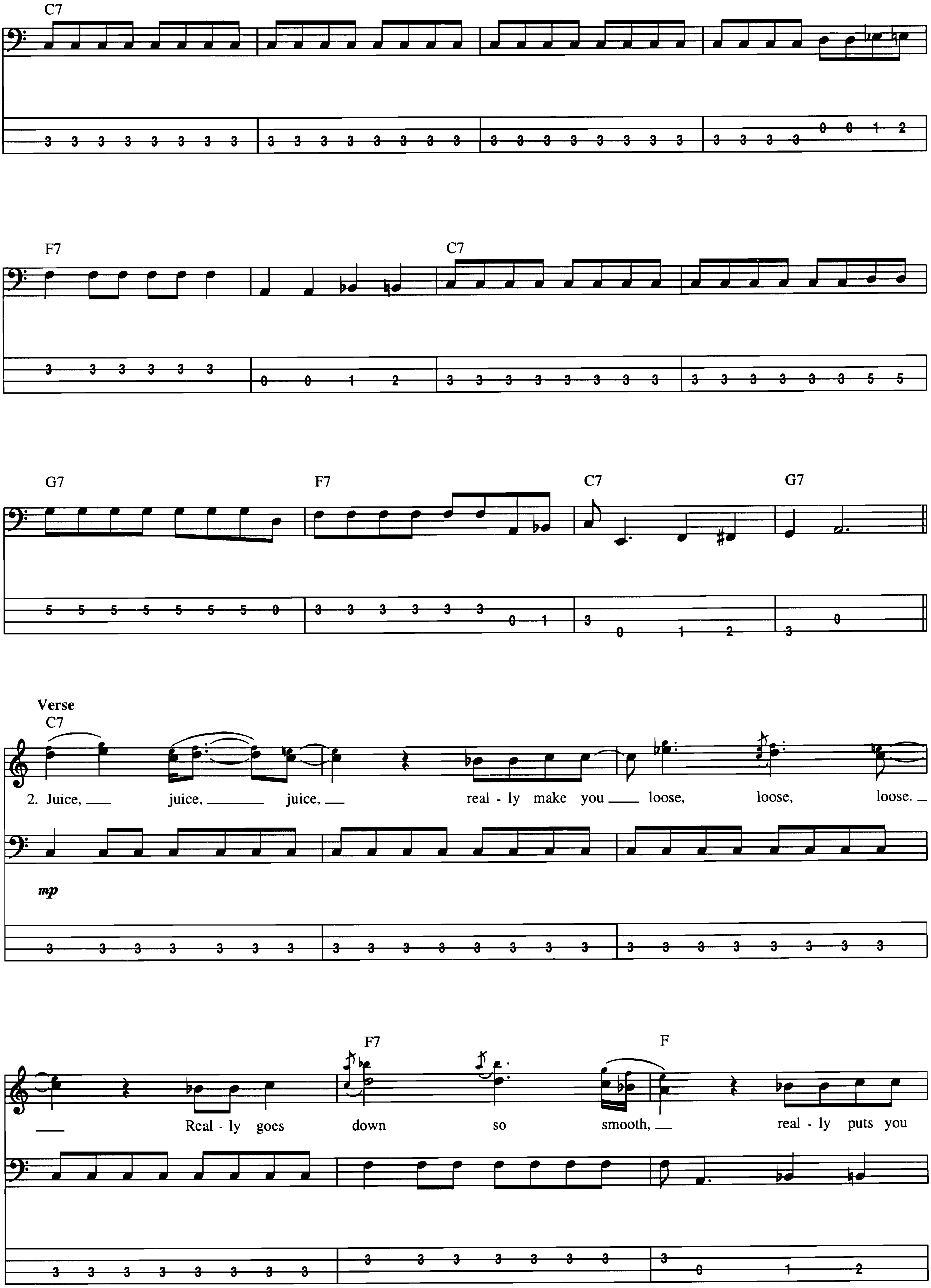

Chorus
C5 C6 C5 C6 C5 C6 C5 C6 C5 C6 C5 C6 C5
ev - 'ry - bod - y, get high. Get high ev - 'ry - bod - y, get high.
Bass Fig. 1
C6 C5 C6 C5 F5 F6 F5 F6 F5 F6 F5 F6 F5
Get high ev - 'ry - bod - y, get high. Get high
C5 C6 C5 C6 C5 C6 C5 G5 G
ev - 'ry - bod - y, get high. Have you heard, what's the word?
F C7 G7
Thun - der - bird. 1. Well, all
End Bass Fig. 1

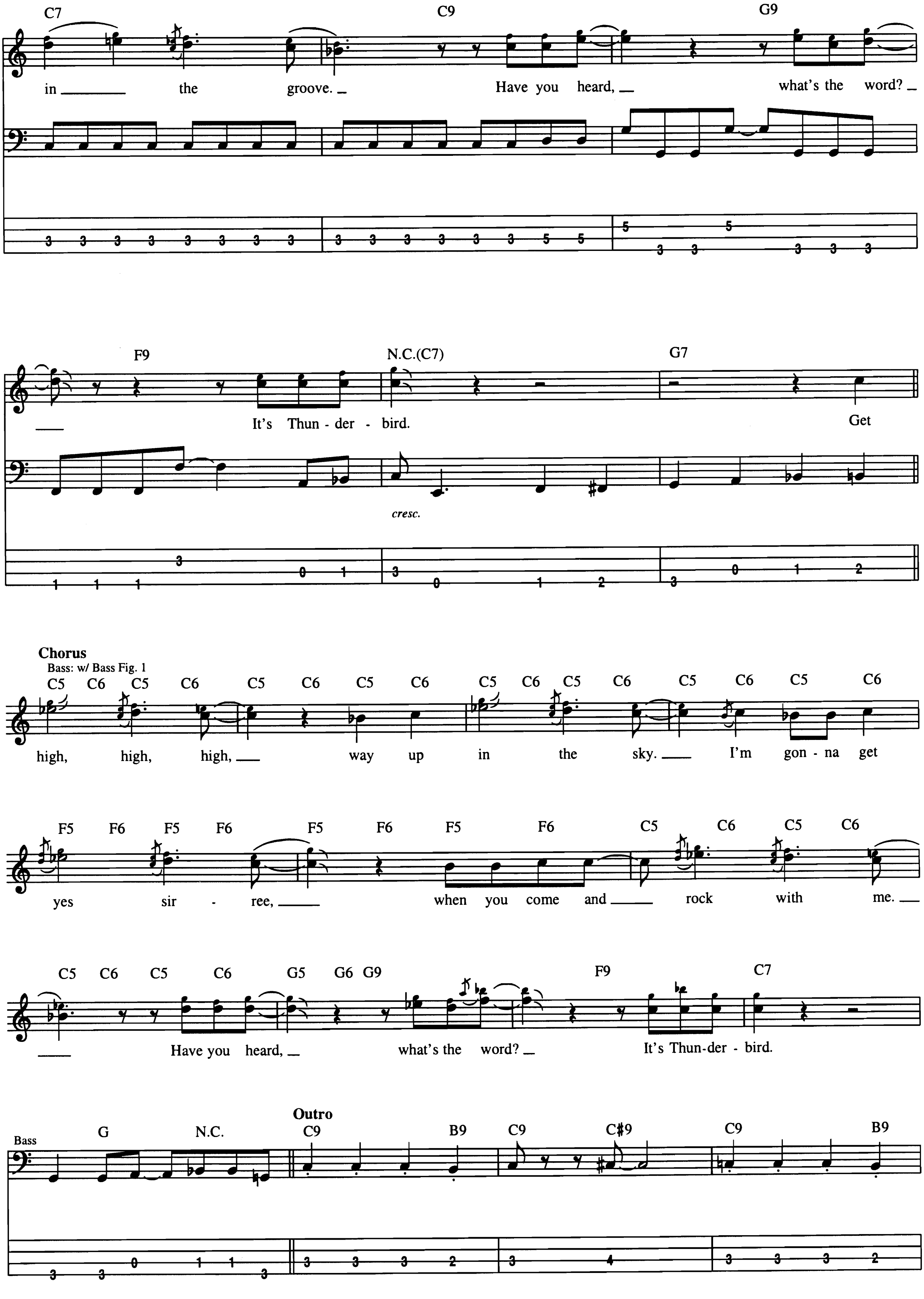

Verse
C5 C6 C5 C6 C5 C6 C5 C6 C5 C6 C5 C6 C5
— you kids from Tex - as, huh, grow so big an' tall. —
C6 C5 C6 C5 F5 F6 F5 F6 F5 F6 F5 F6 F5
— All — them kids from Tex - as —
C5 C6 C5 C6 C5 C6 C5 C6 C5 G5
grow so big an' tall. — All of them like to
F5 C5 C6 C5 C6 C5 C6 C5 C6 C5
roam — in — that T - Bird, oh. — Get

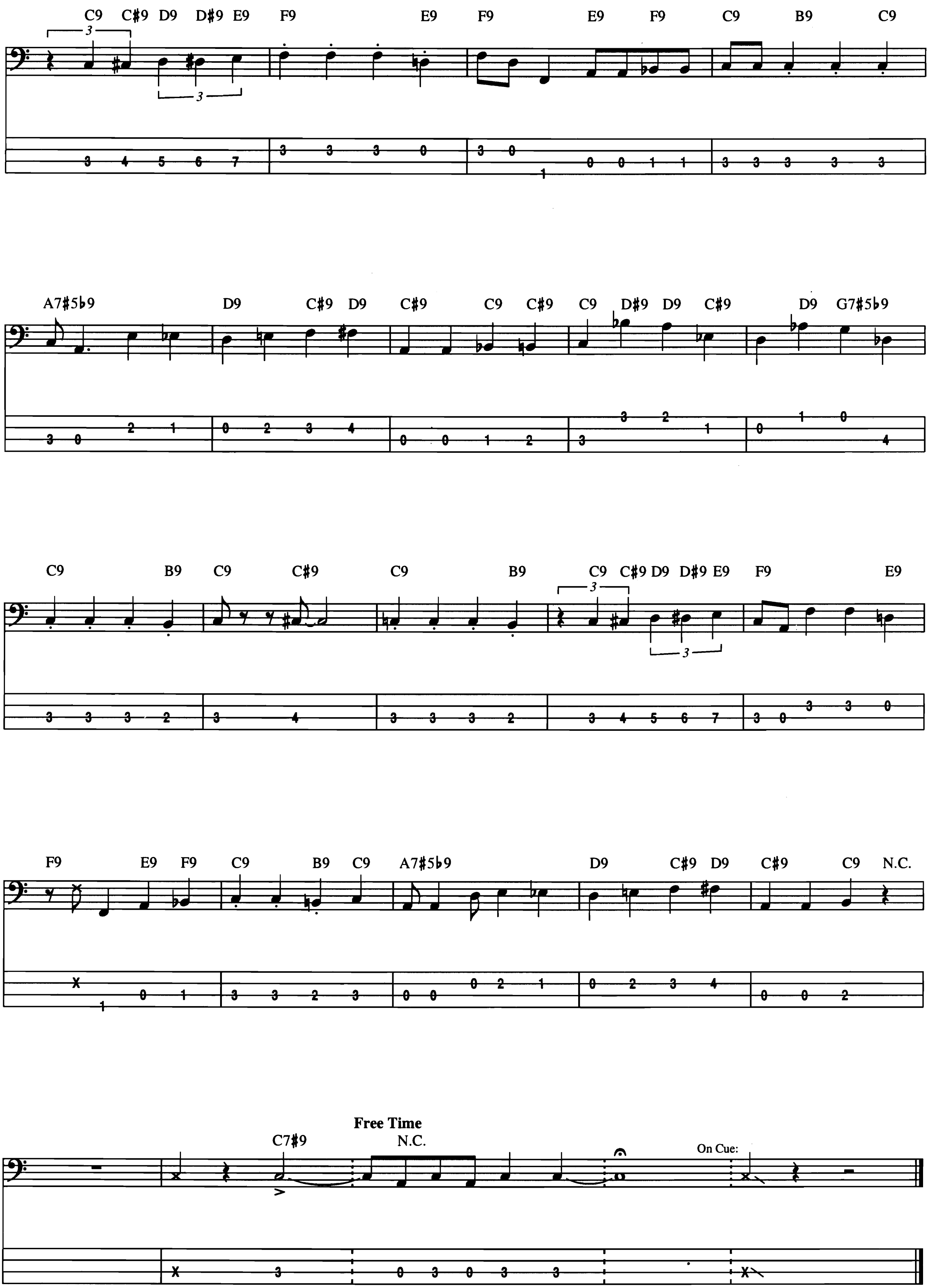

Chorus
C6 C5 C6 C5 C6 C5 C6 C5 C6 C5 C6 C5
high, high, high, really they feel so fine.
C6 C5 C6 C5 F5 F6 F5 F6 F5 F6 F5 F6 F5
Really goes down so smooth, really puts you
C5 C6 C5 C6 C5 C6 C5 C6 C5 G
in the groove. Have you heard, what's the word?
F9 C7 G7
It's Thunderbird.

Guitar Solo



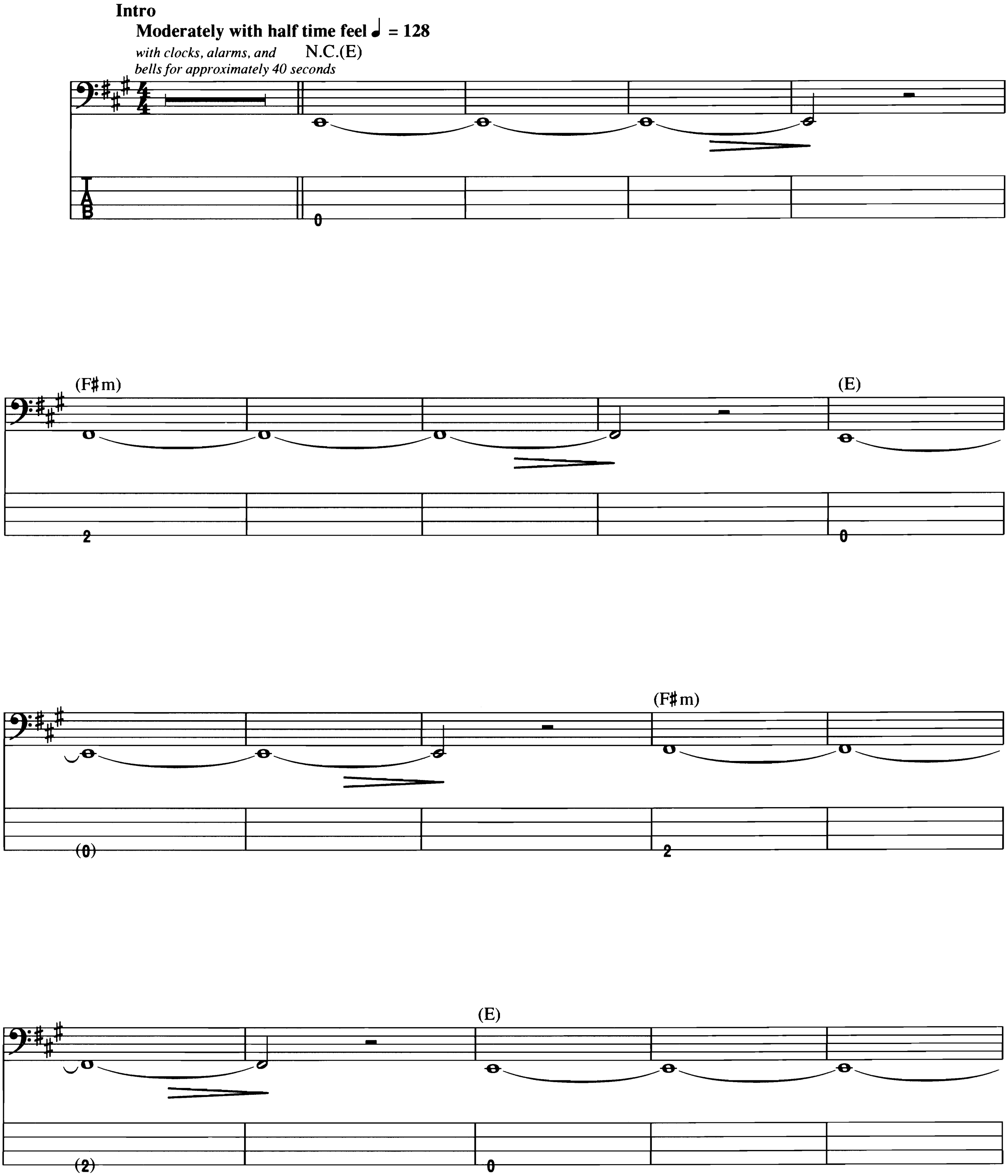

C7
F7
C7
G7
F7
C7
G7
Verse
C7
2. Juice, juice, juice, real - ly make you loose, loose, loose.
mp
Real - ly goes down so smooth,
F7
F
real - ly puts you


C7 C9 G9
in the groove. Have you heard, what's the word?
F9 N.C.(C7) G7
It's Thun - der - bird. Get
cresc.
Chorus
Bass: w/ Bass Fig. 1
C5 C6 C5 C6 C5 C6 C5 C6 C5 C6 C5 C6 C5 C6 C5 C6
high, high, high, way up in the sky. I'm gon - na get
F5 F6 F5 F6 F5 F6 F5 F6 C5 C6 C5 C6
yes sir - ree, when you come and rock with me.
C5 C6 C5 C6 G5 G6 G9 F9 C7
Have you heard, what's the word? It's Thun-der - bird.
Outro
Bass
G N.C. C9 B9 C9 C#9 C9 B9


C9 C#9 D9 D#9 E9 F9 E9 F9 E9 F9 C9 B9 C9
A7#5b9 D9 C#9 D9 C#9 C9 C#9 C9 D#9 D9 C#9 D9 G7#5b9
C9 B9 C9 C#9 C9 B9 C9 C#9 D9 D#9 E9 F9 E9
F9 E9 F9 C9 B9 C9 A7#5b9 D9 C#9 D9 C#9 C9 N.C.
Free Time
C7#9 N.C.
On Cue:

Time

Words and Music by Roger Waters, Nicholas Mason, David Gilmour and Rick Wright



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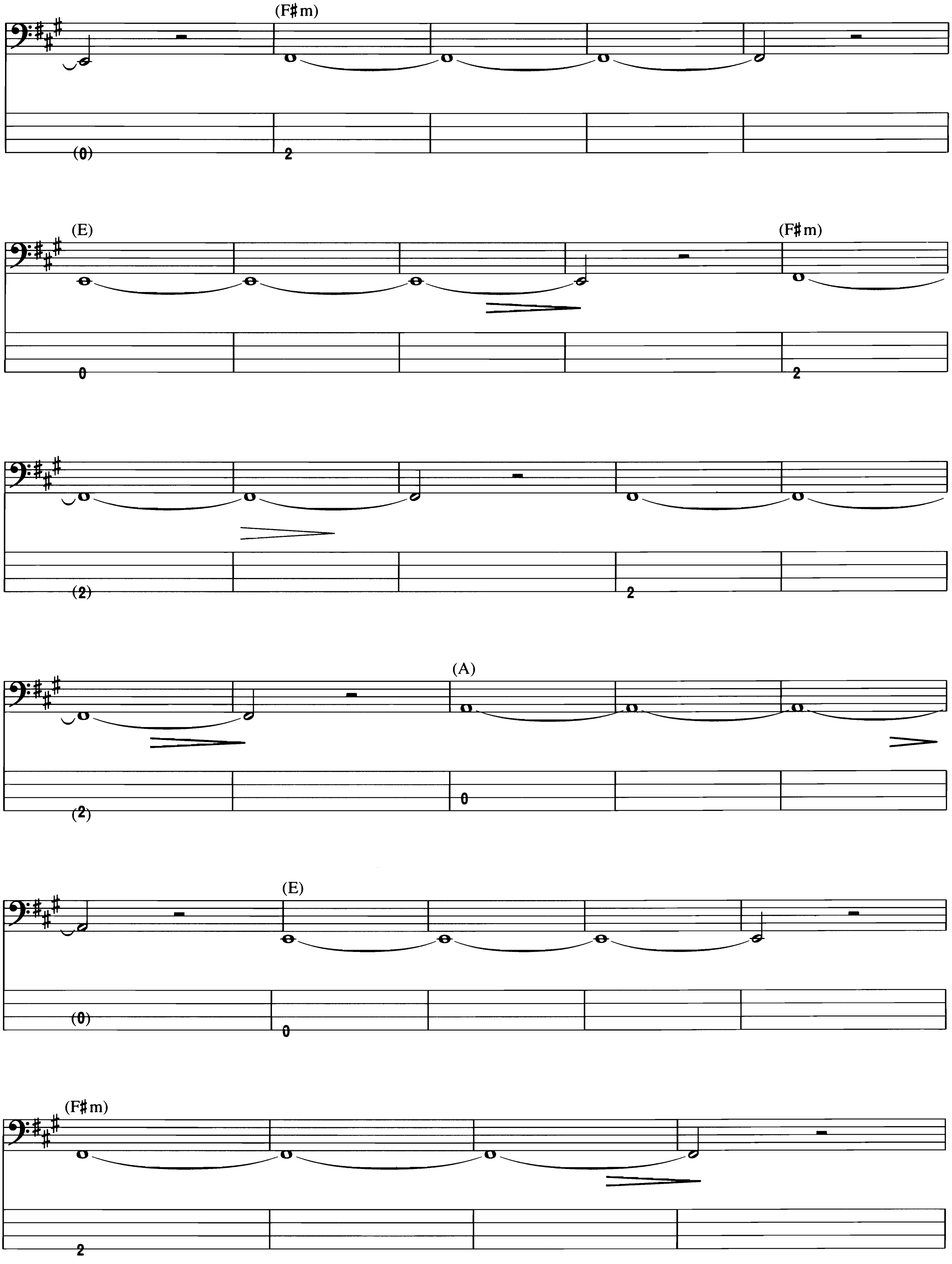
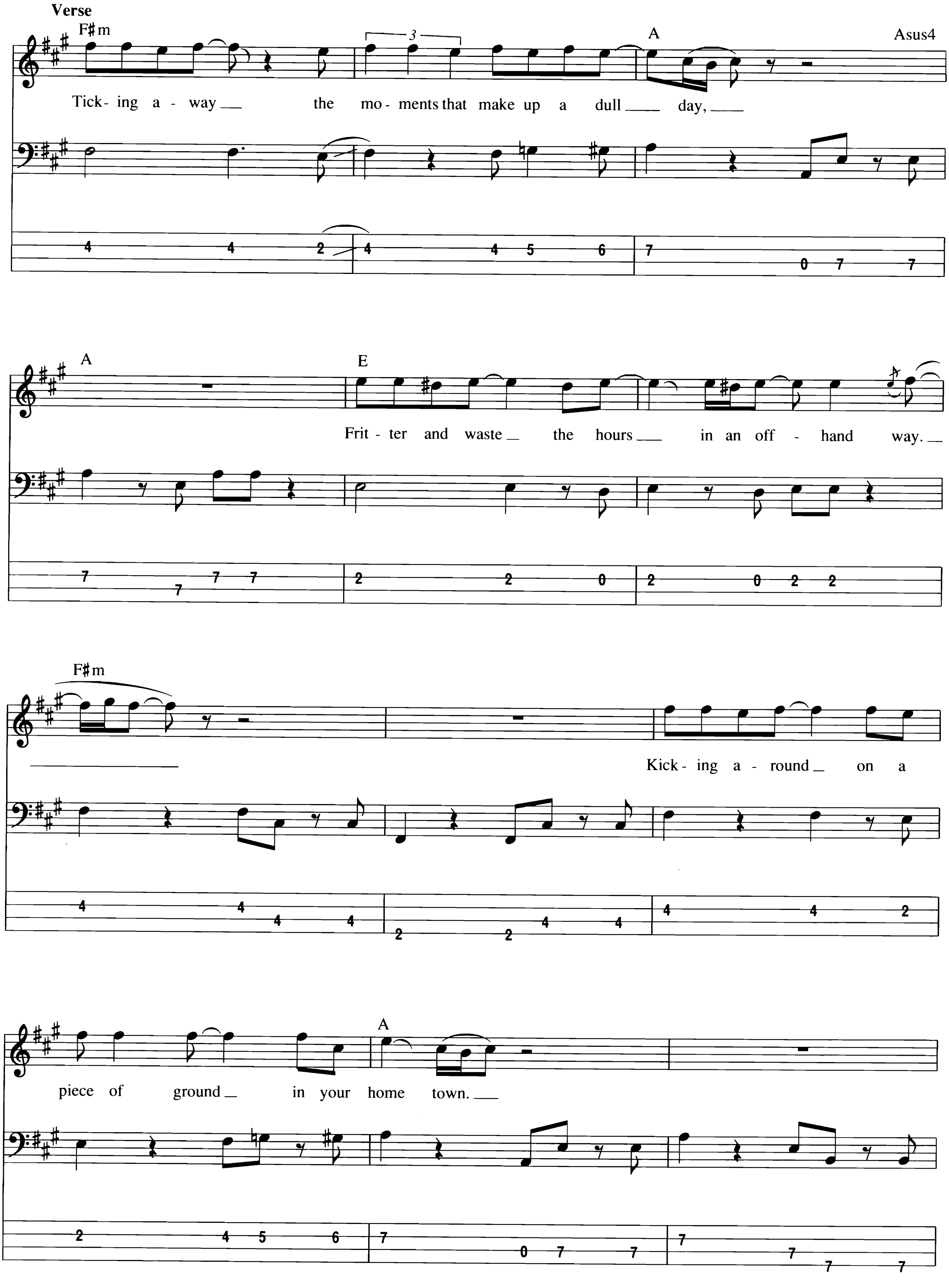
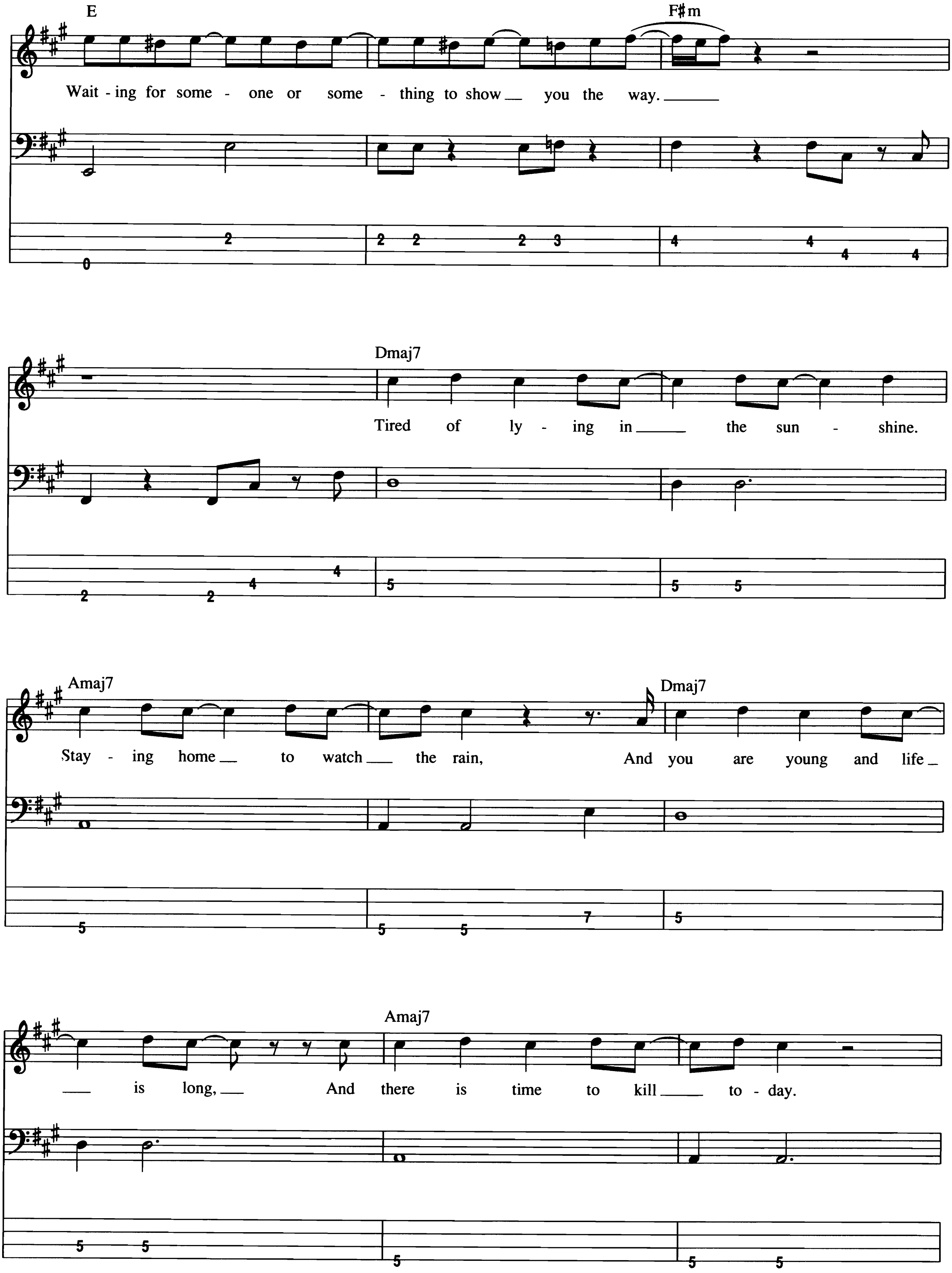
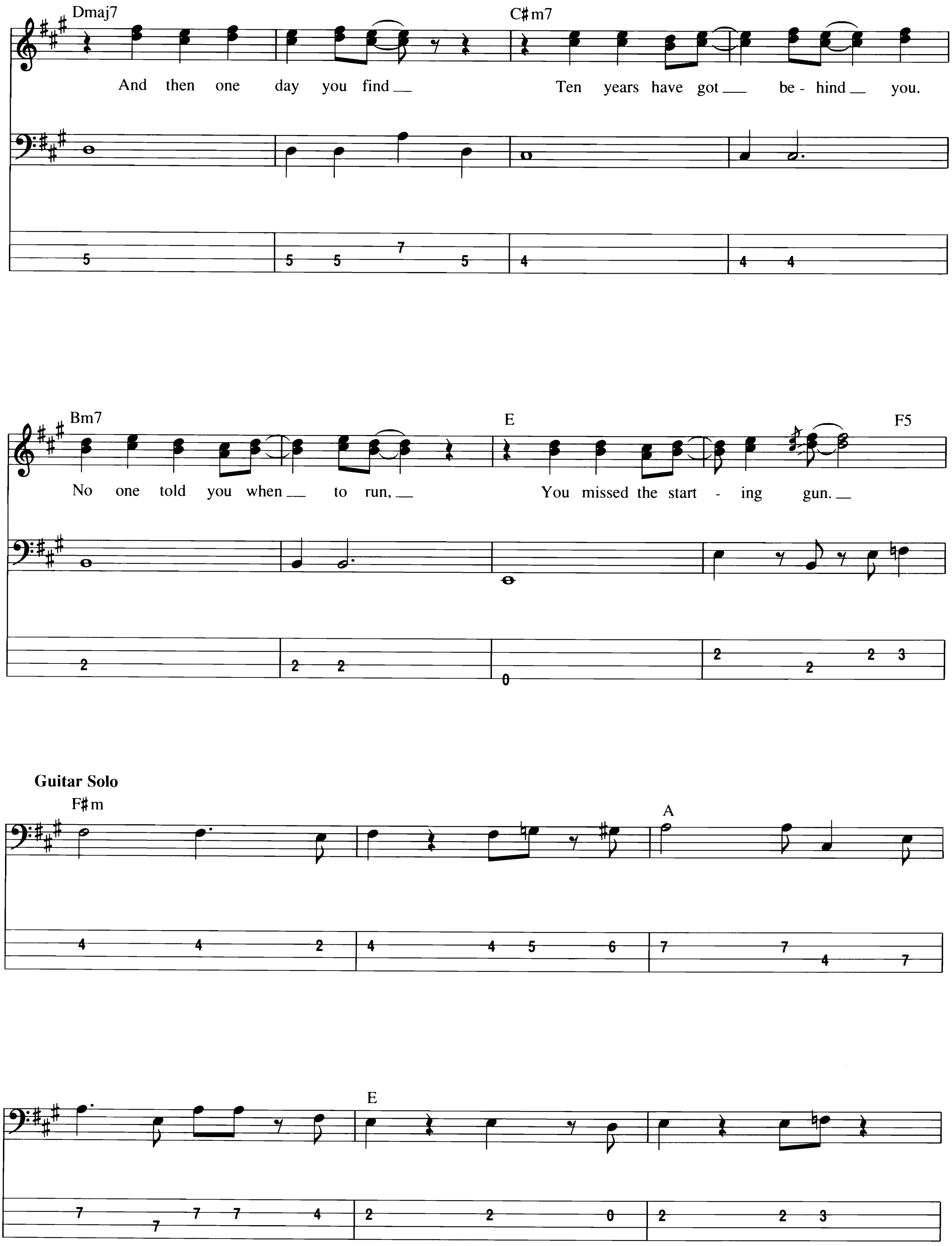
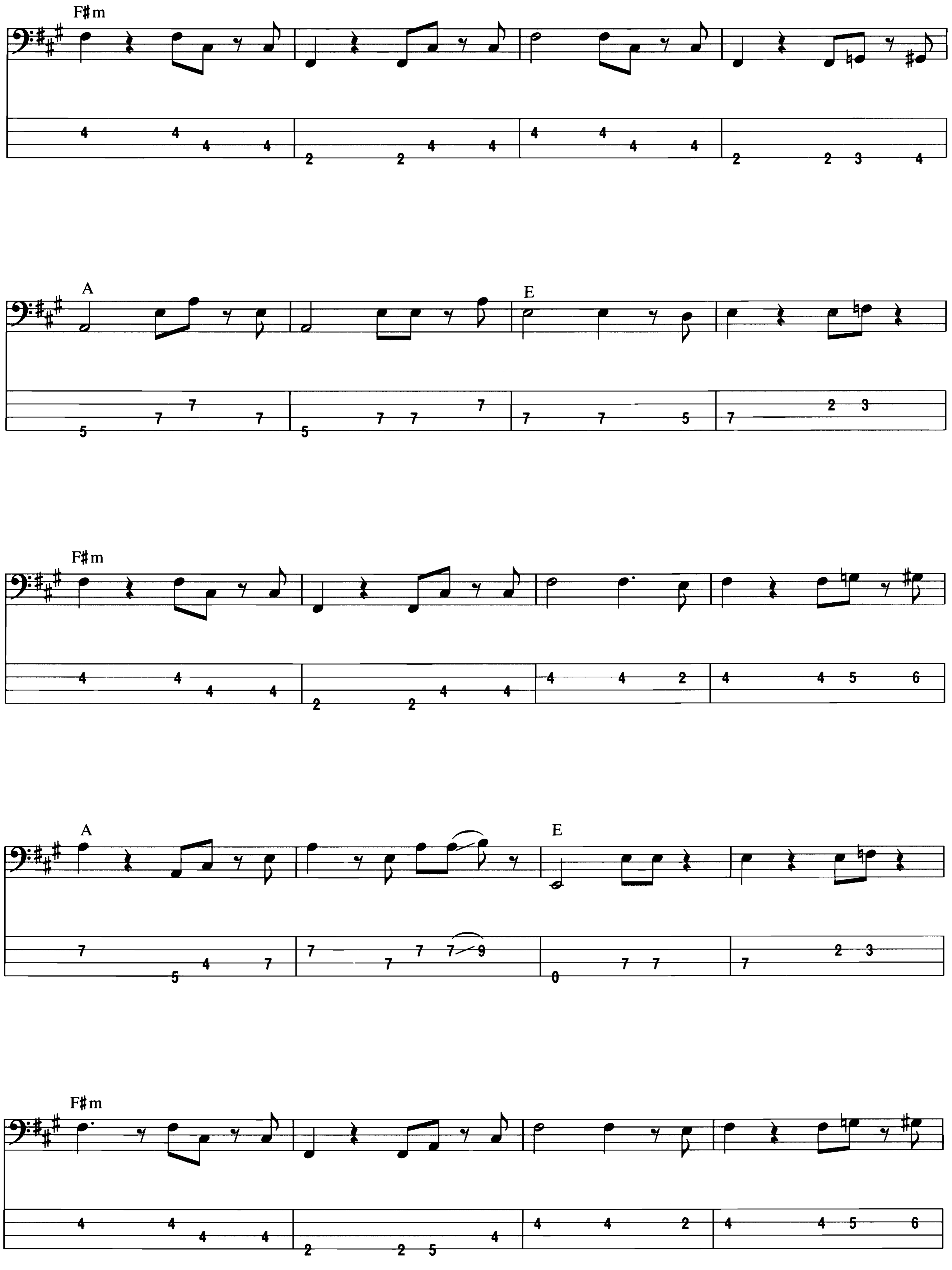
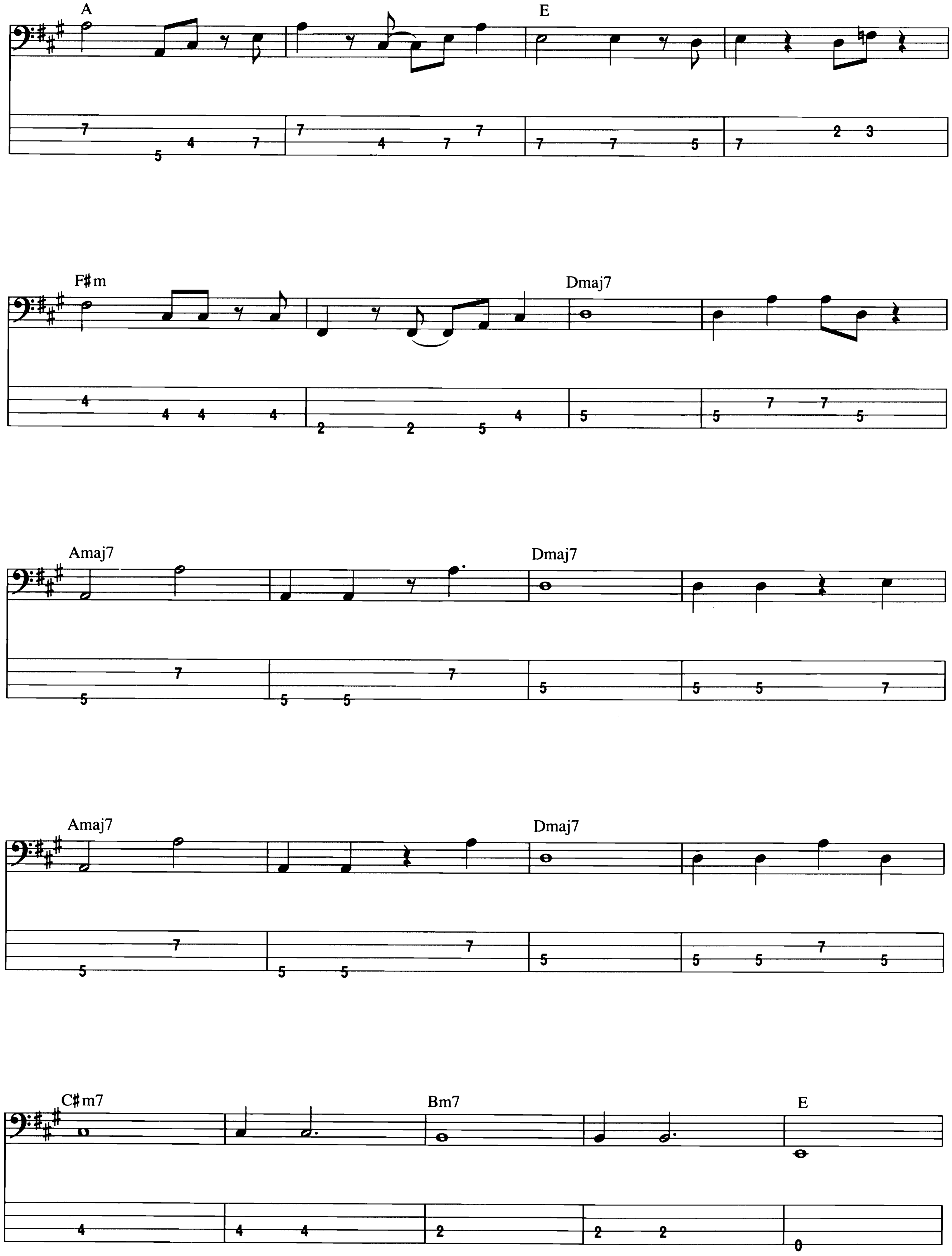

(F♯m)
(E)
(F♯m)
(A)
(E)
(F♯m)

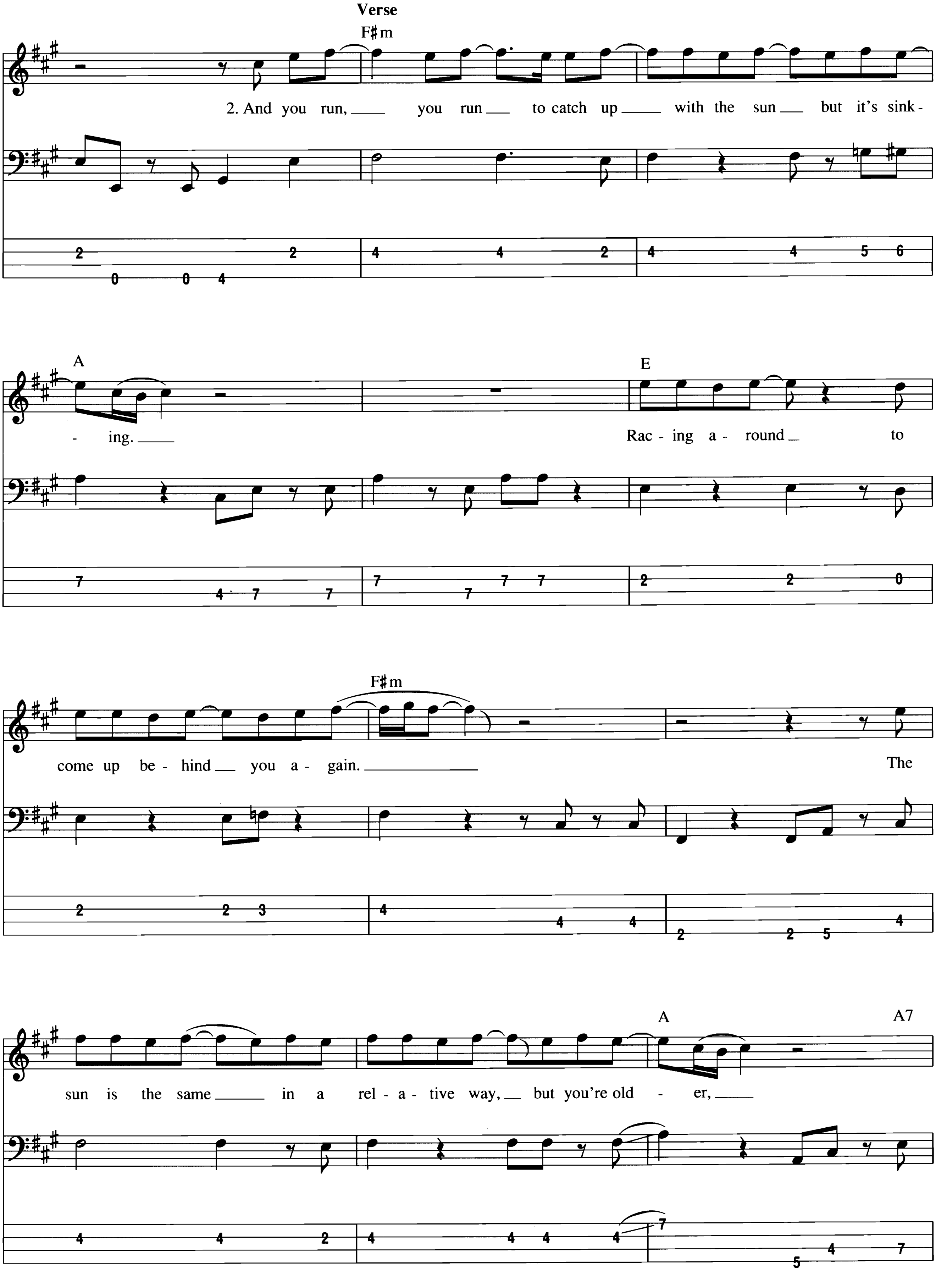

Verse
F#m
A
Asus4
Tick- ing a - way ___ the mo - ments that make up a dull ___ day, ___
A
E
Frit - ter and waste _ the hours ___ in an off - hand way. _
F#m
Kick - ing a - round _ on a
A
piece of ground _ in your home town. ___

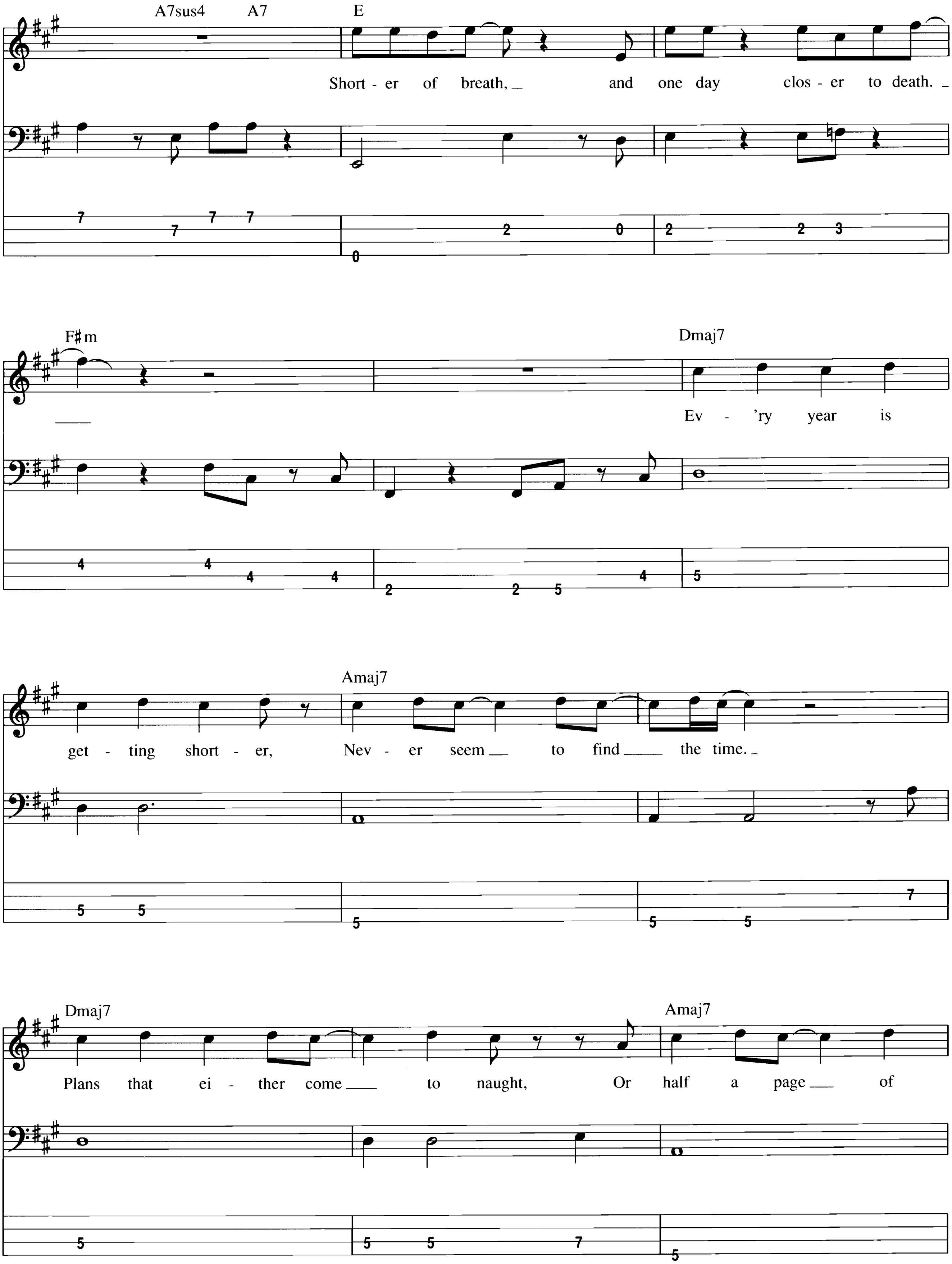

E
F♯m
Wait - ing for some - one or some - thing to show ___ you the way. ______
Dmaj7
Tired of ly - ing in ______ the sun - shine.
Amaj7
Dmaj7
Stay - ing home ___ to watch ___ the rain, And you are young and life ___
Amaj7
___ is long, ___ And there is time to kill ______ to - day.

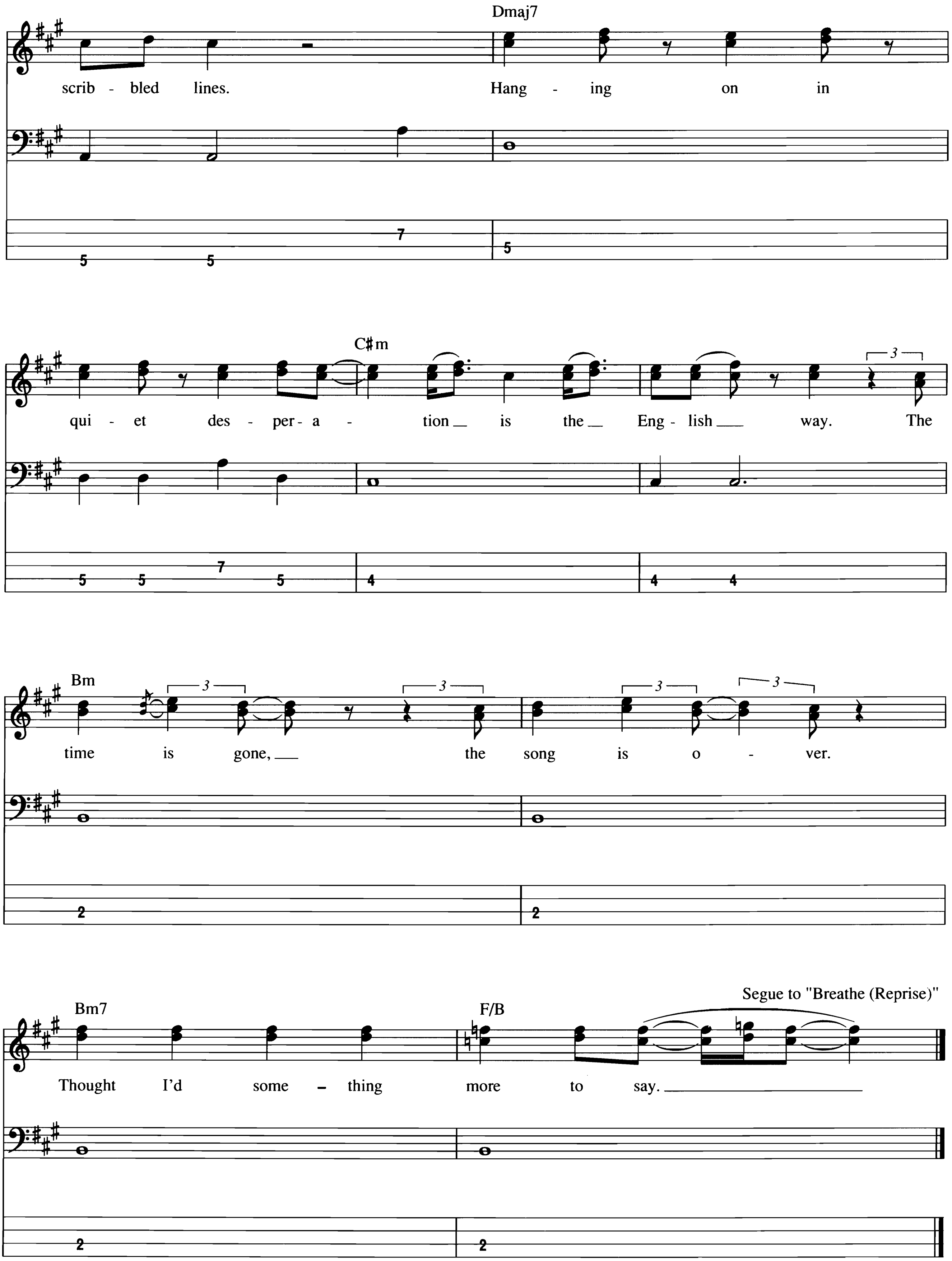

Dmaj7
C#m7
And then one day you find
Ten years have got be - hind you.
Bm7
E
F5
No one told you when to run,
You missed the start - ing gun.
Guitar Solo
F#m
A
E


F♯m
A
E
F♯m
A
E
F♯m


A
E
F#m
Dmaj7
Amaj7
Dmaj7
Amaj7
Dmaj7
C#m7
Bm7
E


Verse
F♯m
2. And you run, you run to catch up with the sun but it's sink-
A
E
- ing. Racing around to
F♯m
come up be - hind you a - gain. The
A
A7
sun is the same in a rel - a - tive way, but you're old - er,


A7sus4 A7 E
Short - er of breath, and one day clos - er to death.
F♯m
Dmaj7
Ev - 'ry year is
Amaj7
get - ting short - er, Nev - er seem to find the time.
Dmaj7
Amaj7
Plans that ei - ther come to naught, Or half a page of

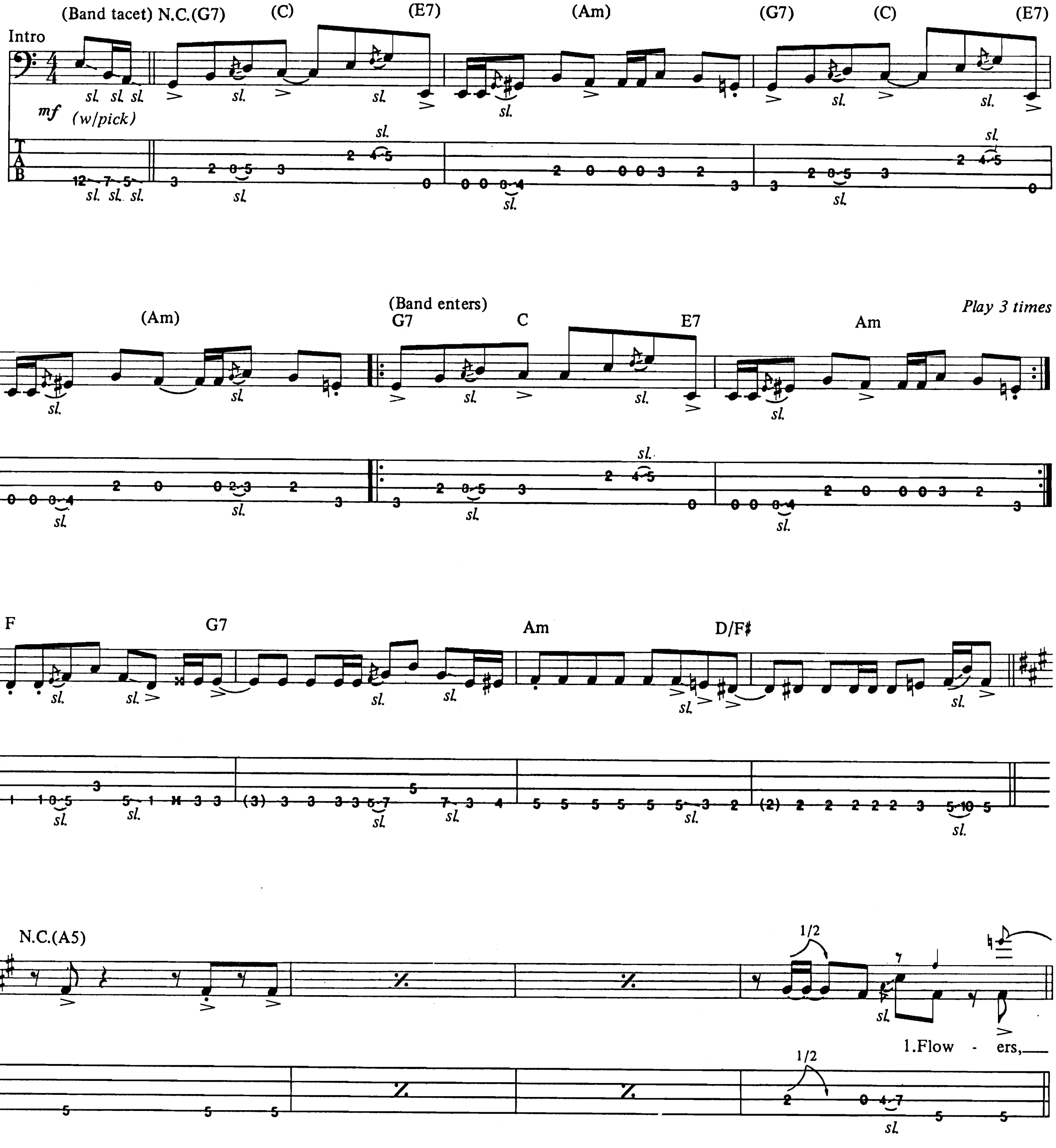

Dmaj7
scrib - bled lines. Hang - ing on in
5 5 7 5
C♯m
qui - et des - per- a - tion is the Eng - lish way. The
5 5 7 5 4 4 4
3
Bm
time is gone, the song is o - ver.
3 3 3 3
2 2
Segue to "Breathe (Reprise)"
Bm7
F/B
Thought I'd some - thing more to say.
2 2

Tragic Comic

Words and Music by Nuno Bettencourt and Gary Cherone

Tune down ½ step:
④ = E♭ ② = D♭
③ = A♭ ① = G♭

Moderate Rock ♩ = 104



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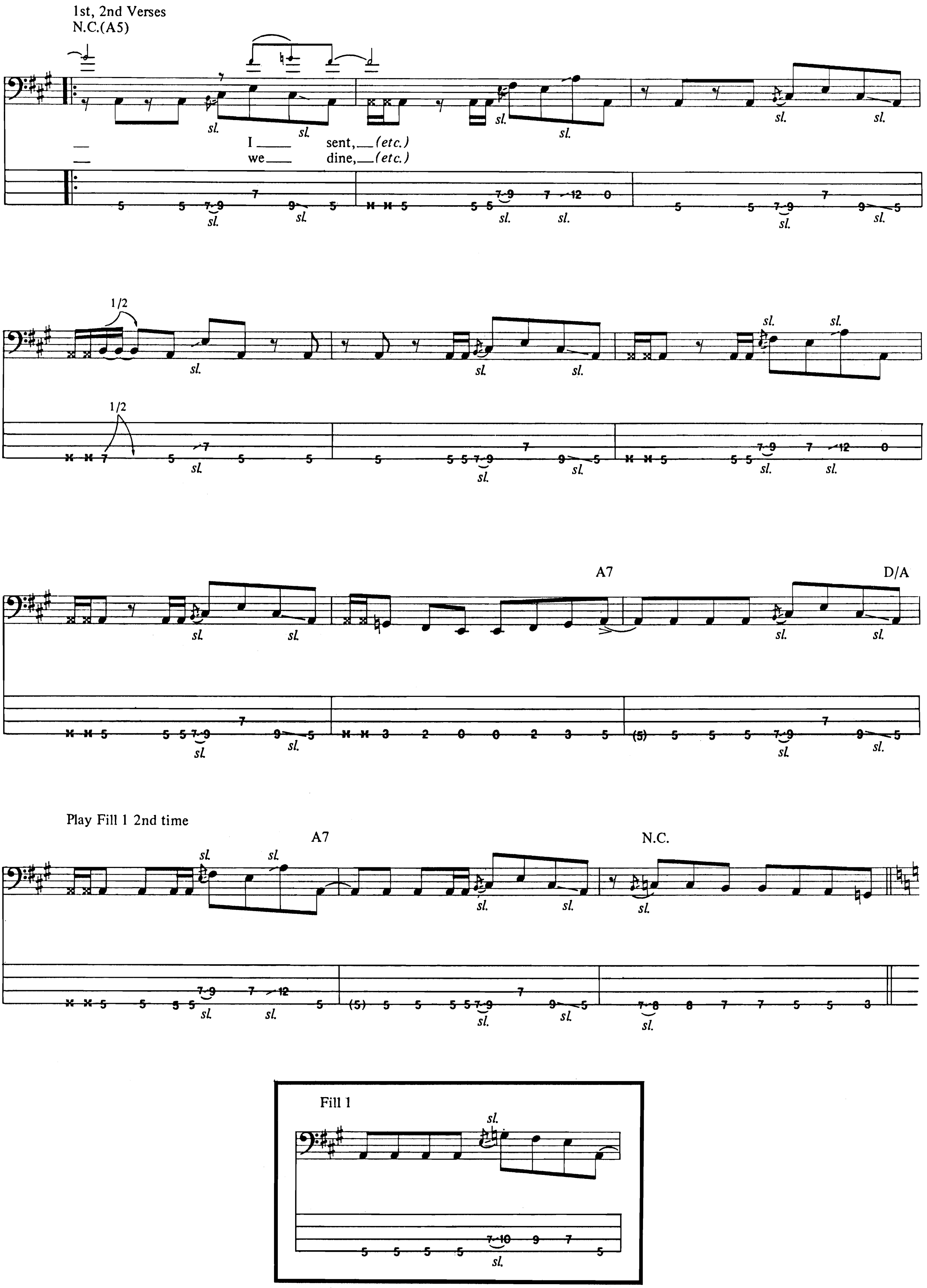
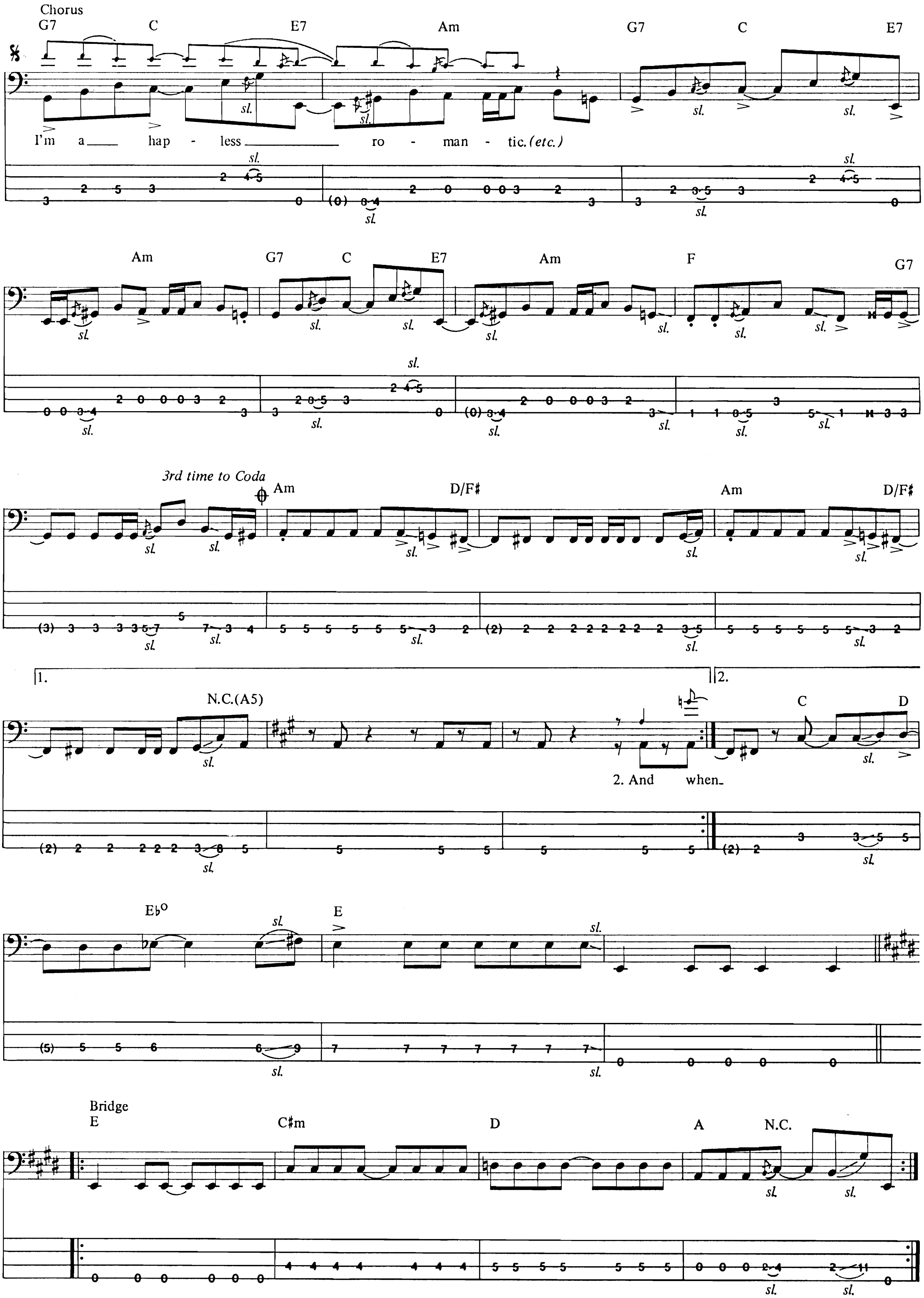
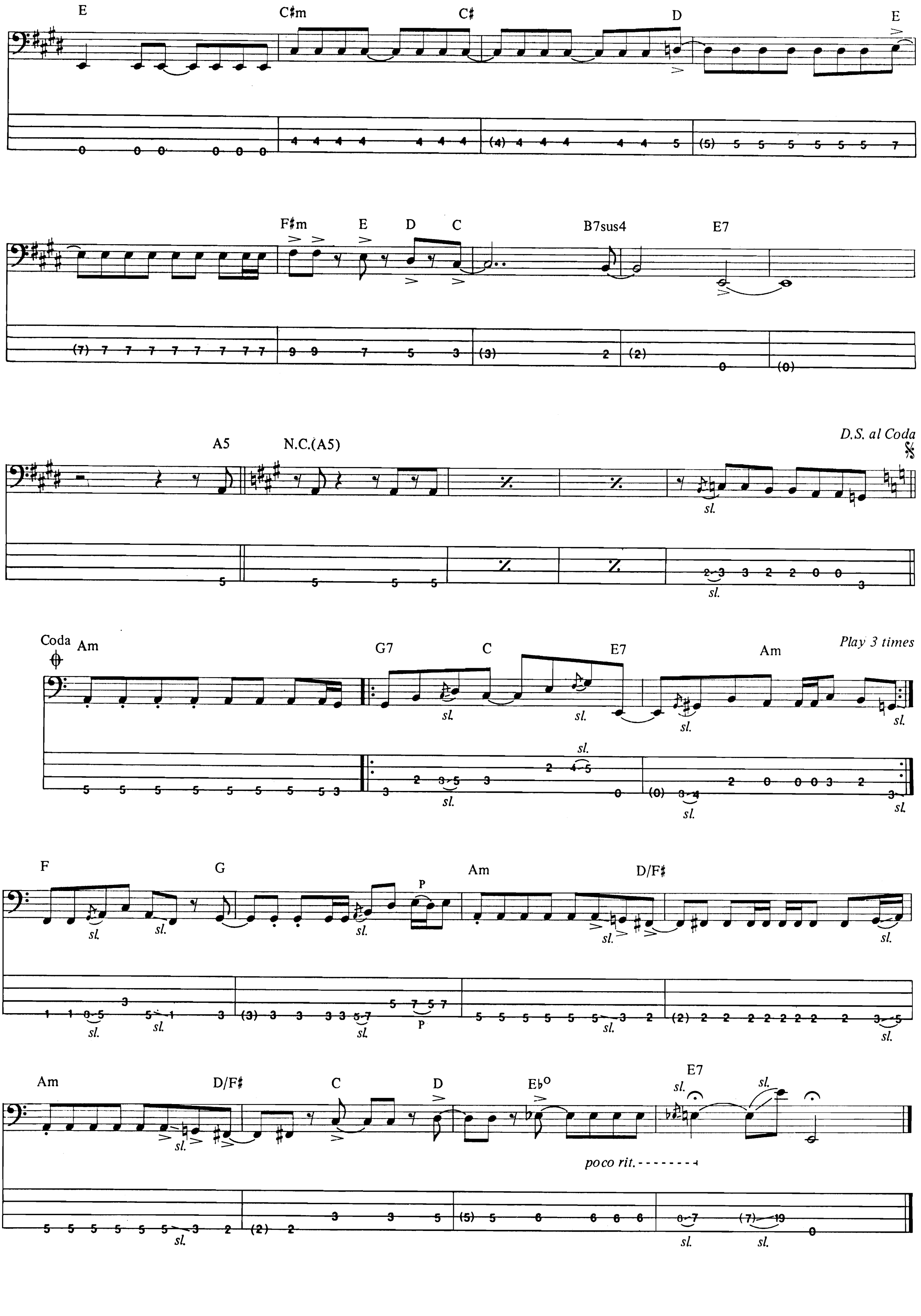

1st, 2nd Verses
N.C.(A5)
I sent, (etc.)
we dine, (etc.)
1/2
A7
D/A
Play Fill 1 2nd time
A7
N.C.
Fill 1

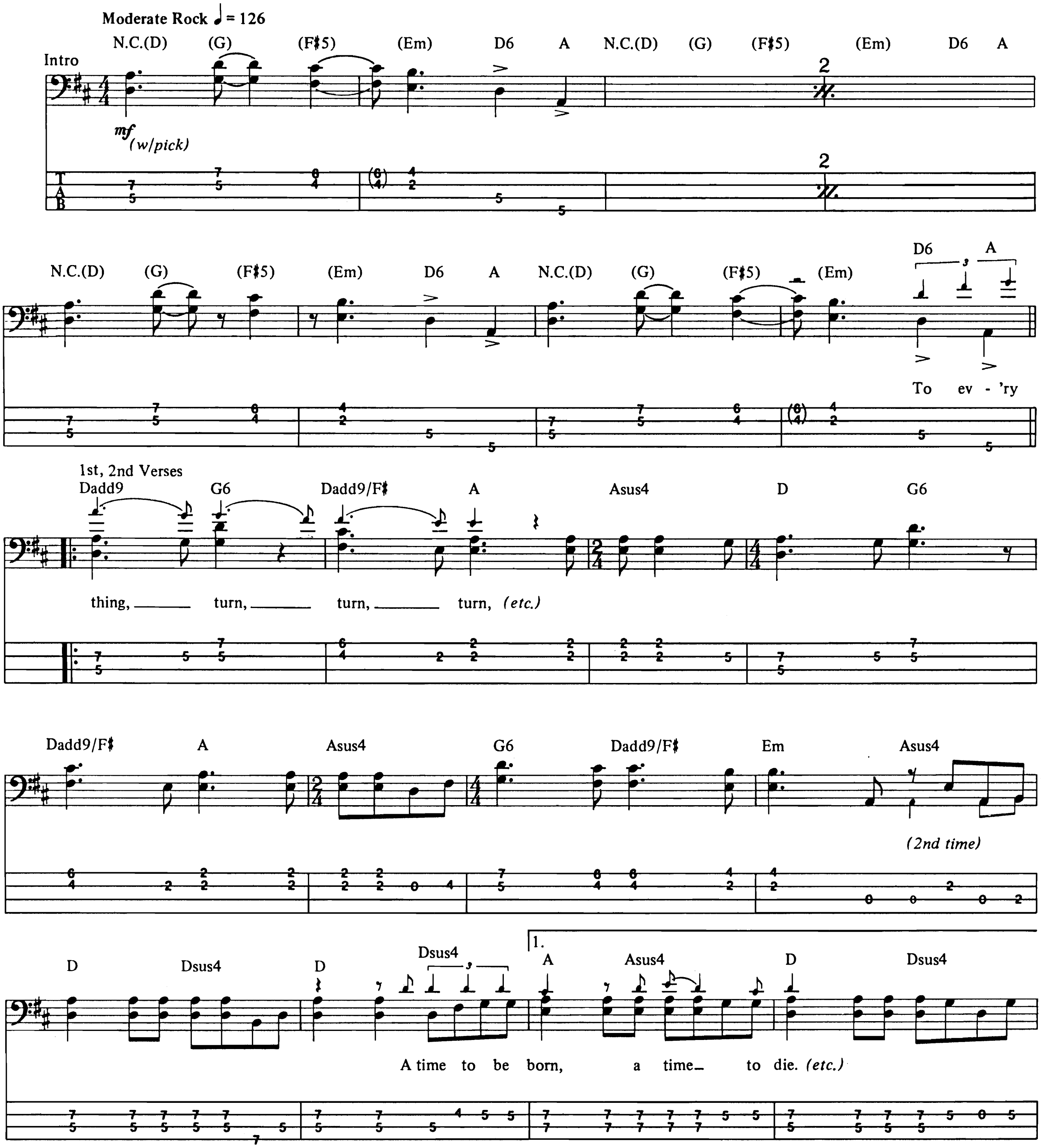

Chorus
G7 C E7 Am G7 C E7
I'm a hap - less ro - man - tic. (etc.)
sl.
Am G7 C E7 Am F G7
3rd time to Coda
Am D/F♯ Am D/F♯
1.
N.C.(A5)
2. And when
2.
C D
E♭o E
Bridge
E C♯m D A N.C.


E
C♯m
C♯
D
E
F♯m
E
D
C
B7sus4
E7
A5
N.C.(A5)
D.S. al Coda
Coda
Am
G7
C
E7
Am
Play 3 times
F
G
Am
D/F♯
Am
D/F♯
C
D
E♭o
E7
poco rit.
sl.
P

Turn! Turn! Turn!

(To Everything There Is a Season)

Words from the Book of Ecclesiastes
Adaptation and Music by Pete Seeger



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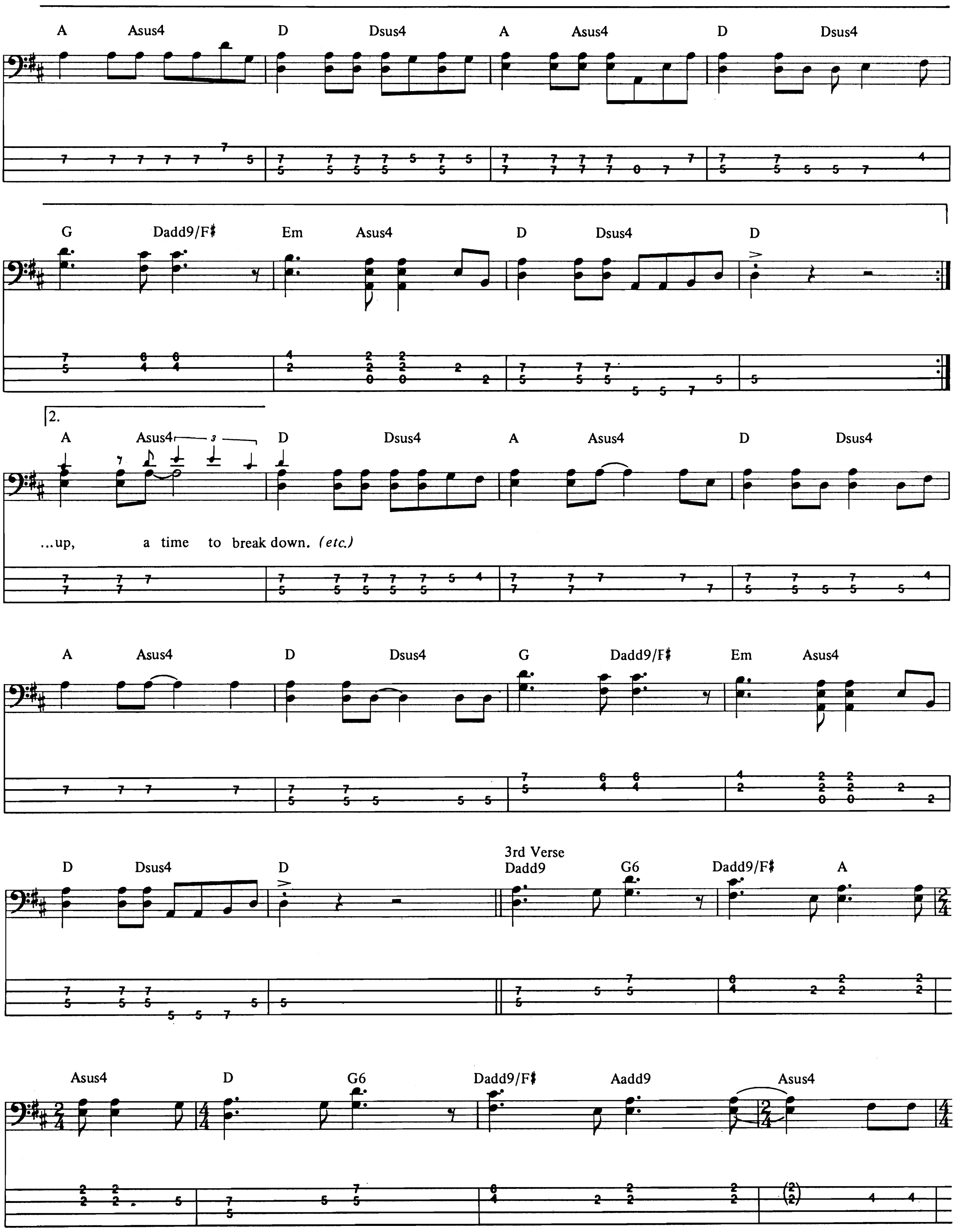
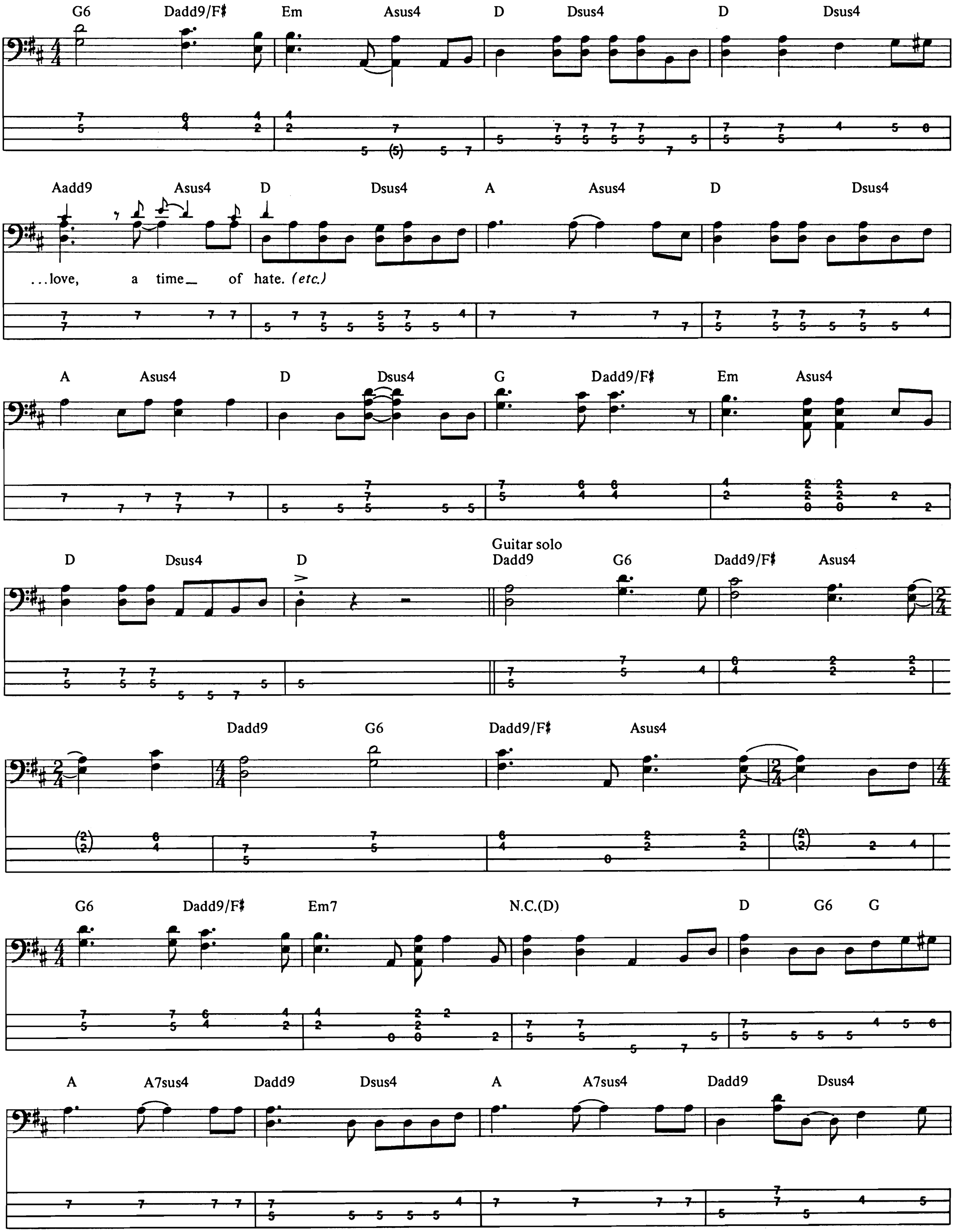
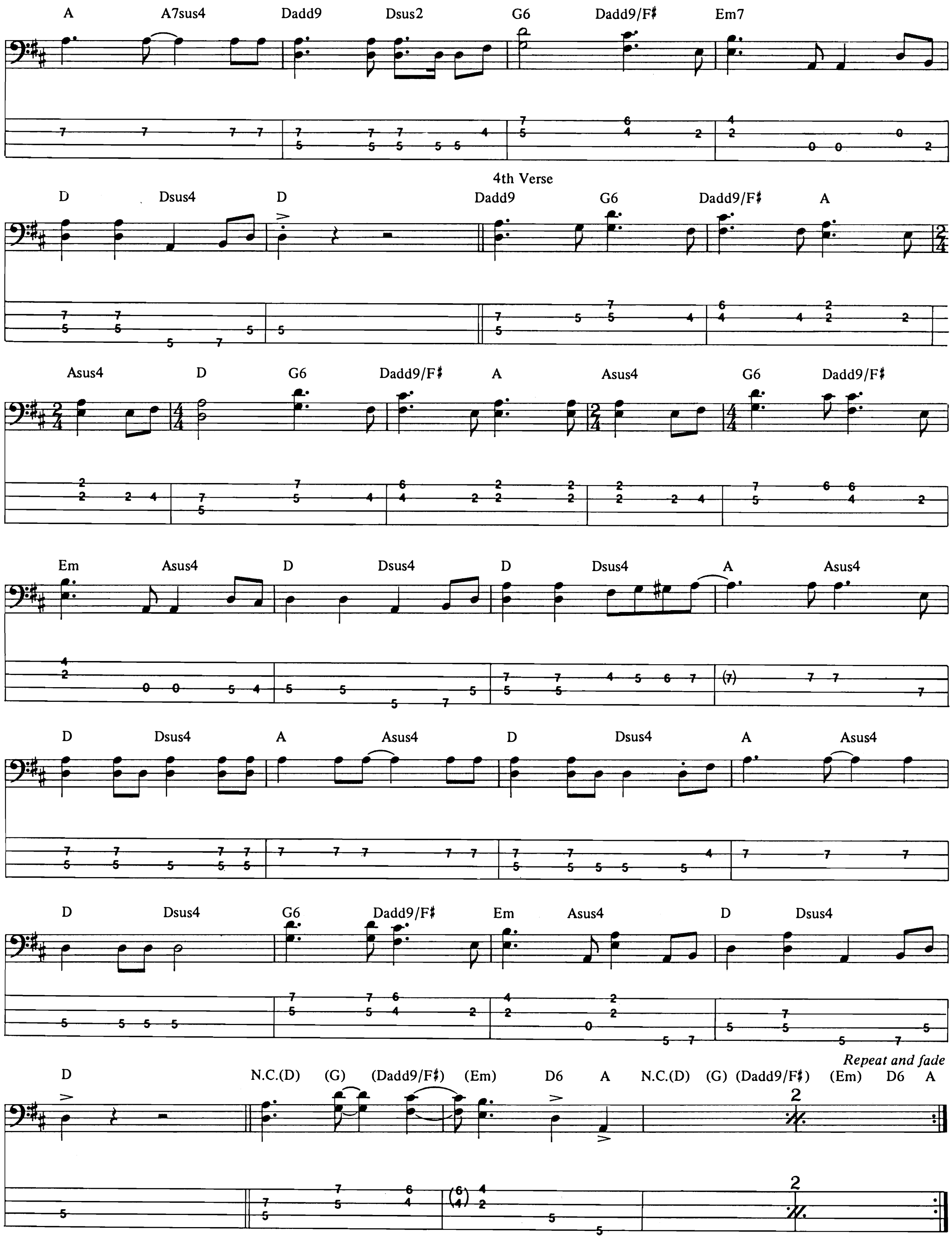
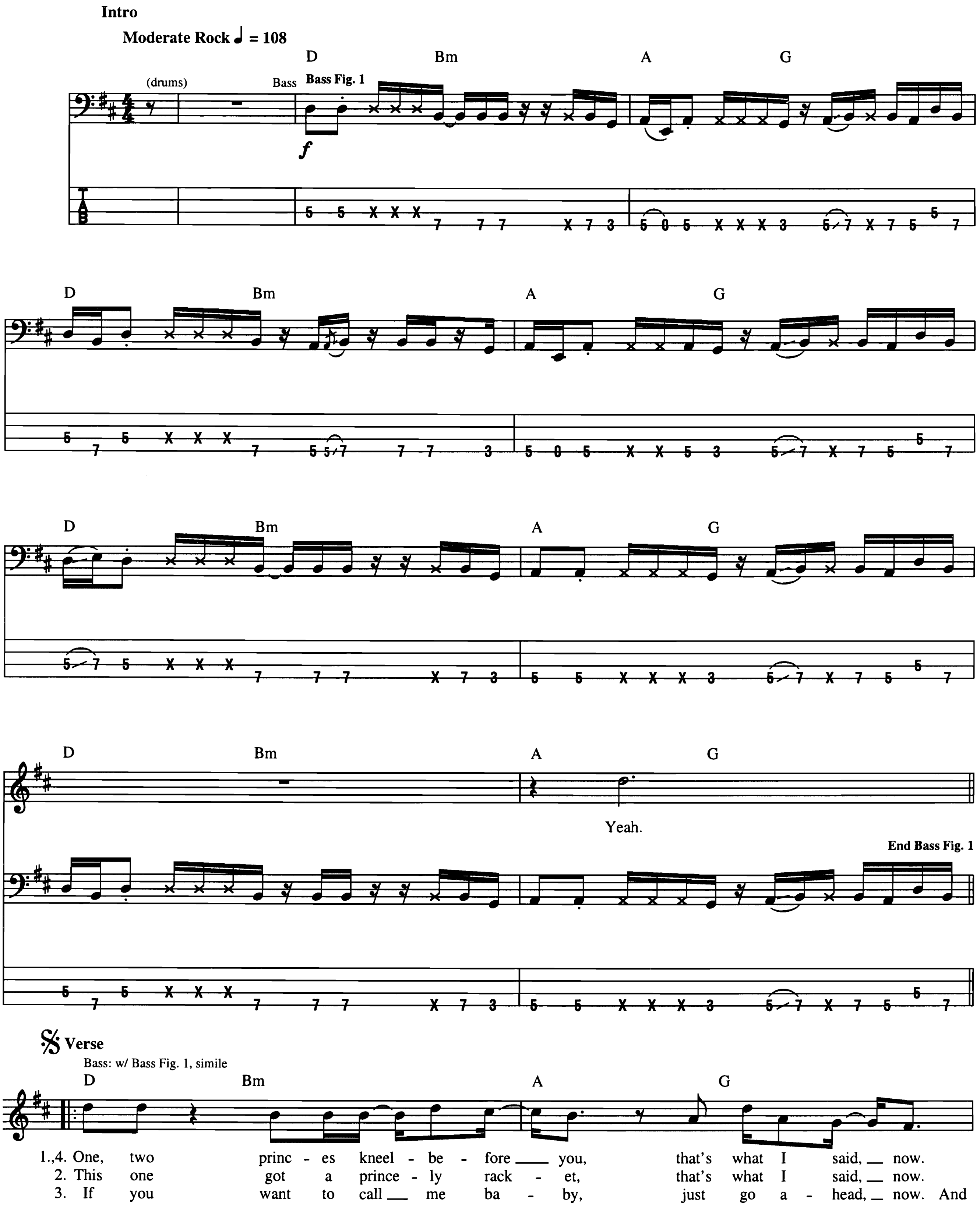

A Asus4 D Dsus4 A Asus4 D Dsus4
G Dadd9/F♯ Em Asus4 D Dsus4 D
2.
A Asus4 D Dsus4 A Asus4 D Dsus4
...up, a time to break down. (etc.)
A Asus4 D Dsus4 G Dadd9/F♯ Em Asus4
D Dsus4 D
3rd Verse
Dadd9 G6 Dadd9/F♯ A
Asus4 D G6 Dadd9/F♯ Aadd9 Asus4


G6 Dadd9/F♯ Em Asus4 D Dsus4 D Dsus4
Aadd9 Asus4 D Dsus4 A Asus4 D Dsus4
...love, a time__ of hate. (etc.)
A Asus4 D Dsus4 G Dadd9/F♯ Em Asus4
D Dsus4 D
Guitar solo
Dadd9 G6 Dadd9/F♯ Asus4
Dadd9 G6 Dadd9/F♯ Asus4
G6 Dadd9/F♯ Em7 N.C.(D) D G6 G
A A7sus4 Dadd9 Dsus4 A A7sus4 Dadd9 Dsus4


A A7sus4 Dadd9 Dsus2 G6 Dadd9/F♯ Em7
4th Verse
D Dsus4 D Dadd9 G6 Dadd9/F♯ A
Asus4 D G6 Dadd9/F♯ A Asus4 G6 Dadd9/F♯
Em Asus4 D Dsus4 D Dsus4 A Asus4
D Dsus4 A Asus4 D Dsus4 A Asus4
D Dsus4 G6 Dadd9/F♯ Em Asus4 D Dsus4
Repeat and fade
D N.C.(D) (G) (Dadd9/F♯) (Em) D6 A N.C.(D) (G) (Dadd9/F♯) (Em) D6 A

Two Princes

Words and Music by Spin Doctors



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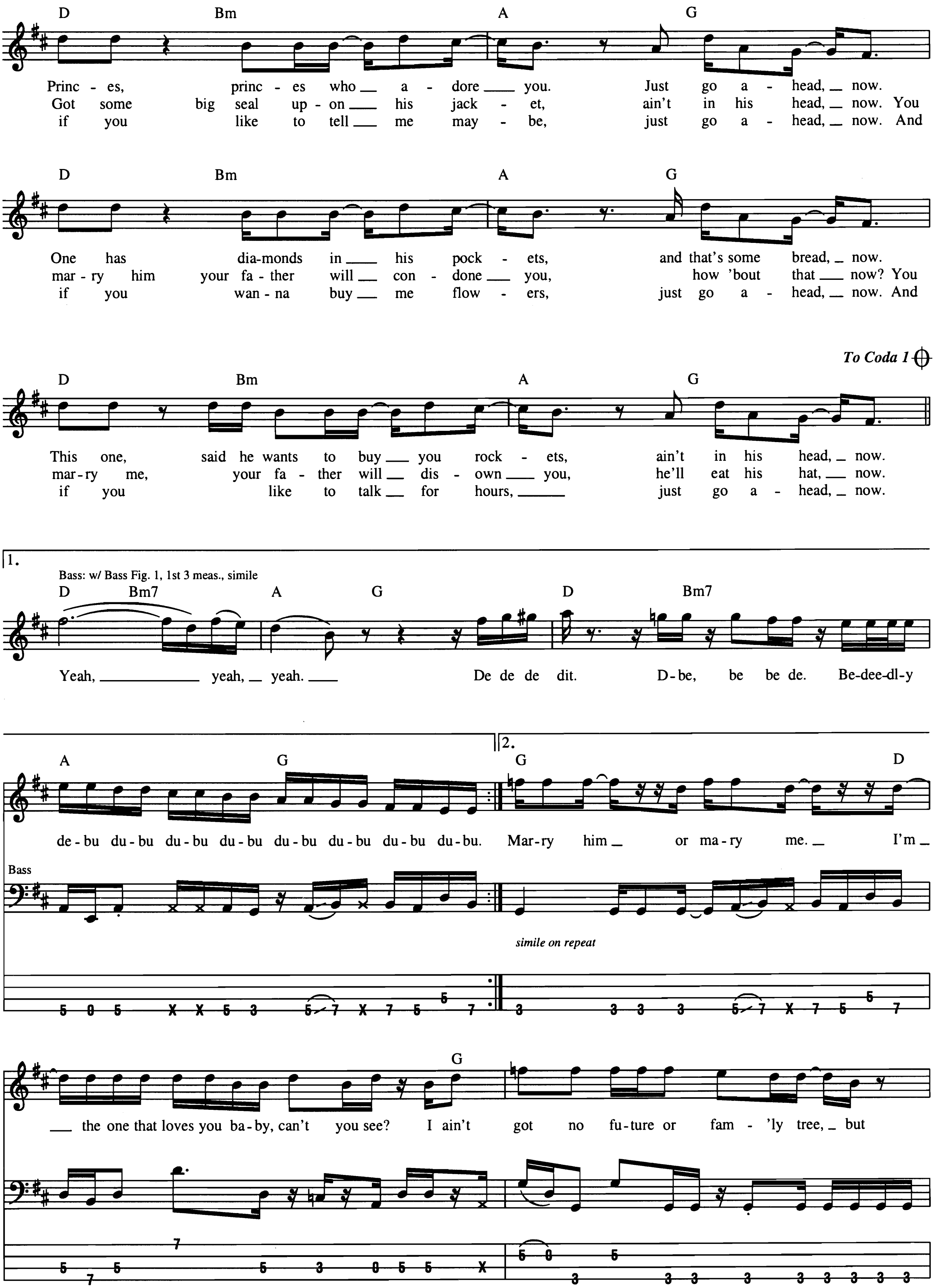
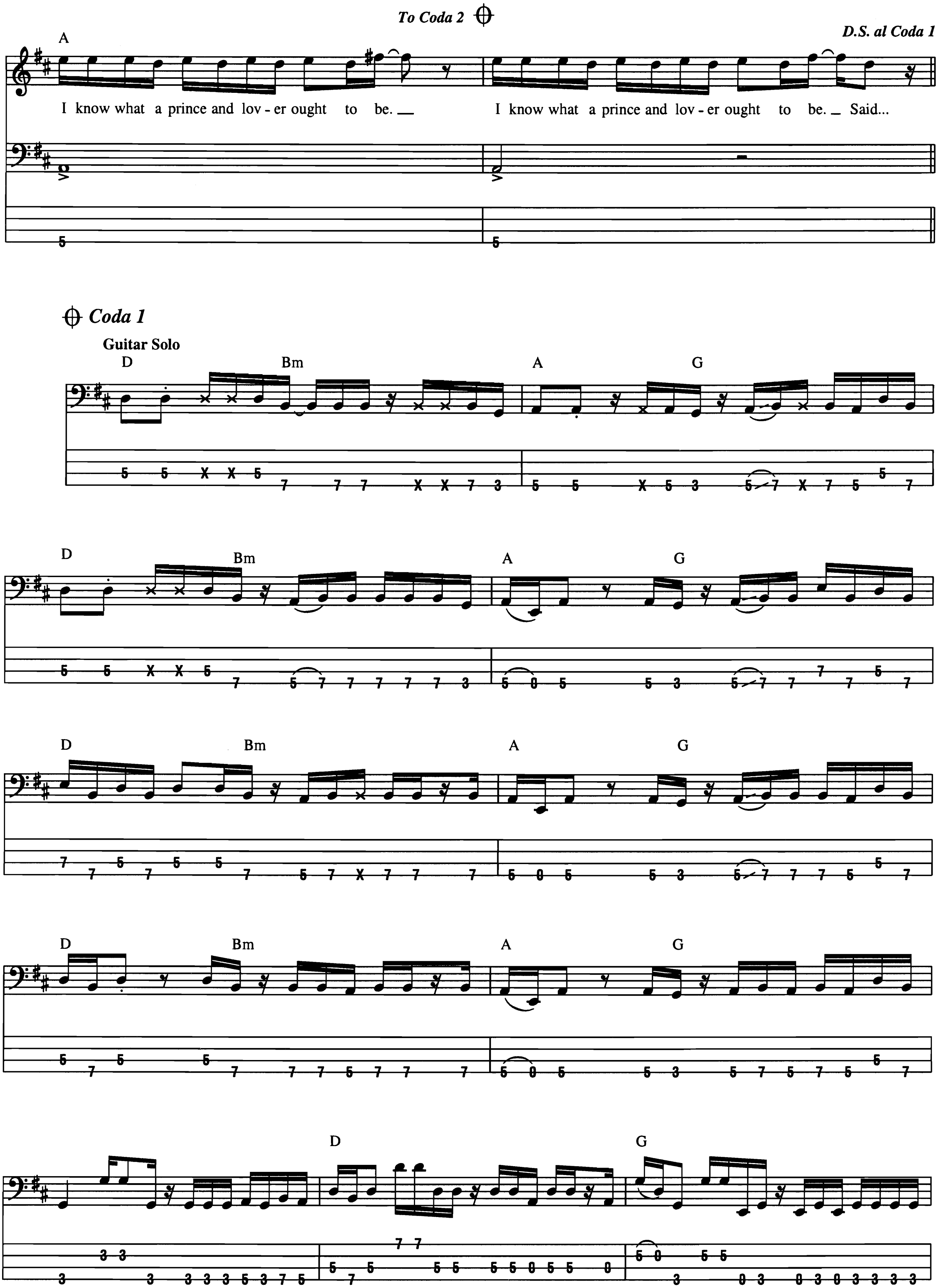
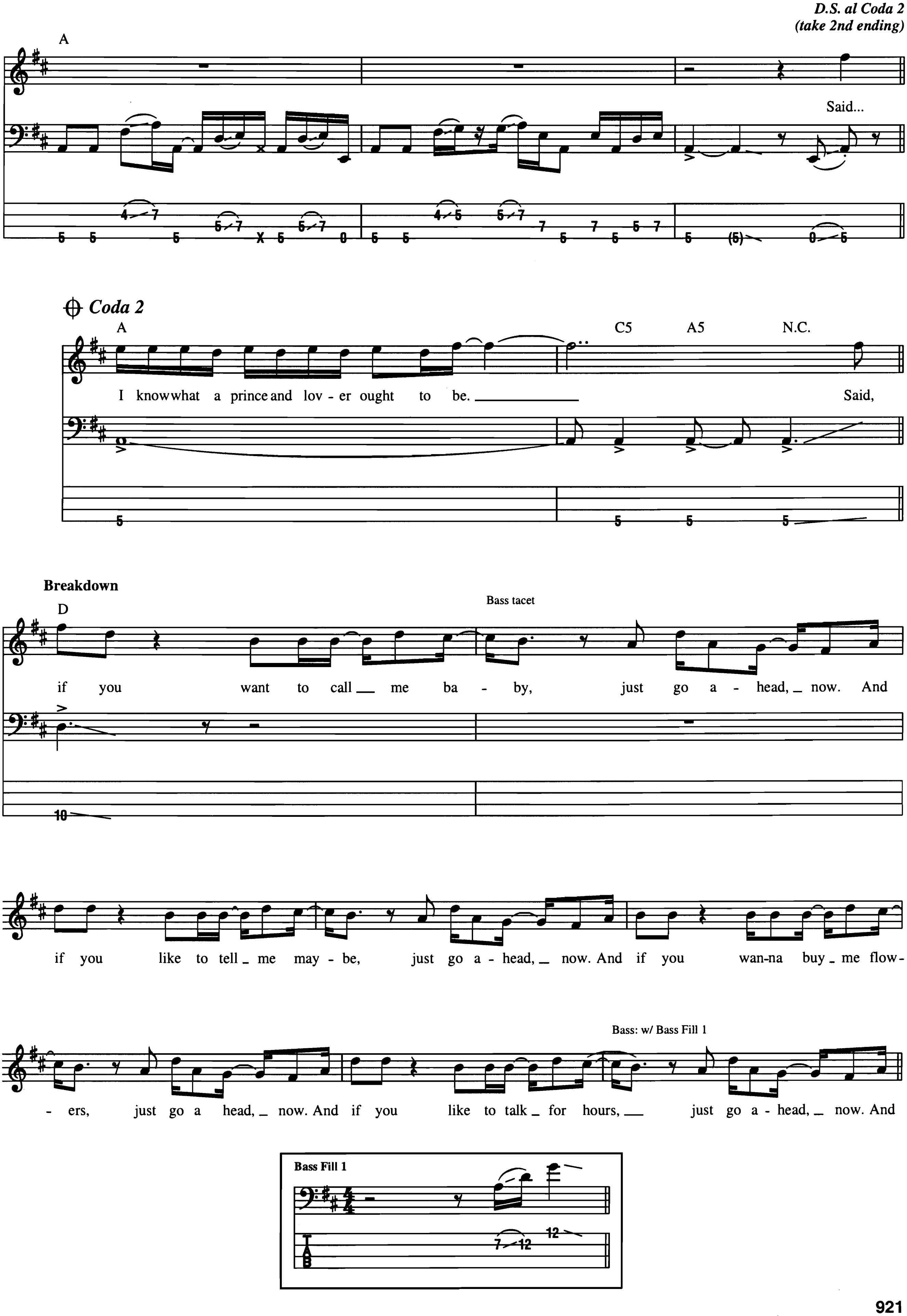
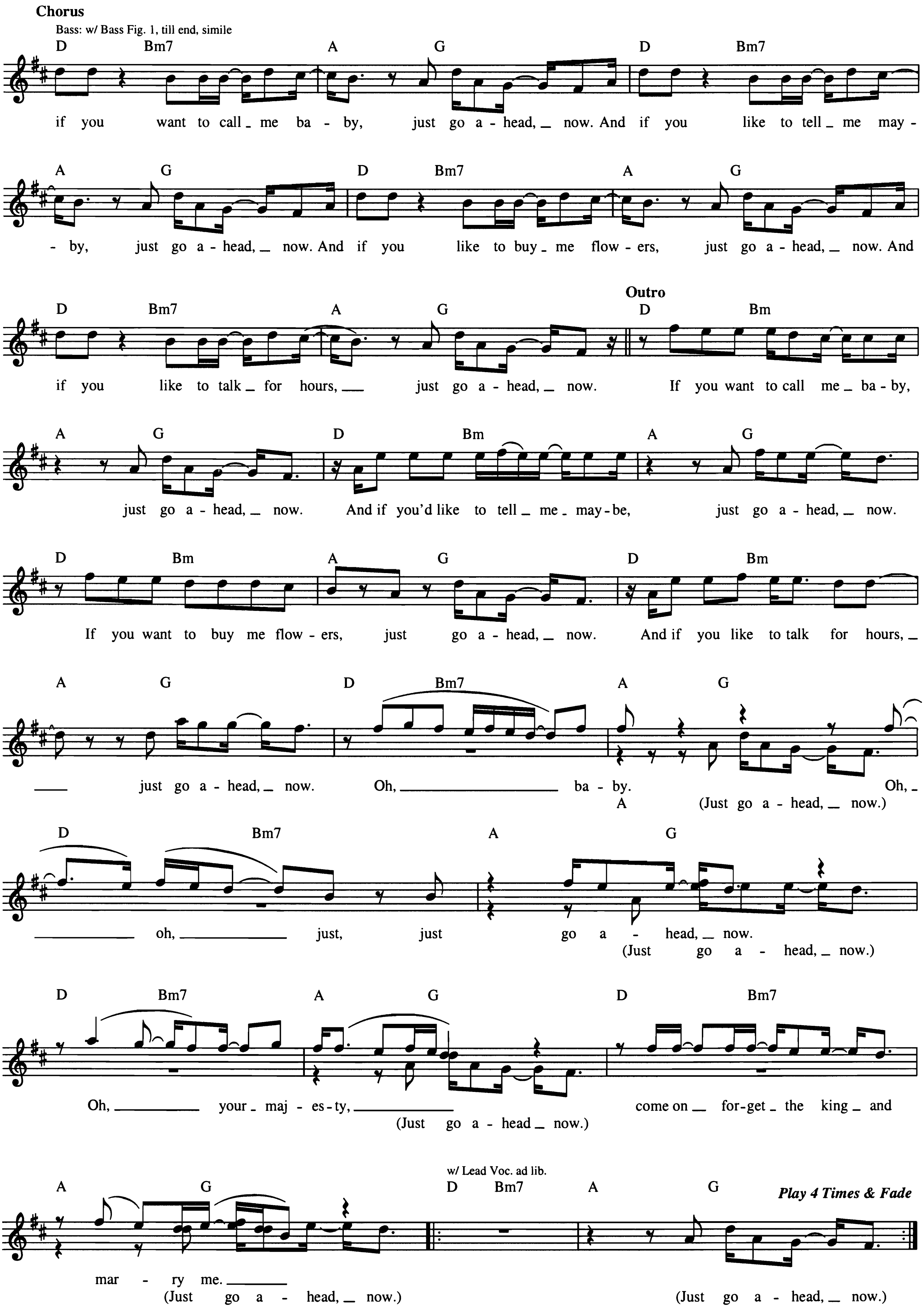

D Bm A G
Princ - es, princ - es who a - dore you. Just go a - head, now.
Got some big seal up - on his jack - et, ain't in his head, now. You
if you like to tell me may - be, just go a - head, now. And
D Bm A G
One has dia-monds in his pock - ets, and that's some bread, now.
mar - ry him your fa - ther will con - done you, how 'bout that now? You
if you wan - na buy me flow - ers, just go a - head, now. And
To Coda 1
D Bm A G
This one, said he wants to buy you rock - ets, ain't in his head, now.
mar - ry me, your fa - ther will dis - own you, he'll eat his hat, now.
if you like to talk for hours, just go a - head, now.
1.
Bass: w/ Bass Fig. 1, 1st 3 meas., simile
D Bm7 A G D Bm7
Yeah, yeah, yeah. De de de dit. D-be, be be de. Be-dee-dl-y
A G
de - bu du - bu du - bu du - bu du - bu du - bu du - bu du - bu.
2.
G D
Mar-ry him or ma - ry me. I'm
Bass
simile on repeat
G
the one that loves you ba - by, can't you see? I ain't got no fu-ture or fam - 'ly tree, but

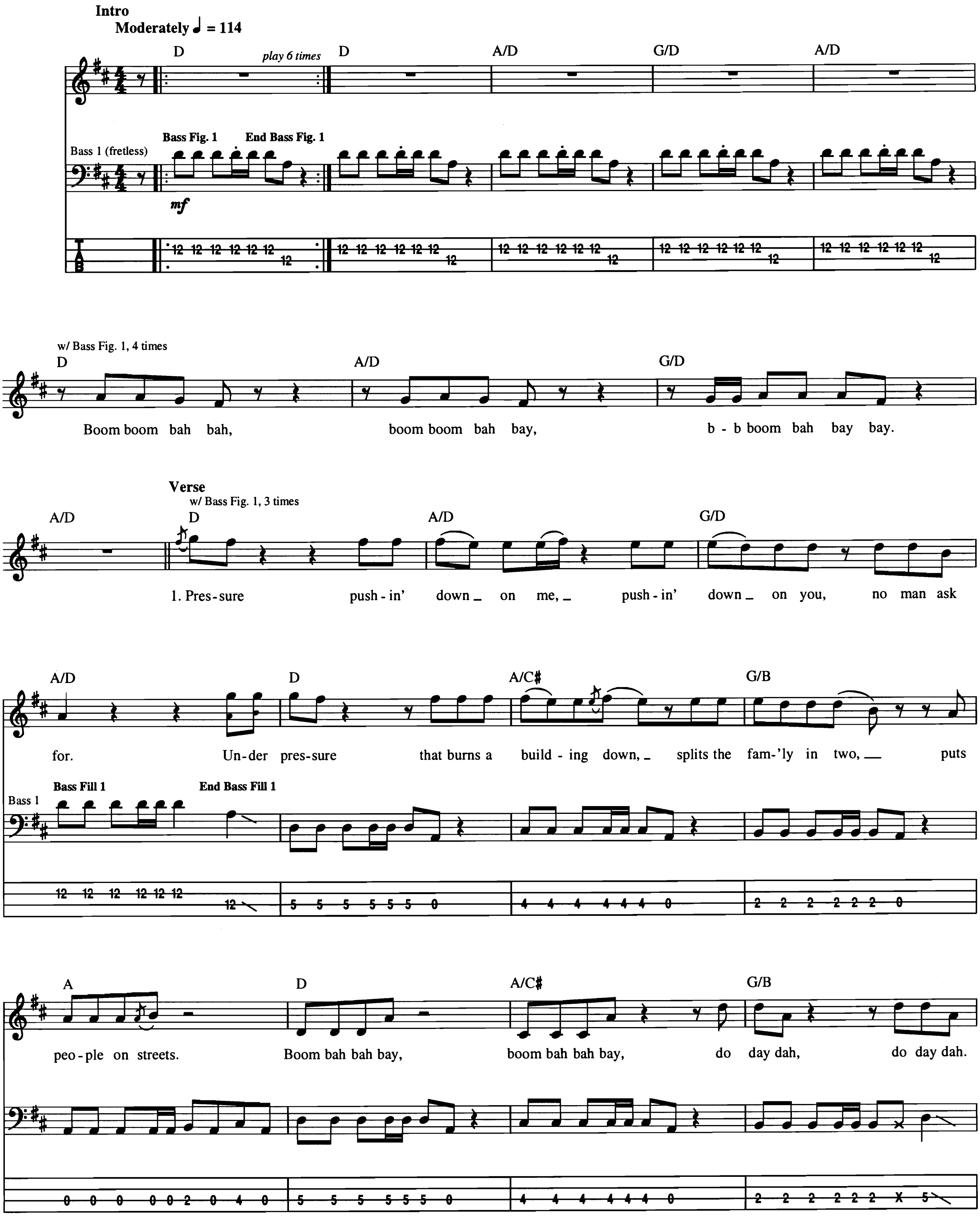

To Coda 2
D.S. al Coda 1
A
I know what a prince and lov - er ought to be.
I know what a prince and lov - er ought to be. Said...
Coda 1
Guitar Solo
D Bm A G
D Bm A G
D Bm A G
D Bm A G
D G


D.S. al Coda 2
(take 2nd ending)
A
Said...
Coda 2
A
C5
A5
N.C.
I know what a prince and lov - er ought to be.
Said,
Breakdown
D
Bass tacet
if you want to call me ba - by, just go a - head, now. And
if you like to tell me may - be, just go a - head, now. And if you wan-na buy me flow-
- ers, just go a head, now. And if you like to talk for hours, just go a - head, now. And
Bass: w/ Bass Fill 1
Bass Fill 1


Chorus
Bass: w/ Bass Fig. 1, till end, simile
D Bm7 A G D Bm7
if you want to call_ me ba - by, just go a - head,_ now. And if you like to tell_ me may -
A G D Bm7 A G
- by, just go a - head,_ now. And if you like to buy_ me flow - ers, just go a - head,_ now. And
Outro
D Bm7 A G D Bm
if you like to talk_ for hours,_ just go a - head,_ now. If you want to call me_ ba - by,
A G D Bm A G
just go a - head,_ now. And if you'd like to tell_ me_ may - be, just go a - head,_ now.
D Bm A G D Bm
If you want to buy me flow - ers, just go a - head,_ now. And if you like to talk for hours,_
A G D Bm7 A G
_ just go a - head,_ now. Oh,_ ba - by. Oh,_
A (Just go a - head,_ now.)
D Bm7 A G
_ oh,_ just, just go a - head,_ now.
(Just go a - head,_ now.)
D Bm7 A G D Bm7
Oh,_ your_ maj - es - ty,_ come on_ for - get_ the king_ and
(Just go a - head_ now.)
w/ Lead Voc. ad lib.
A G D Bm7 A G
Play 4 Times & Fade
mar - ry me._
(Just go a - head,_ now.) (Just go a - head,_ now.)

Under Pressure

Words and Music by Freddie Mercury, John Deacon, Brian May, Roger Taylor and David Bowie



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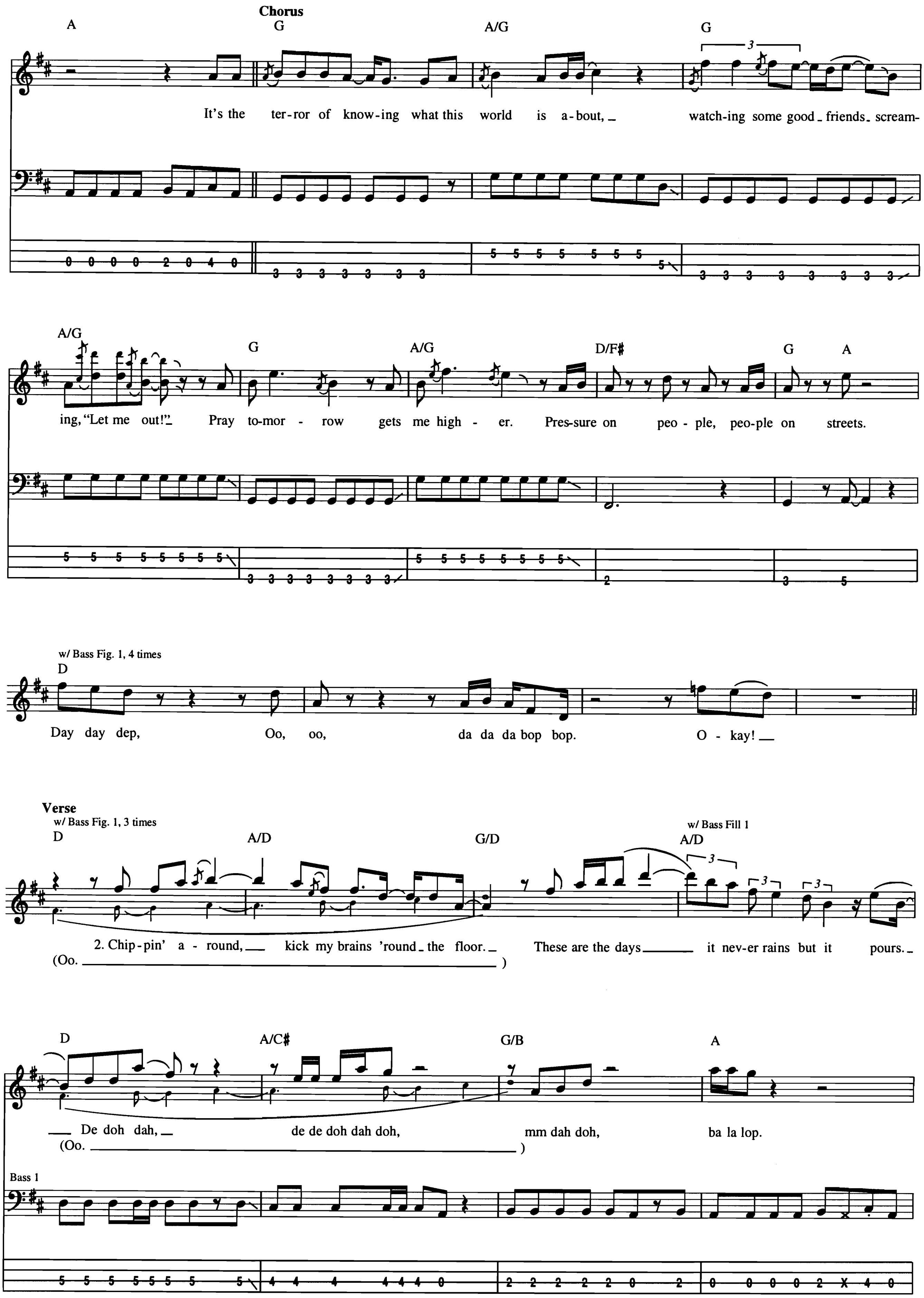
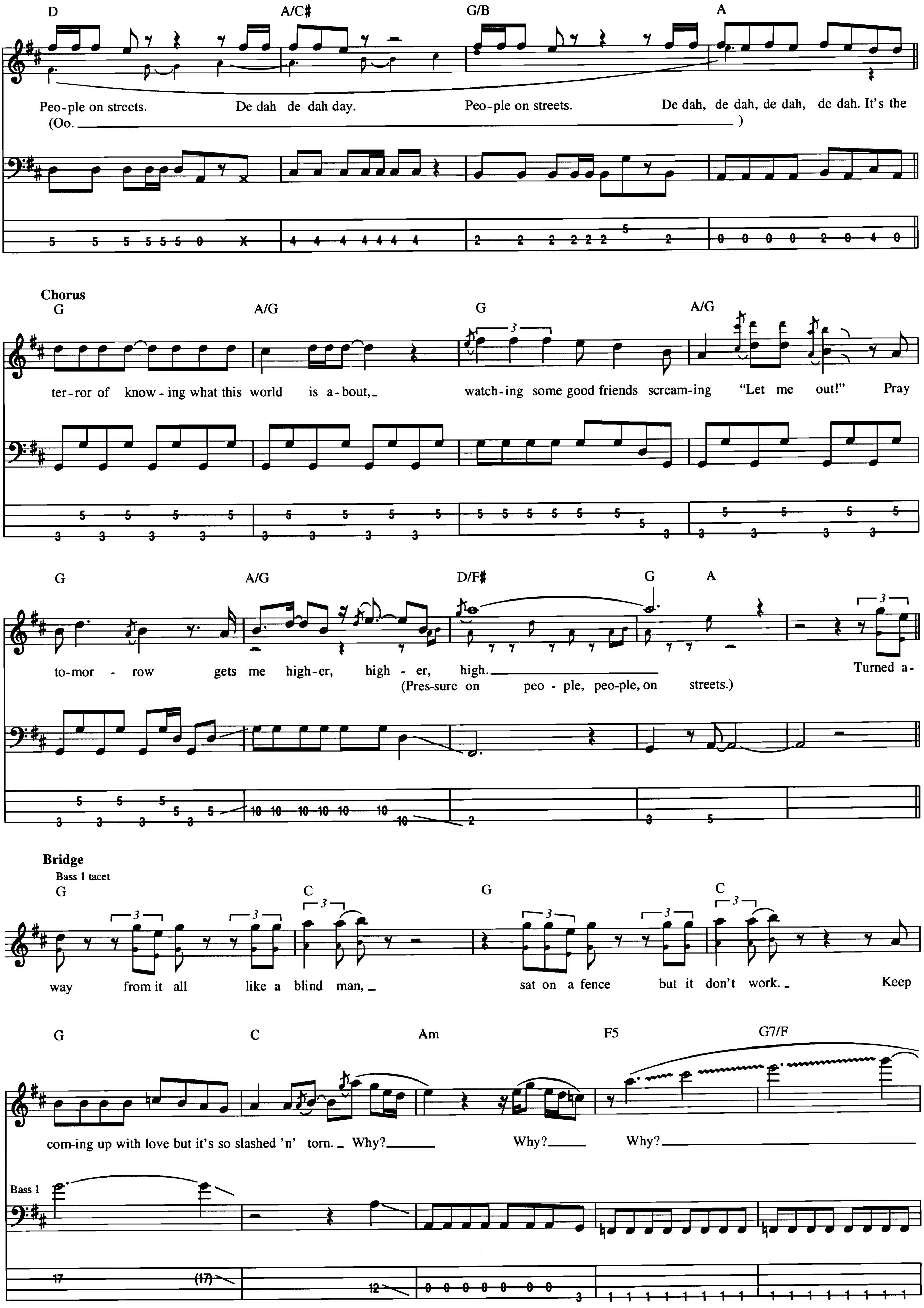
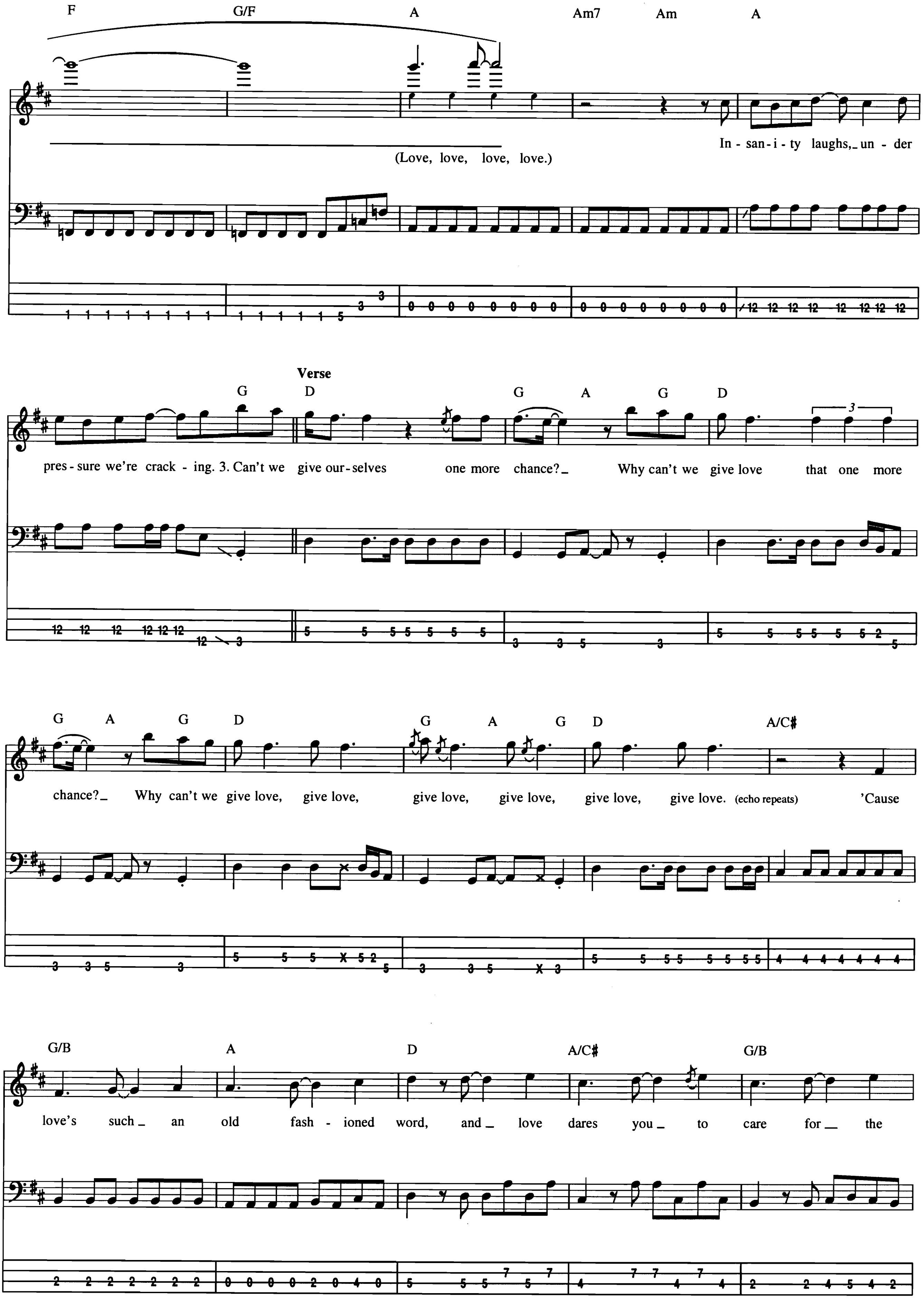
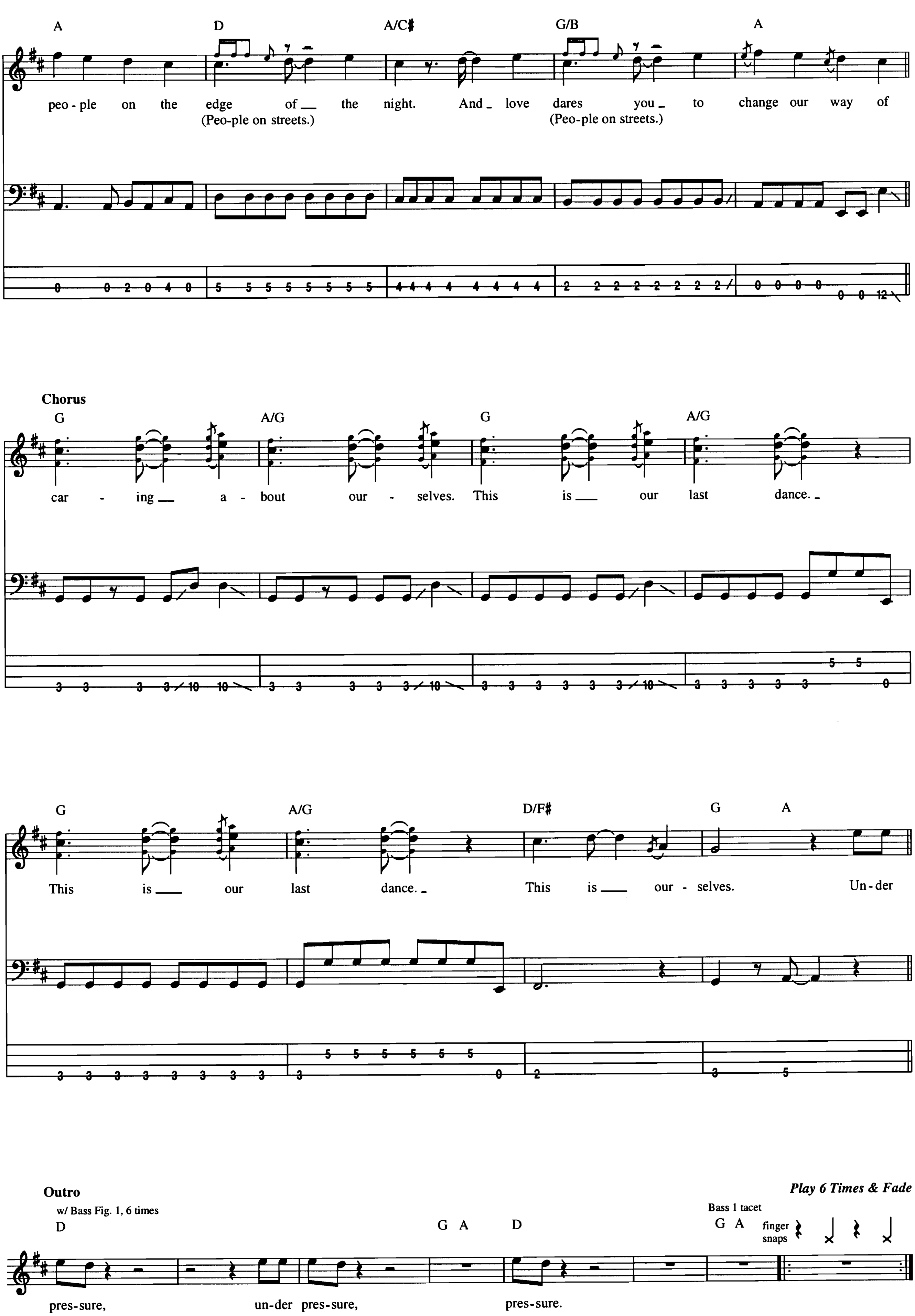

Chorus
A
G
A/G
G
It's the ter-ror of know-ing what this world is a-bout, watch-ing some good friends scream-
A/G
G
A/G
D/F♯
G
A
ing, "Let me out!" Pray to-mor - row gets me high - er. Pres-sure on peo - ple, peo-ple on streets.
w/ Bass Fig. 1, 4 times
D
Day day dep, Oo, oo, da da da bop bop. O - kay!
Verse
w/ Bass Fig. 1, 3 times
D
A/D
G/D
w/ Bass Fill 1
A/D
2. Chip-pin' a - round, kick my brains 'round the floor. These are the days it nev-er rains but it pours.
(Oo.)
D
A/C♯
G/B
A
De doh dah, de de doh dah doh, mm dah doh, ba la lop.
(Oo.)
Bass 1


D A/C# G/B A
Peo-ple on streets. De dah de dah day. Peo-ple on streets. De dah, de dah, de dah, de dah. It's the
(Oo.)
Chorus
G A/G G A/G
ter-ror of know-ing what this world is a-bout, watch-ing some good friends scream-ing "Let me out!" Pray
G A/G D/F# G A
to-mor - row gets me high-er, high - er, high. Turned a-
(Pres-sure on peo - ple, peo-ple, on streets.)
Bridge
Bass 1 tacet
G C G C
way from it all like a blind man, sat on a fence but it don't work. Keep
G C Am F5 G7/F
com-ing up with love but it's so slashed 'n' torn. Why? Why? Why?
Bass 1


F G/F A Am7 Am A
(Love, love, love, love.)
In - san - i - ty laughs, _ un - der
Verse
G D G A G D
pres - sure we're crack - ing. 3. Can't we give our - selves one more chance? _ Why can't we give love that one more
G A G D G A G D A/C#
chance? _ Why can't we give love, give love, give love, give love, give love, give love. (echo repeats) 'Cause
G/B A D A/C# G/B
love's such _ an old fash - ioned word, and _ love dares you _ to care for _ the


A D A/C# G/B A
peo-ple on the edge of the night. And love dares you to change our way of
(Peo-ple on streets.)
(Peo-ple on streets.)
Chorus
G A/G G A/G
car-ing about our-selves. This is our last dance.
G A/G D/F# G A
This is our last dance. This is our-selves. Un-der
Outro
w/ Bass Fig. 1, 6 times
Play 6 Times & Fade
Bass 1 tacet
finger snaps
D G A D G A
pres-sure, un-der pres-sure, pres-sure.

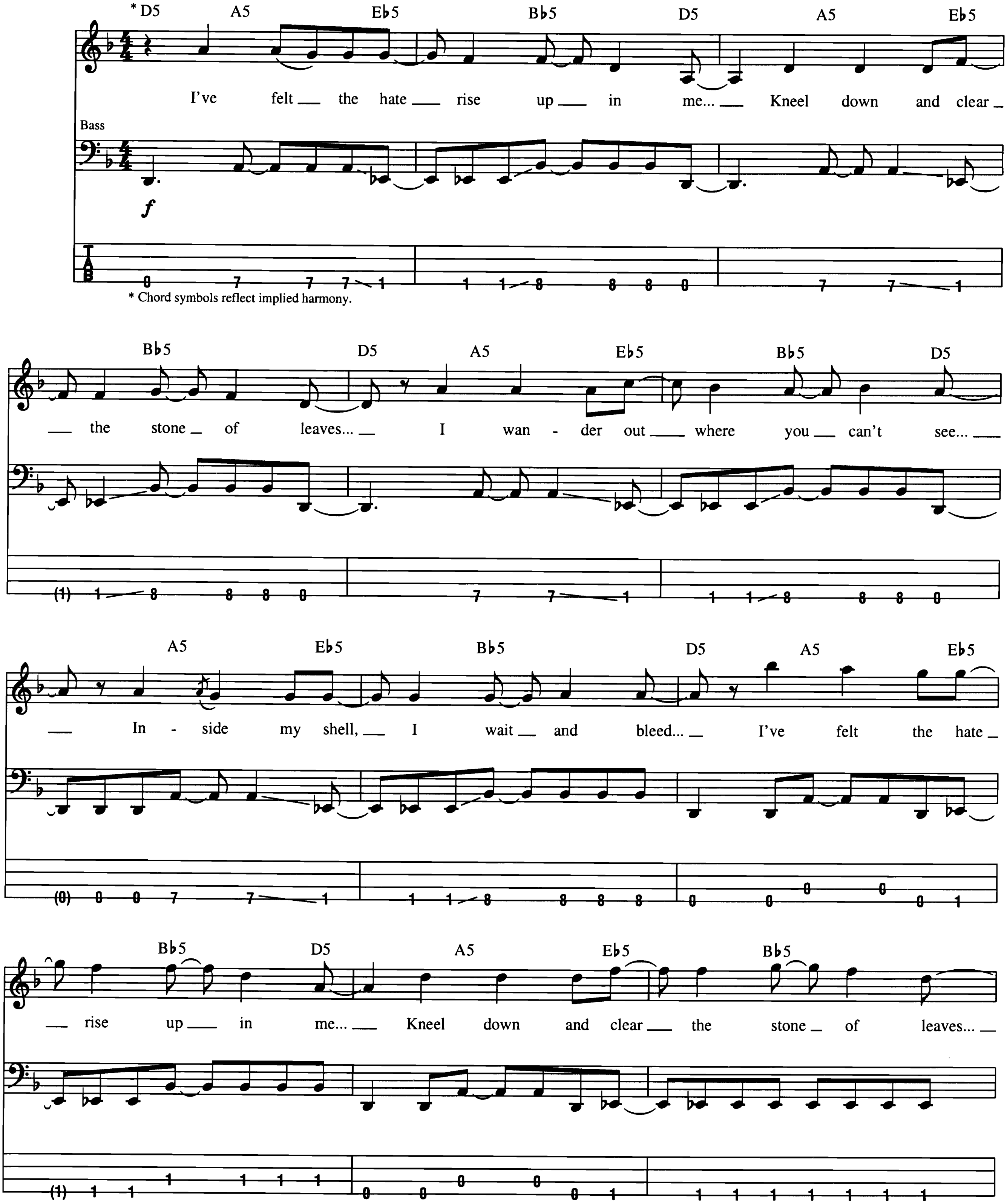
Wait and Bleed

Words and Music by Shawn M. Crahan, Paul Gray, Nathan Jordison and Corey Taylor

Drop D tuning down 1 1/2 steps:
(low to high) B–F♯–B–E

Chorus

Fast Rock ♩ = 184



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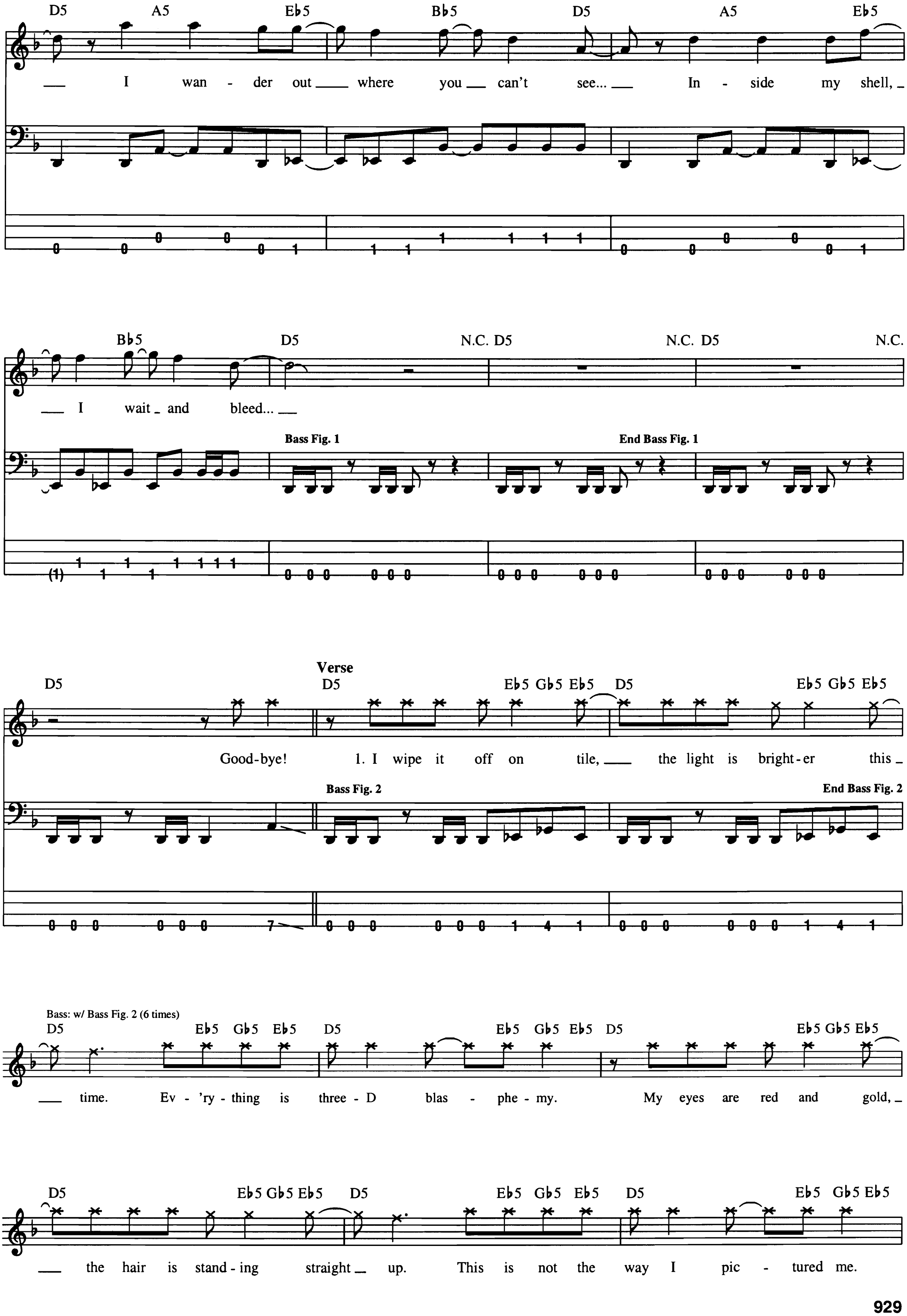
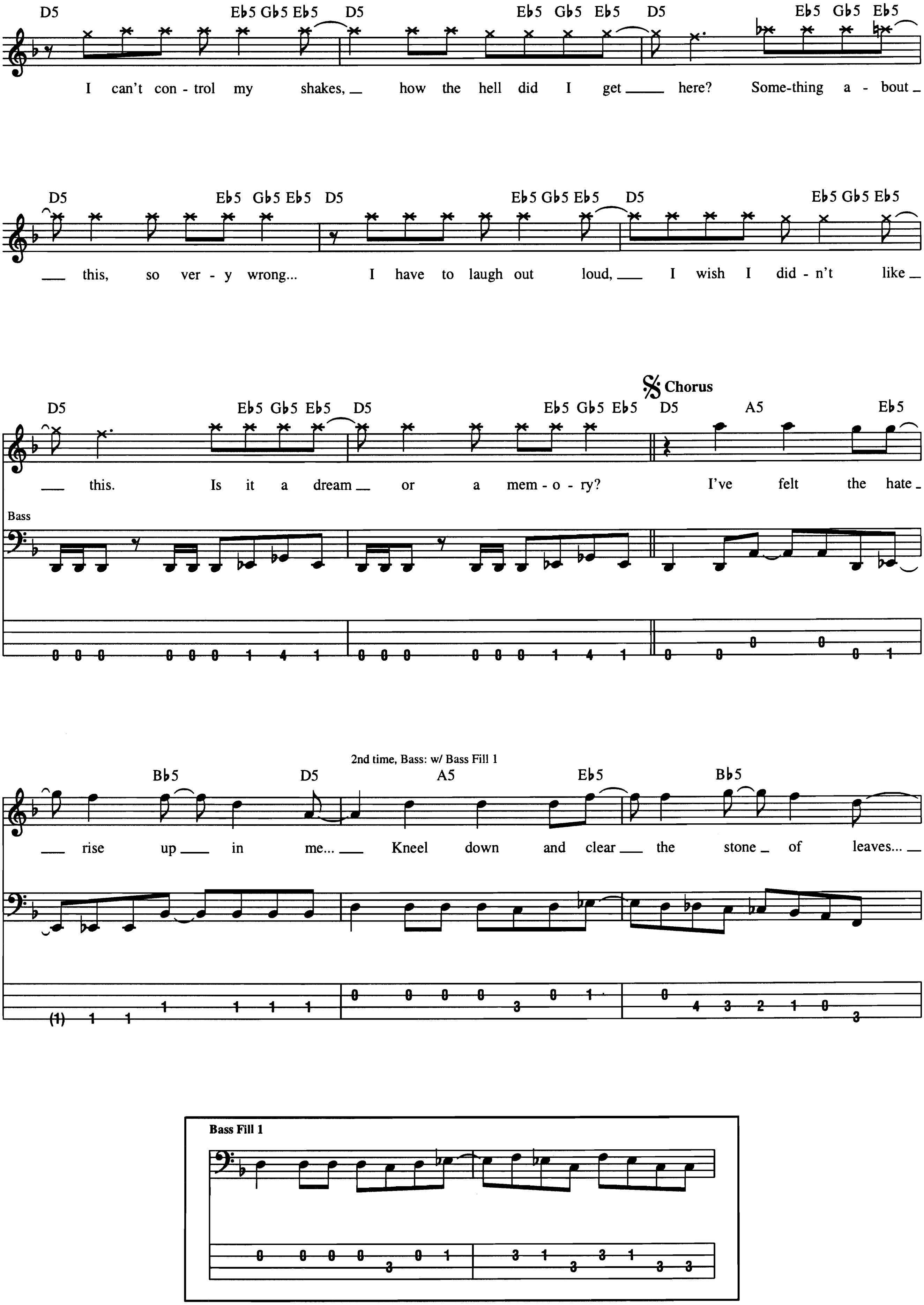
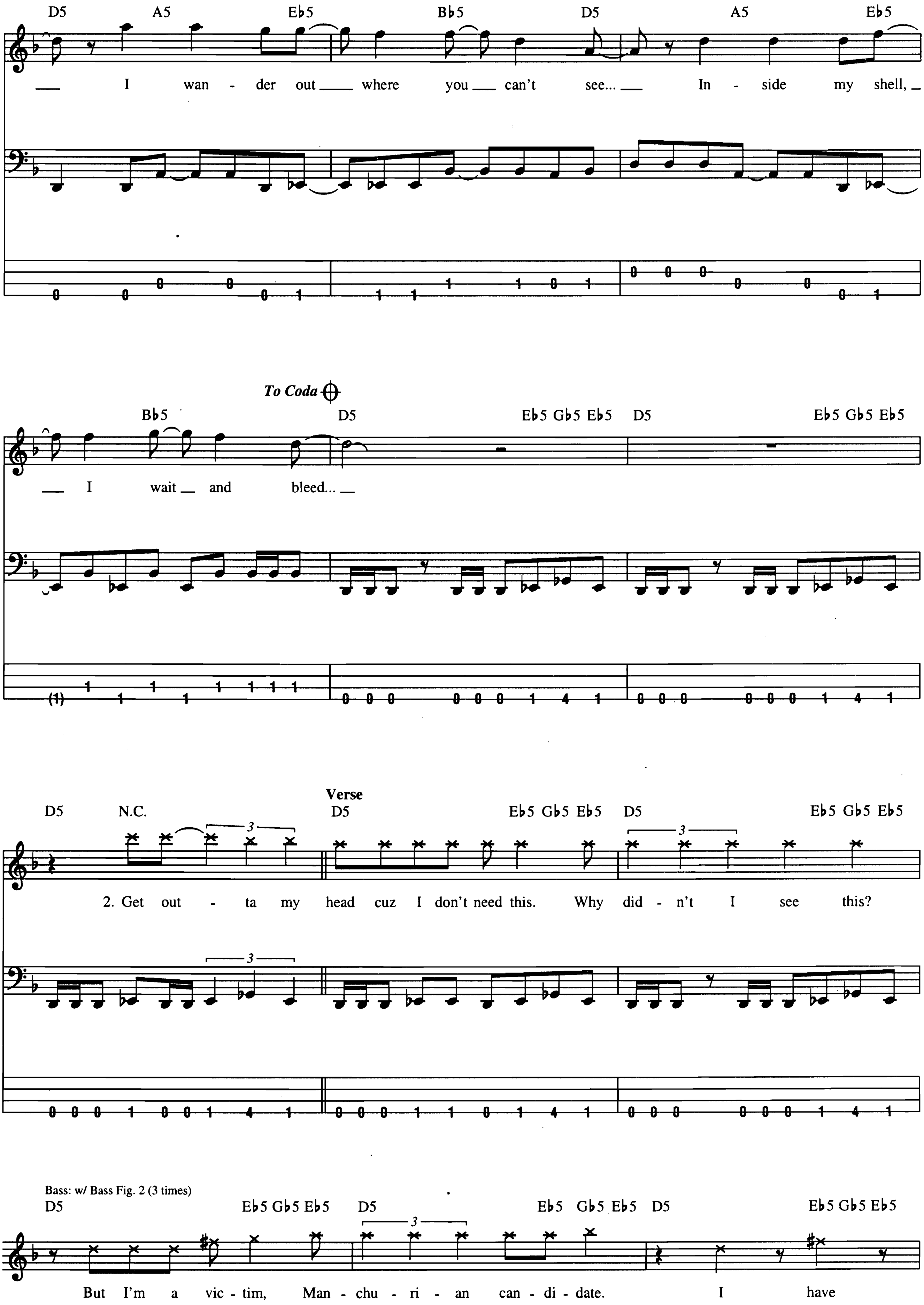
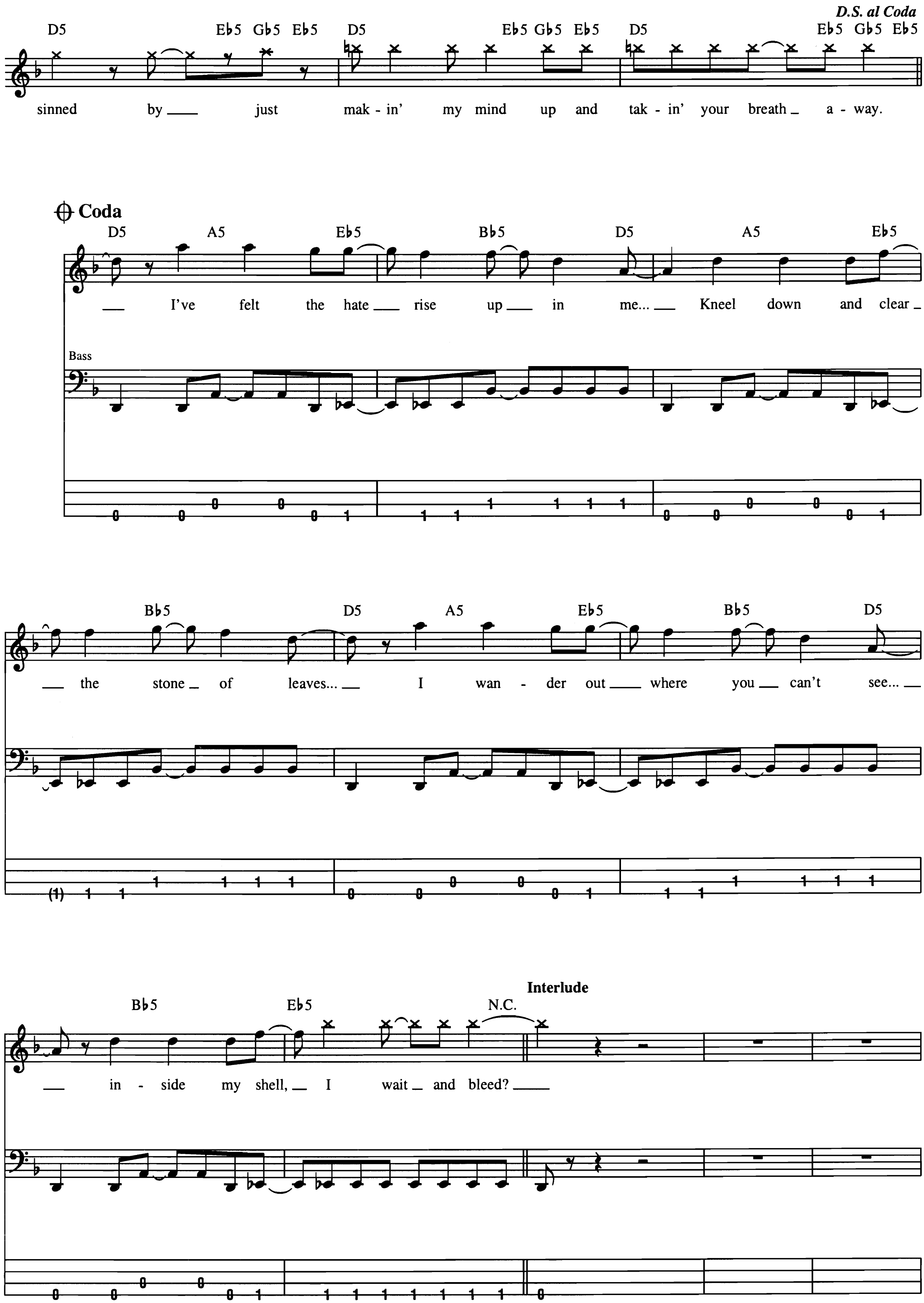
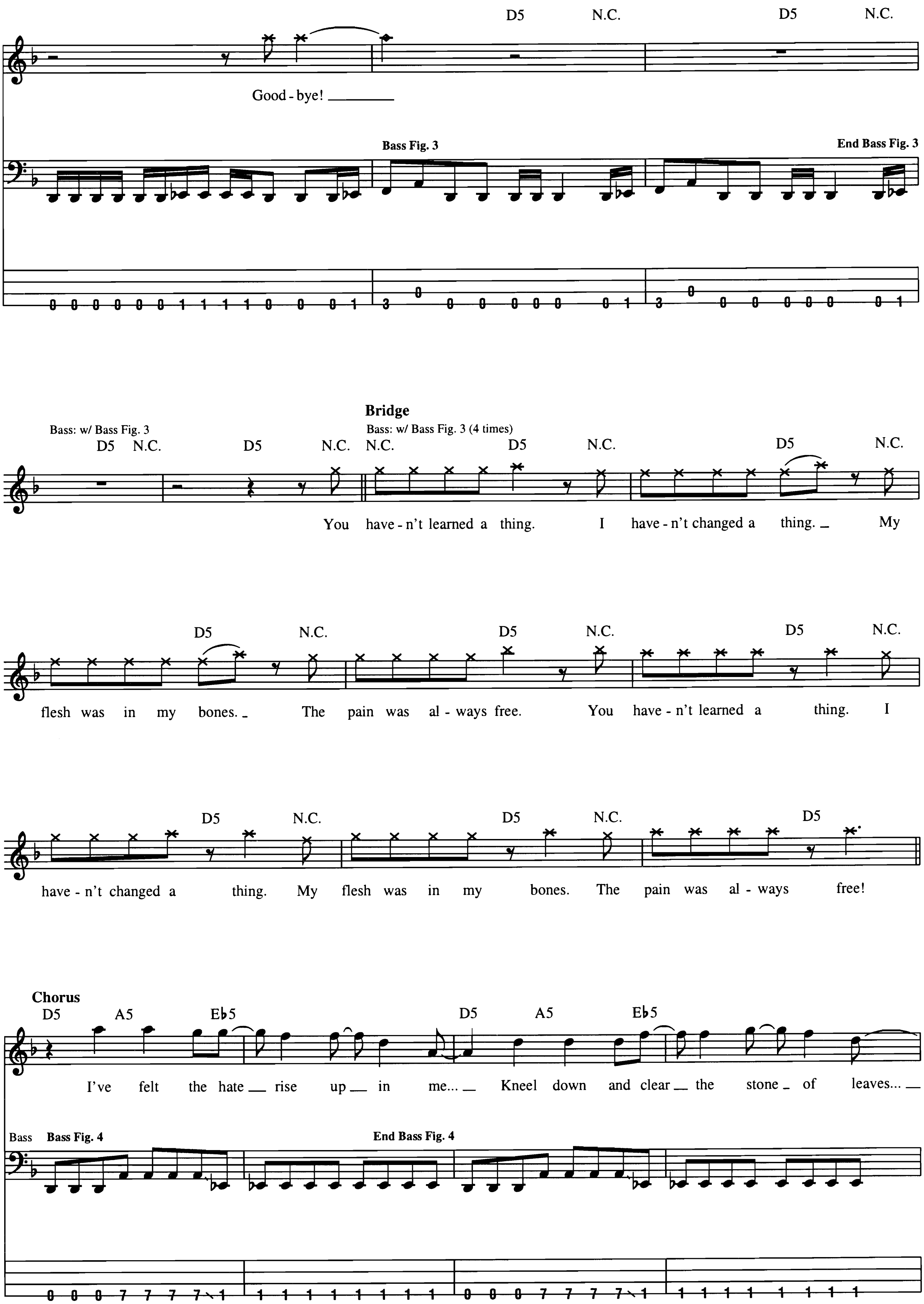

D5 A5 Eb5 Bb5 D5 A5 Eb5
I wan - der out where you can't see... In - side my shell,
Bb5 D5 N.C. D5 N.C. D5 N.C.
I wait and bleed...
Bass Fig. 1
End Bass Fig. 1
D5
Verse
D5 Eb5 Gb5 Eb5 D5 Eb5 Gb5 Eb5
Good-bye! 1. I wipe it off on tile, the light is bright-er this
Bass Fig. 2
End Bass Fig. 2
Bass: w/ Bass Fig. 2 (6 times)
D5 Eb5 Gb5 Eb5 D5 Eb5 Gb5 Eb5 D5 Eb5 Gb5 Eb5
time. Ev - 'ry - thing is three - D blas - phe - my. My eyes are red and gold,
D5 Eb5 Gb5 Eb5 D5 Eb5 Gb5 Eb5 D5 Eb5 Gb5 Eb5
the hair is stand - ing straight up. This is not the way I pic - tured me.

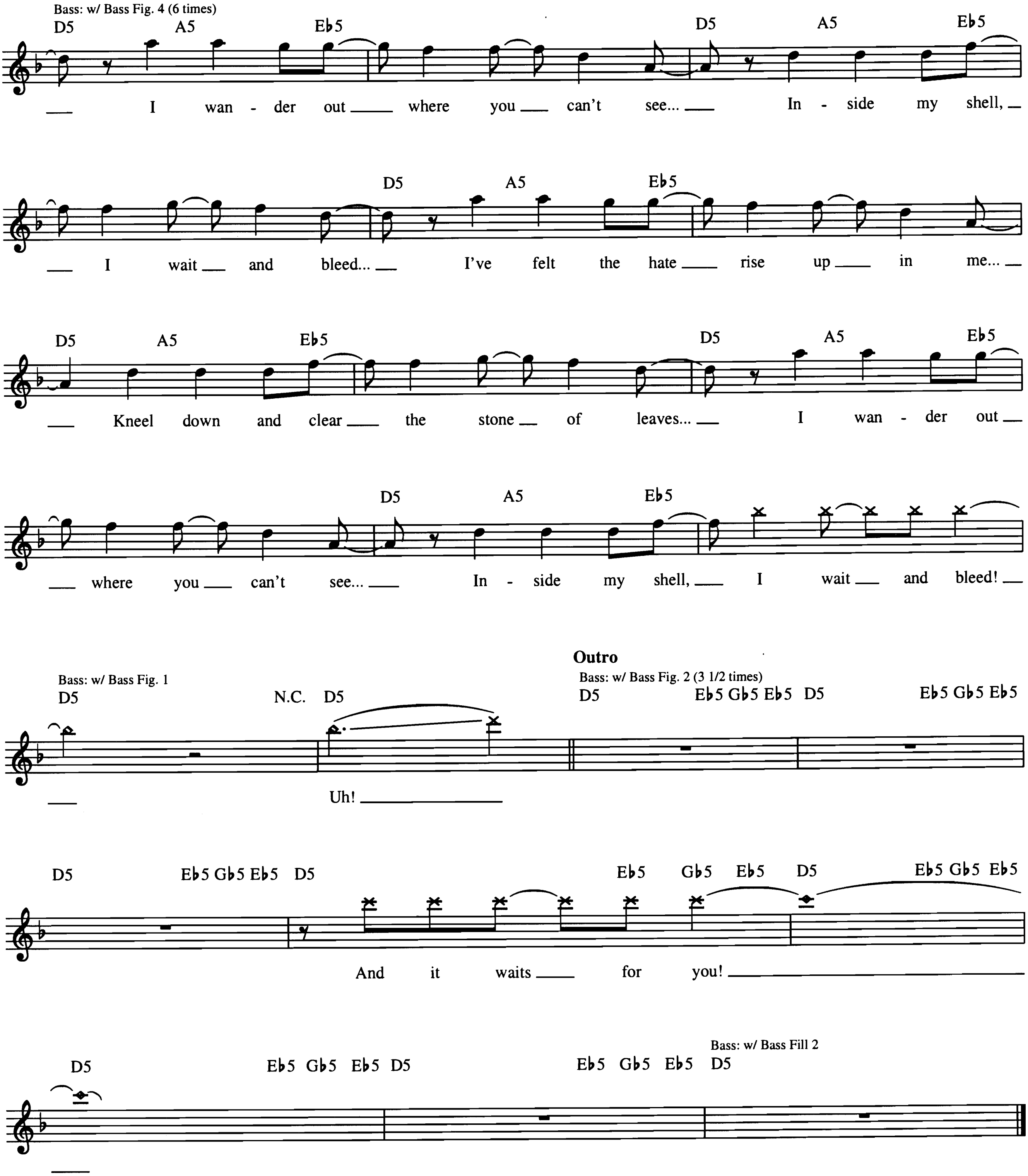

D5 Eb5 Gb5 Eb5 D5 Eb5 Gb5 Eb5 D5 Eb5 Gb5 Eb5
I can't con - trol my shakes, how the hell did I get here? Some-thing a - bout
D5 Eb5 Gb5 Eb5 D5 Eb5 Gb5 Eb5 D5 Eb5 Gb5 Eb5
this, so ver - y wrong... I have to laugh out loud, I wish I did - n't like
Chorus
D5 Eb5 Gb5 Eb5 D5 Eb5 Gb5 Eb5 D5 A5 Eb5
this. Is it a dream or a mem - o - ry? I've felt the hate
Bass
2nd time, Bass: w/ Bass Fill 1
Bb5 D5 A5 Eb5 Bb5
rise up in me... Kneel down and clear the stone of leaves...
Bass Fill 1

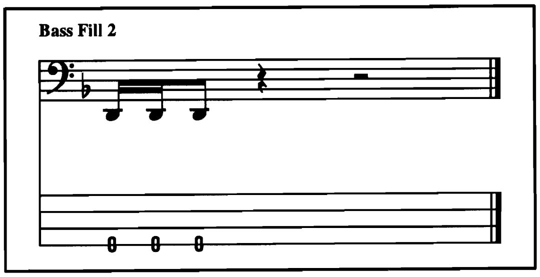


D5 A5 Eb5 Bb5 D5 A5 Eb5
I wan - der out where you can't see... In - side my shell,
Bb5
To Coda
D5 Eb5 Gb5 Eb5 D5 Eb5 Gb5 Eb5
I wait and bleed...
D5 N.C.
Verse
D5 Eb5 Gb5 Eb5 D5 Eb5 Gb5 Eb5
2. Get out - ta my head cuz I don't need this. Why did - n't I see this?
Bass: w/ Bass Fig. 2 (3 times)
D5 Eb5 Gb5 Eb5 D5 Eb5 Gb5 Eb5 D5 Eb5 Gb5 Eb5
But I'm a vic - tim, Man - chu - ri - an can - di - date. I have


D.S. al Coda
D5 Eb5 Gb5 Eb5 D5 Eb5 Gb5 Eb5 D5 Eb5 Gb5 Eb5
sinned by just mak - in' my mind up and tak - in' your breath a - way.
Coda
D5 A5 Eb5 Bb5 D5 A5 Eb5
I've felt the hate rise up in me... Kneel down and clear
Bass
Bb5 D5 A5 Eb5 Bb5 D5
the stone of leaves... I wan - der out where you can't see...
Interlude
Bb5 Eb5 N.C.
in - side my shell, I wait and bleed?

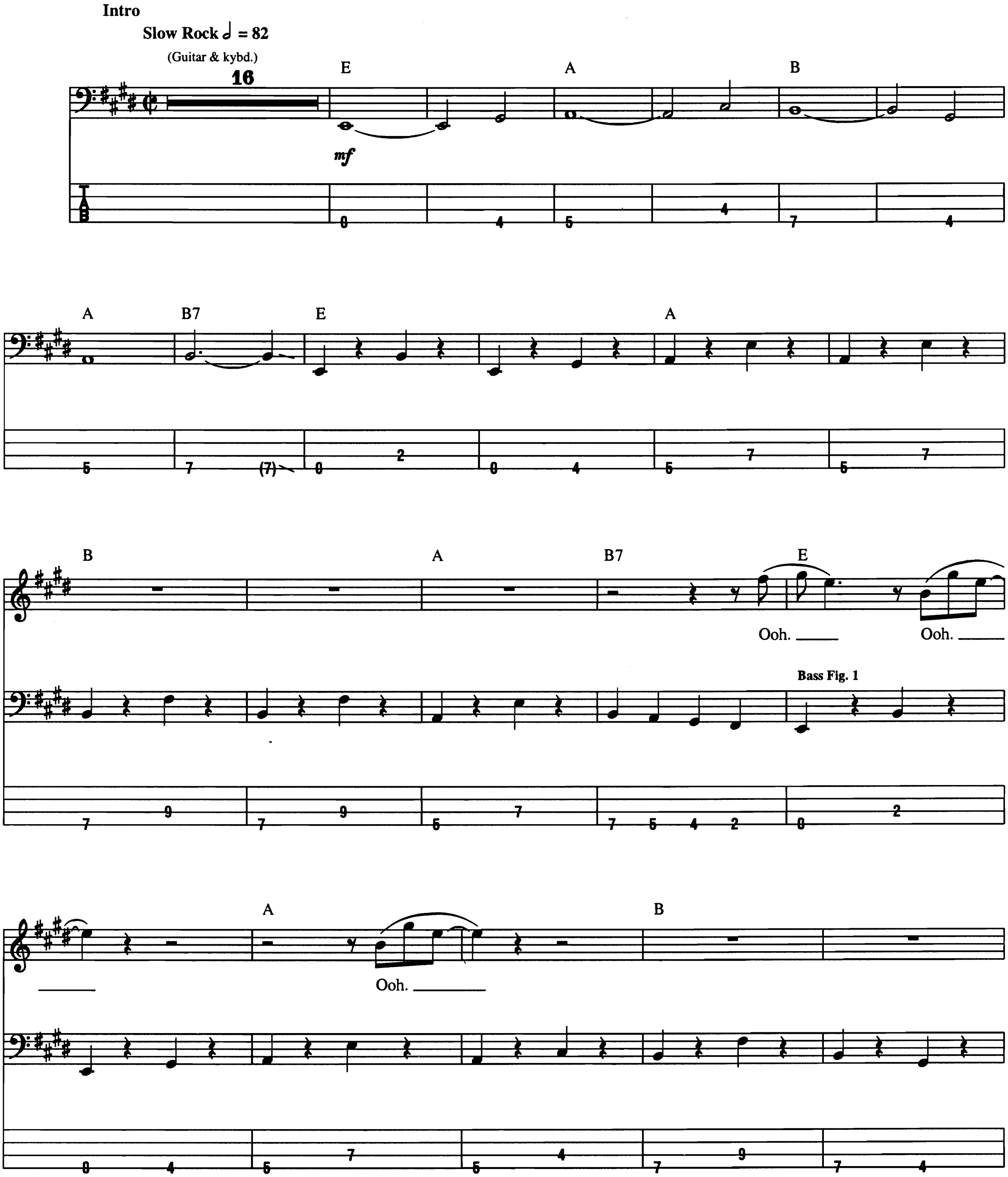

D5 N.C. D5 N.C.
Good-bye!
Bass Fig. 3
End Bass Fig. 3
0 0 0 0 0 0 1 1 1 1 0 0 0 1 3 0 0 0 0 0 0 0 1 3 0 0 0 0 0 0 0 1
Bridge
Bass: w/ Bass Fig. 3
Bass: w/ Bass Fig. 3 (4 times)
D5 N.C. D5 N.C. N.C. D5 N.C. D5 N.C.
You have-n't learned a thing. I have-n't changed a thing. My
D5 N.C. D5 N.C. D5 N.C.
flesh was in my bones. The pain was al-ways free. You have-n't learned a thing. I
D5 N.C. D5 N.C. D5
have-n't changed a thing. My flesh was in my bones. The pain was al-ways free!
Chorus
D5 A5 Eb5 D5 A5 Eb5
I've felt the hate rise up in me... Kneel down and clear the stone of leaves...
Bass
Bass Fig. 4
End Bass Fig. 4
0 0 0 7 7 7 7 1 1 1 1 1 1 1 1 1 0 0 0 7 7 7 7 1 1 1 1 1 1 1 1 1


Bass: w/ Bass Fig. 4 (6 times)
D5 A5 Eb5 D5 A5 Eb5
I wan - der out where you can't see... In - side my shell,
D5 A5 Eb5
I wait and bleed... I've felt the hate rise up in me...
D5 A5 Eb5 D5 A5 Eb5
Kneel down and clear the stone of leaves... I wan - der out
D5 A5 Eb5
where you can't see... In - side my shell, I wait and bleed!
Outro
Bass: w/ Bass Fig. 1
Bass: w/ Bass Fig. 2 (3 1/2 times)
D5 N.C. D5 D5 Eb5 Gb5 Eb5 D5 Eb5 Gb5 Eb5
Uh!
D5 Eb5 Gb5 Eb5 D5 Eb5 Gb5 Eb5 D5 Eb5 Gb5 Eb5
And it waits for you!
Bass: w/ Bass Fill 2
D5 Eb5 Gb5 Eb5 D5 Eb5 Gb5 Eb5 D5


Bass Fill 2
0 0 0

Walk of Life

Words and Music by Mark Knopfler



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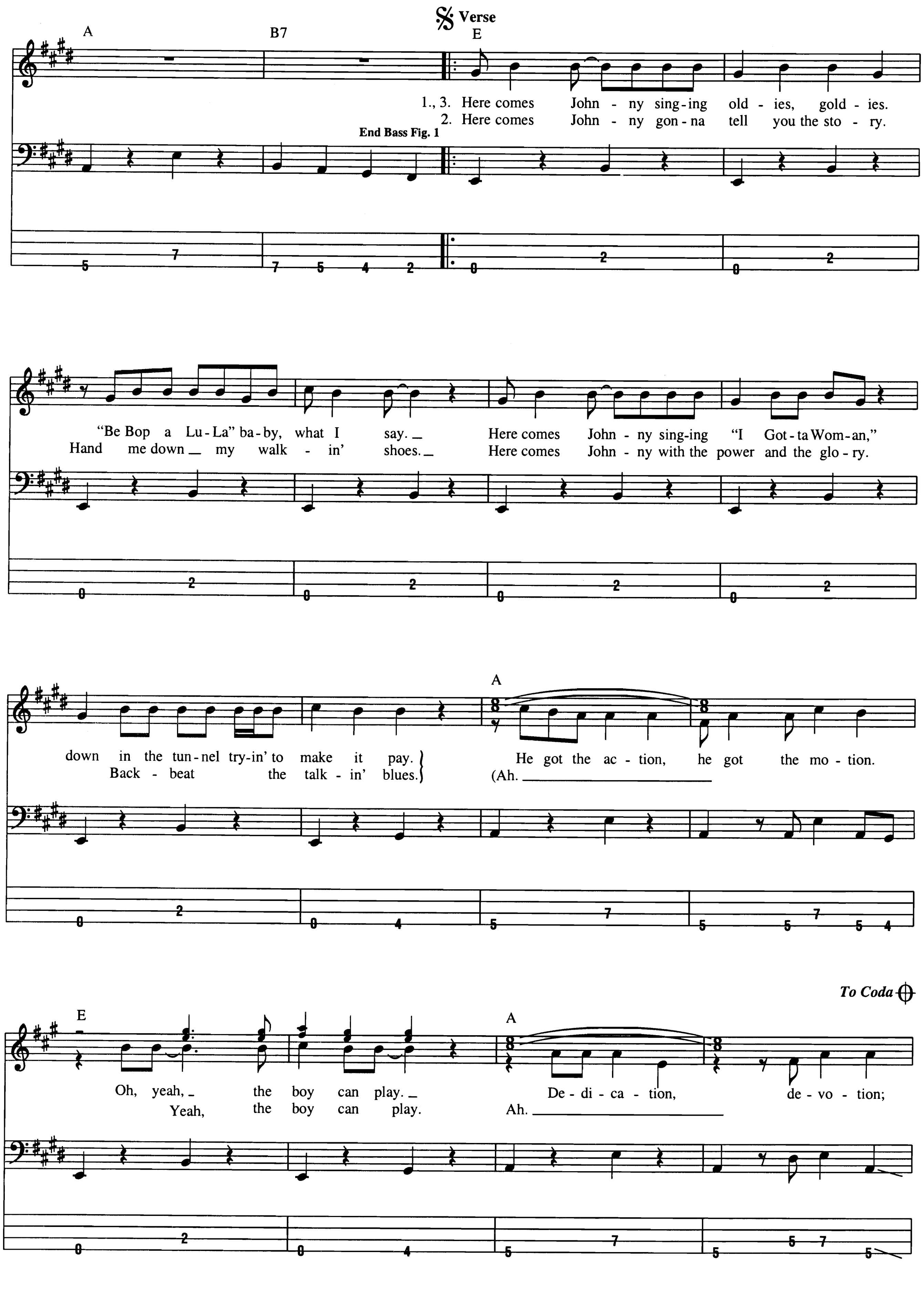
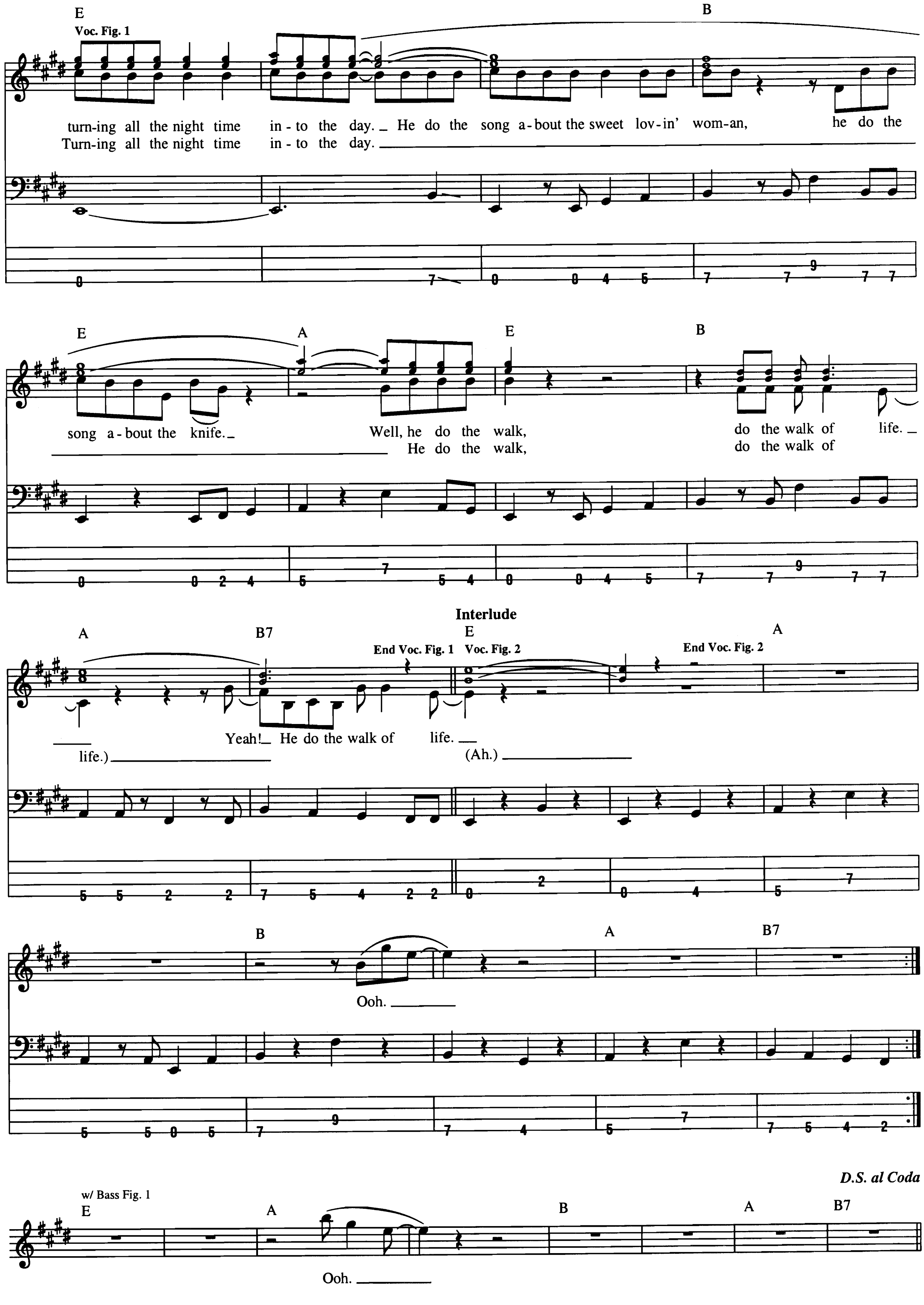
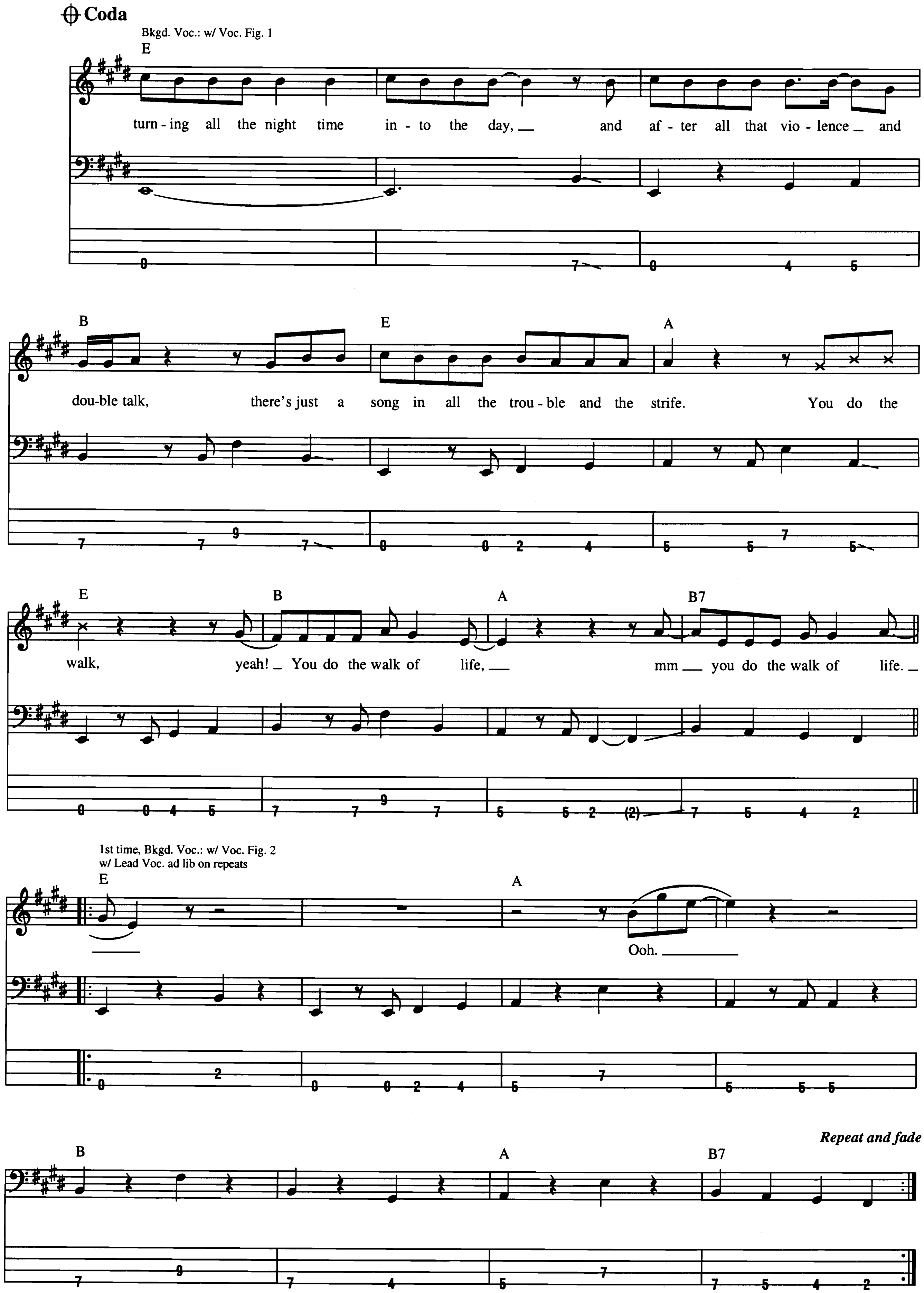
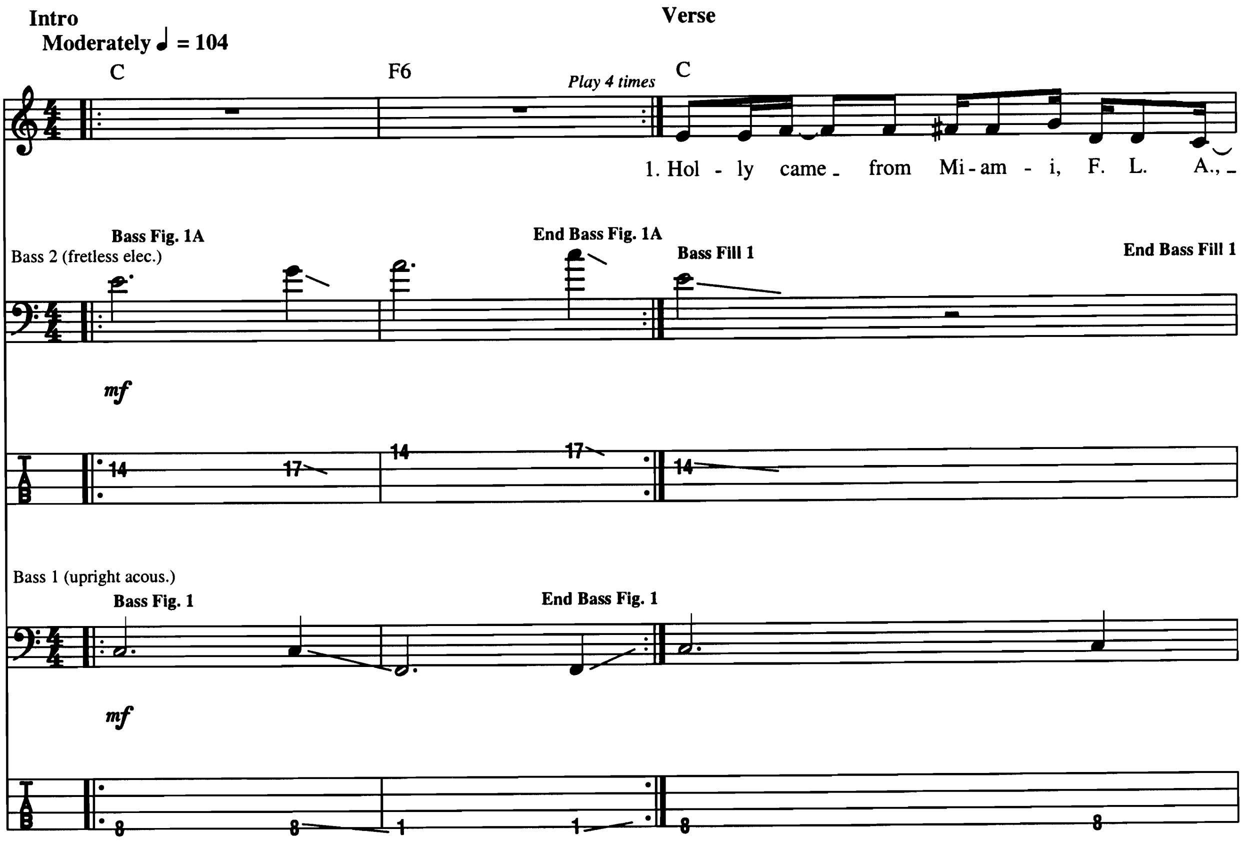

Verse
A
B7
E
1., 3. Here comes John - ny sing-ing old - ies, gold - ies.
2. Here comes John - ny gon - na tell you the sto - ry.
End Bass Fig. 1
"Be Bop a Lu - La" ba - by, what I say.
Here comes John - ny sing-ing "I Got - ta Wom - an,"
Hand me down my walk - in' shoes.
Here comes John - ny with the power and the glo - ry.
down in the tun - nel try-in' to make it pay.
Back - beat the talk - in' blues.
A
He got the ac - tion, he got the mo - tion.
(Ah.
To Coda
E
Oh, yeah, the boy can play.
Yeah, the boy can play.
A
De - di - ca - tion, de - vo - tion;
Ah.

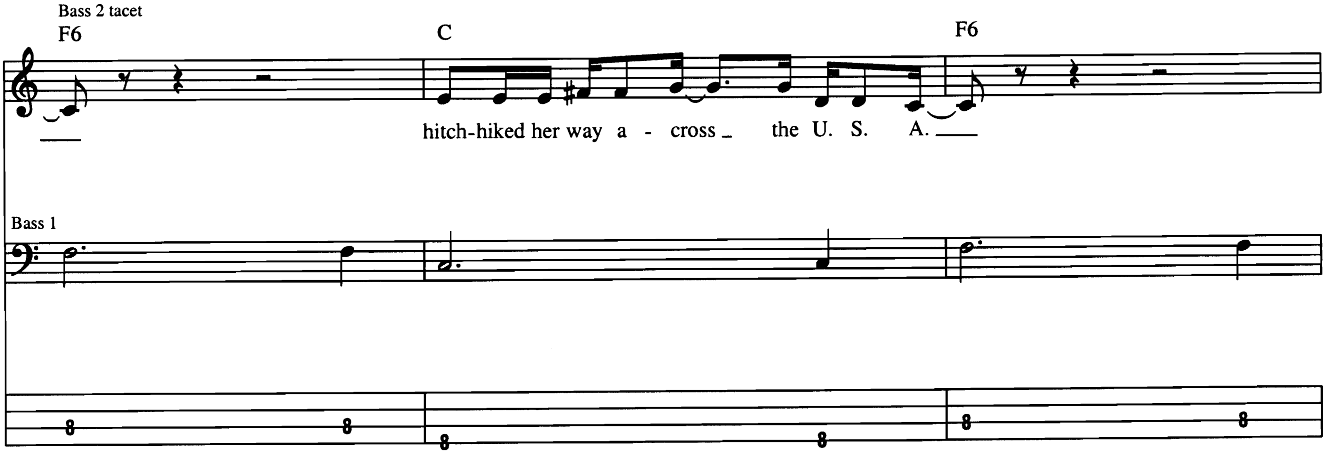

E
Voc. Fig. 1
B
turn-ing all the night time in-to the day. He do the song a-bout the sweet lov-in' wom-an, he do the
Turn-ing all the night time in-to the day.
E
A
E
B
song a-bout the knife. Well, he do the walk, do the walk of life.
He do the walk, do the walk of
Interlude
A
B7
End Voc. Fig. 1
E
Voc. Fig. 2
End Voc. Fig. 2
A
Yeah! He do the walk of life.
life.) (Ah.)
B
A
B7
Ooh.
D.S. al Coda
w/ Bass Fig. 1
E
A
B
A
B7
Ooh.


Coda
Bkgd. Voc.: w/ Voc. Fig. 1
E
turn - ing all the night time in - to the day, __ and af - ter all that vio - lence __ and
B
E
A
dou-ble talk, there's just a song in all the trou - ble and the strife. You do the
E
B
A
B7
walk, yeah! __ You do the walk of life, __ mm __ you do the walk of life. __
1st time, Bkgd. Voc.: w/ Voc. Fig. 2
w/ Lead Voc. ad lib on repeats
E
A
Ooh. __
Repeat and fade
B
A
B7

Walk on the Wild Side

Words and Music by Lou Reed





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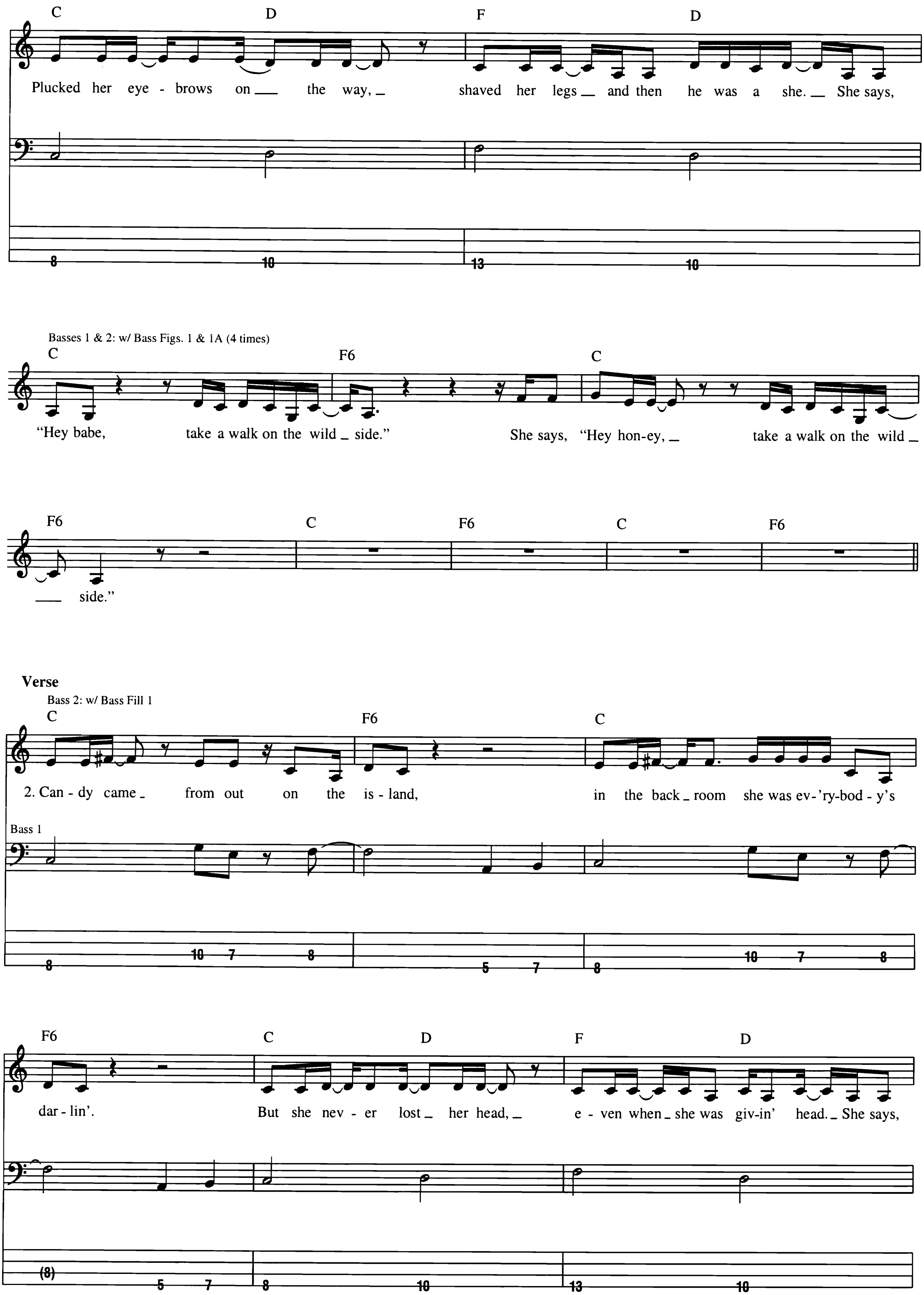
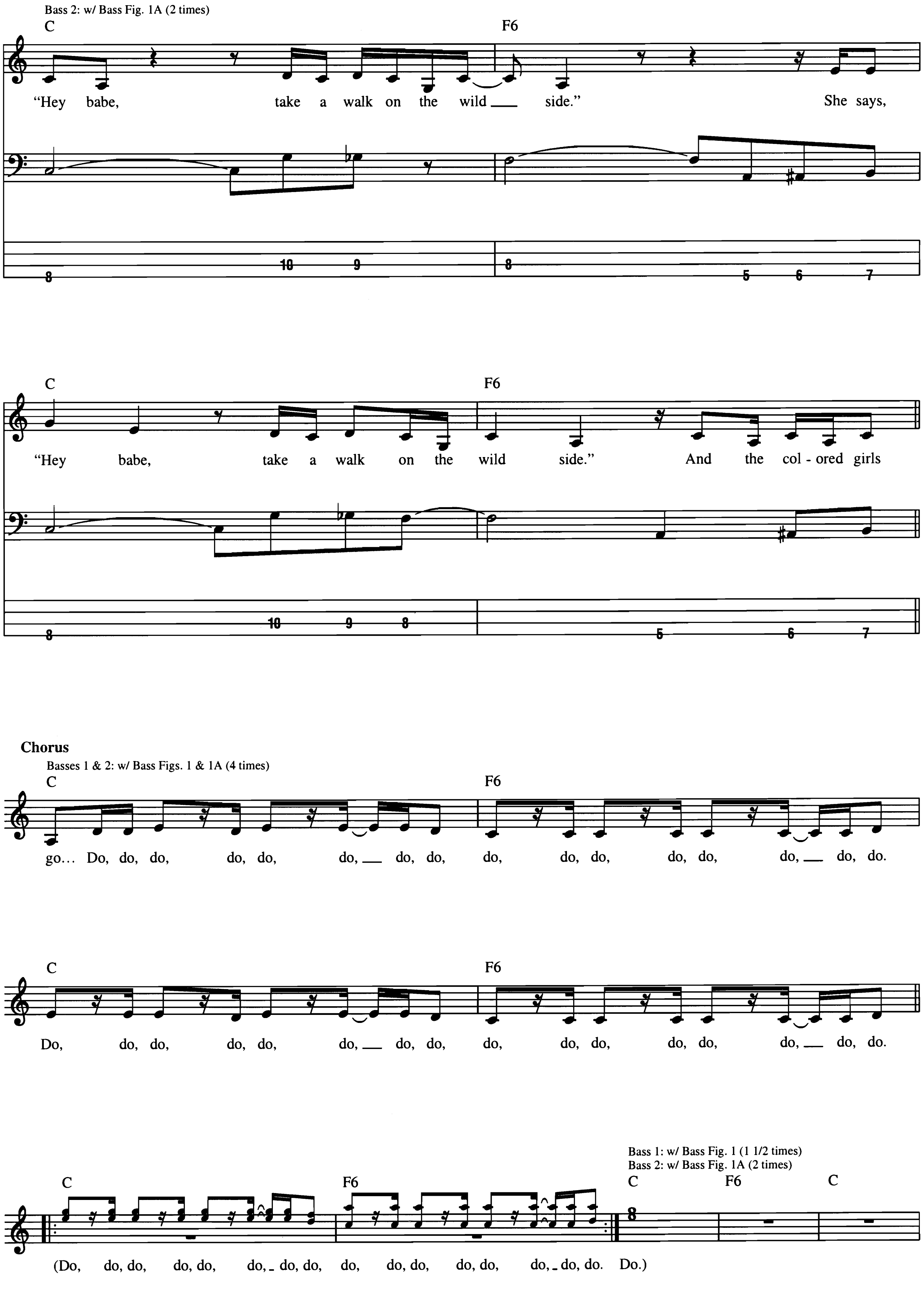
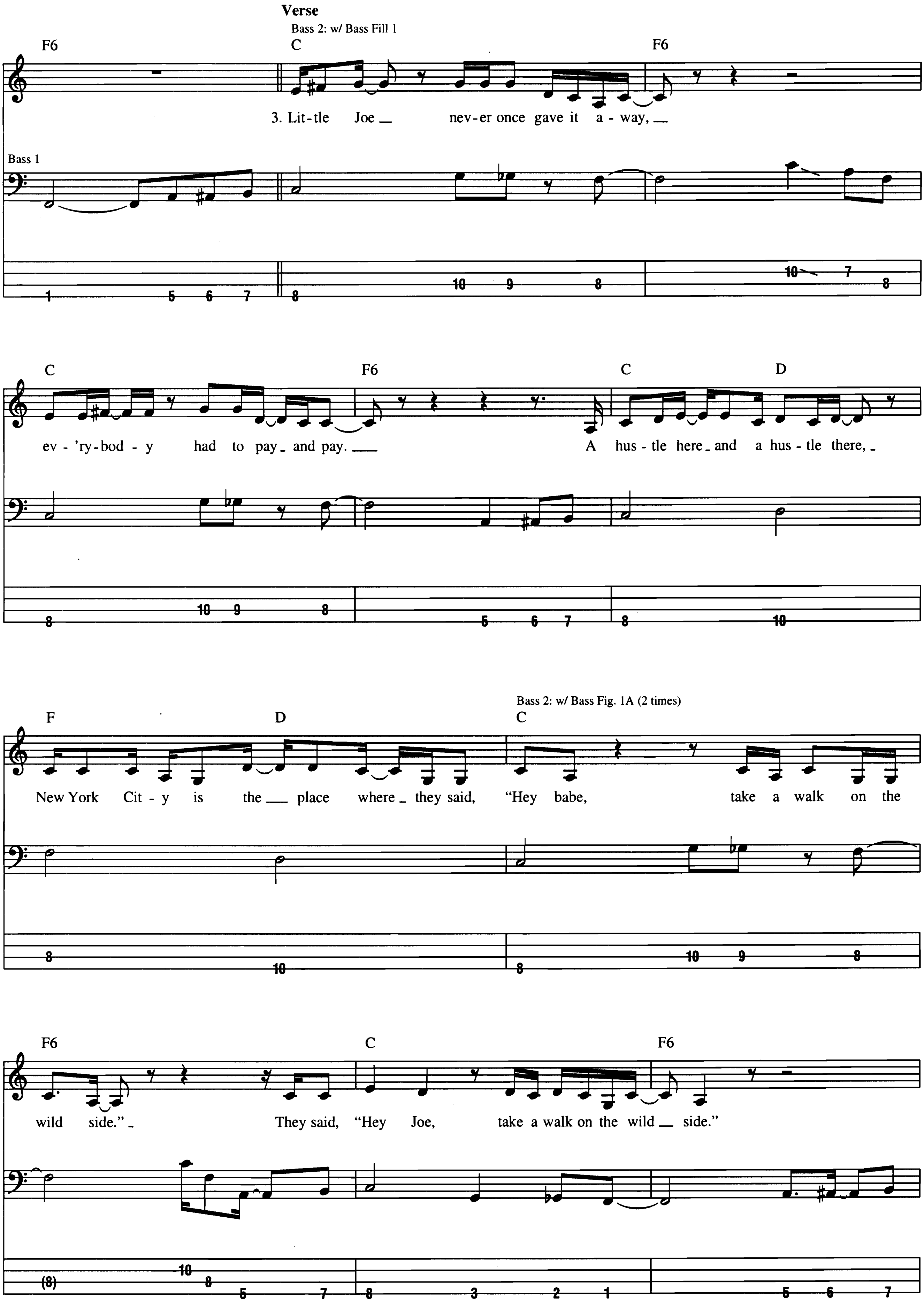
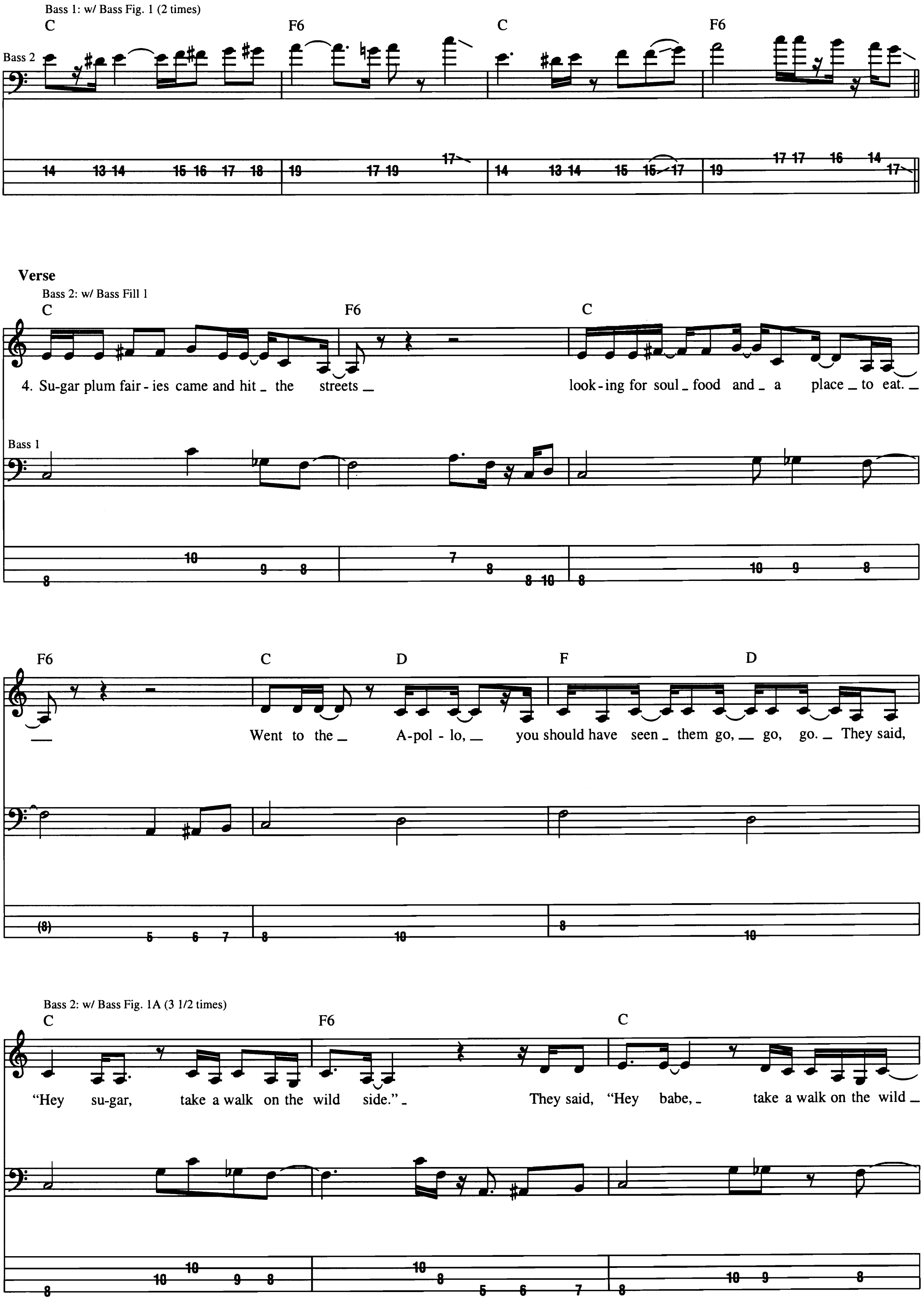
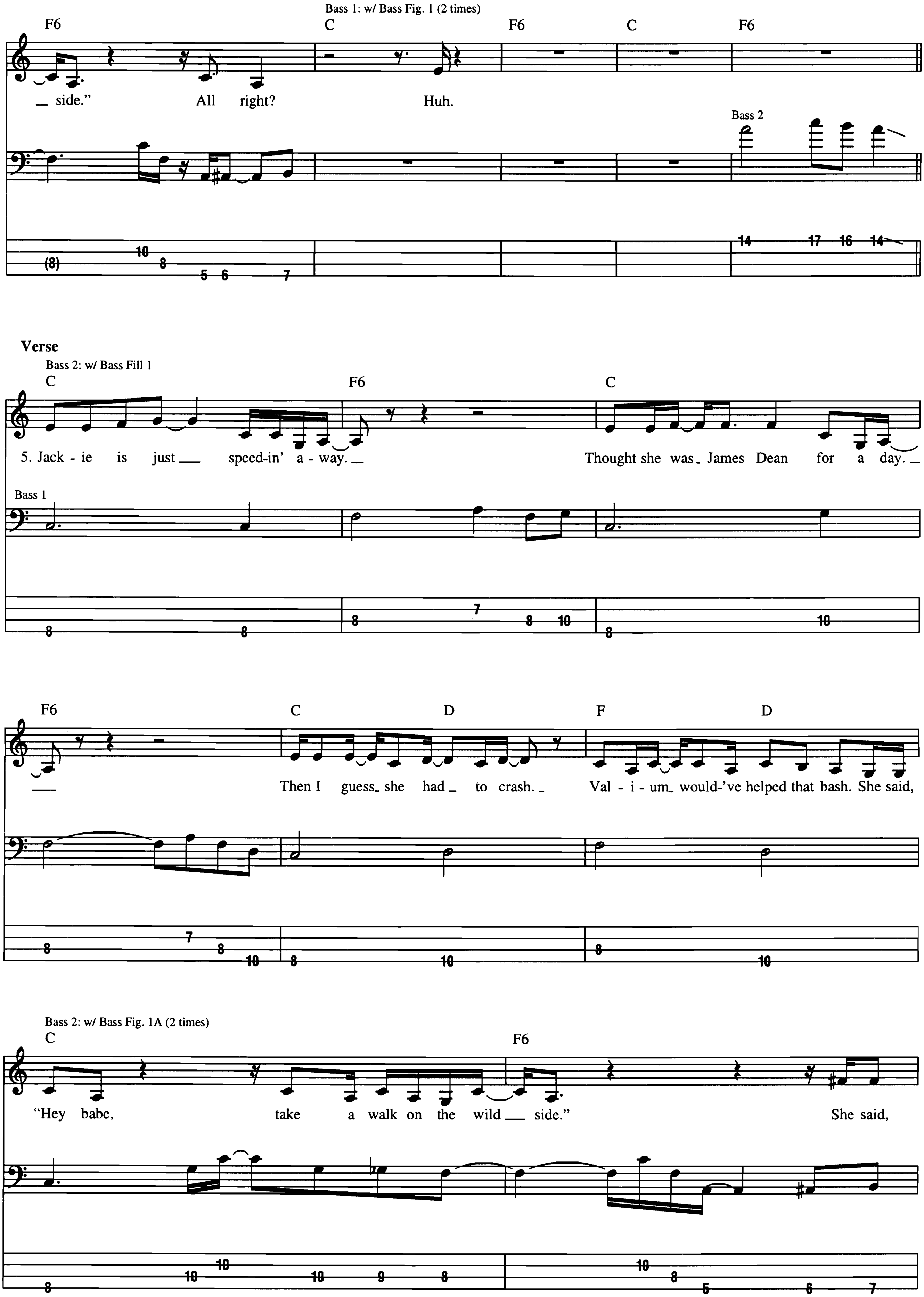
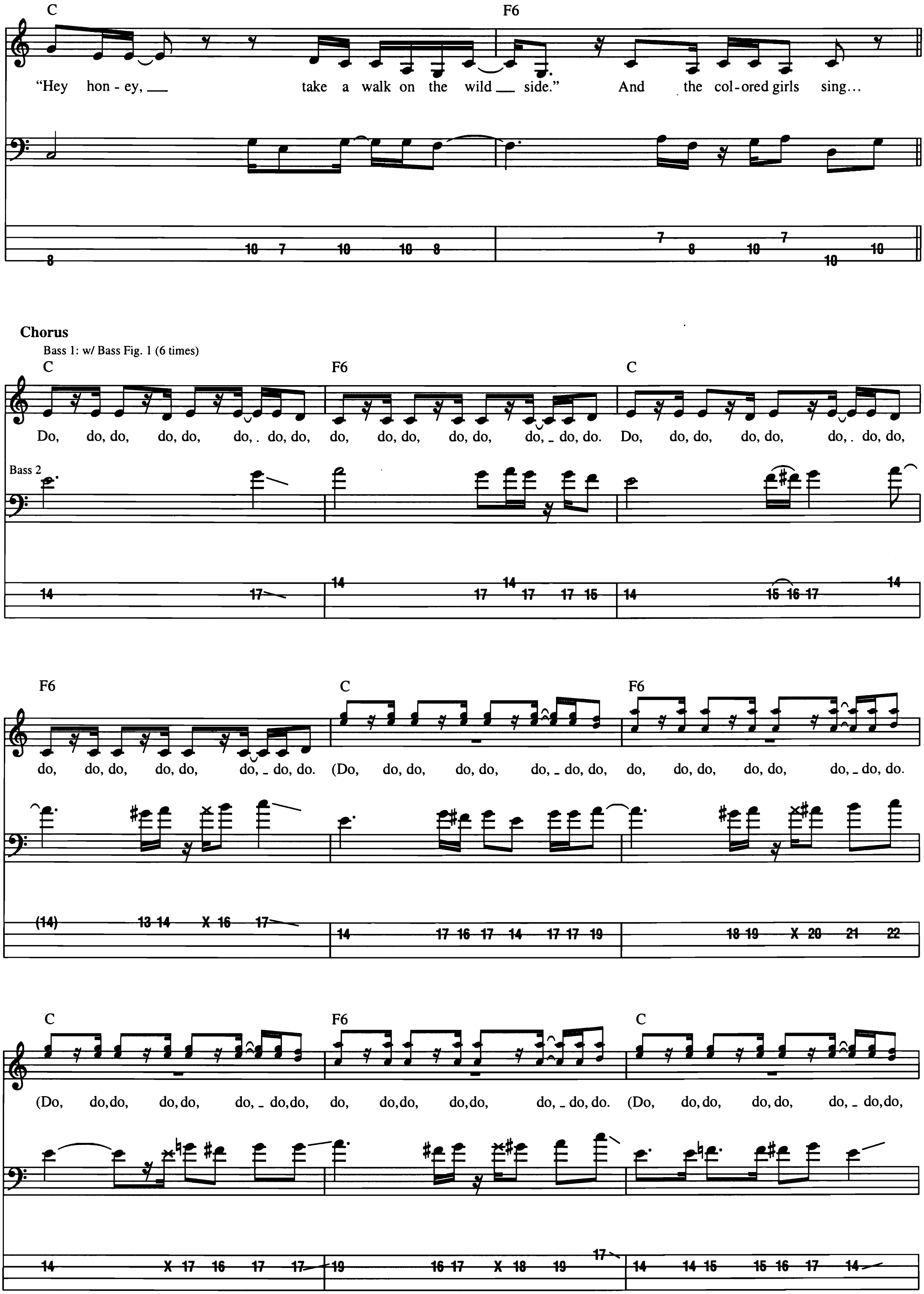

C D F D
Plucked her eye - brows on the way, shaved her legs and then he was a she. She says,
8 10 13 10
Basses 1 & 2: w/ Bass Figs. 1 & 1A (4 times)
C F6 C
"Hey babe, take a walk on the wild side." She says, "Hey hon-ey, take a walk on the wild
F6 C F6 C F6
side."
Verse
Bass 2: w/ Bass Fill 1
C F6 C
2. Can - dy came from out on the is - land, in the back room she was ev-'ry-bod - y's
Bass 1
8 10 7 8 5 7 8 10 7 8
F6 C D F D
dar - lin'. But she nev - er lost her head, e - ven when she was giv-in' head. She says,
(8) 5 7 8 10 13 10

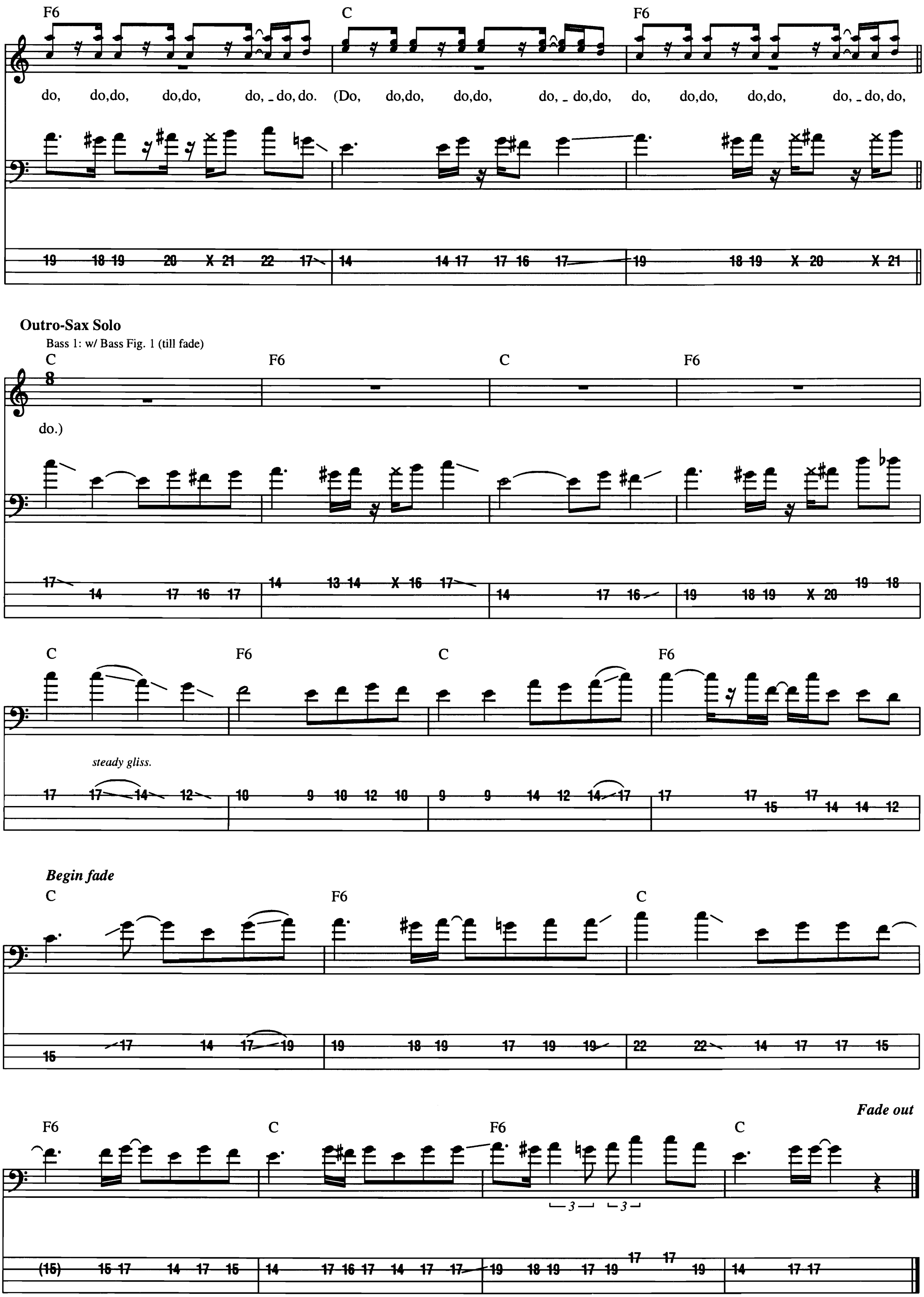

Bass 2: w/ Bass Fig. 1A (2 times)
C
F6
"Hey babe, take a walk on the wild side." She says,
10 9 8 5 6 7
C
F6
"Hey babe, take a walk on the wild side." And the col - ored girls
8 10 9 8 5 6 7
Chorus
Basses 1 & 2: w/ Bass Figs. 1 & 1A (4 times)
C
F6
go... Do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do.
C
F6
Do, do, do, do, do, do, do, do, do, do, do, do, do, do, do.
Bass 1: w/ Bass Fig. 1 (1 1/2 times)
Bass 2: w/ Bass Fig. 1A (2 times)
C
F6
C
F6
C
8
(Do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do. Do.)


Verse
Bass 2: w/ Bass Fill 1
F6
C
F6
3. Lit-tle Joe never once gave it a-way,
Bass 1
C
F6
C
D
ev-'ry-bod-y had to pay and pay.
A hus-tle here and a hus-tle there,
F
D
Bass 2: w/ Bass Fig. 1A (2 times)
C
New York Cit-y is the place where they said, "Hey babe, take a walk on the
F6
C
F6
wild side."
They said, "Hey Joe, take a walk on the wild side."


Bass 1: w/ Bass Fig. 1 (2 times)
Bass 2
C F6 C F6
14 13 14 15 16 17 18 19 17 19 17 14 13 14 15 15 17 19 17 17 16 14 17
Verse
Bass 2: w/ Bass Fill 1
C F6 C
4. Su-gar plum fair-ies came and hit the streets
look-ing for soul food and a place to eat.
Bass 1
8 10 9 8 7 8 8 10 8 10 9 8
F6 C D F D
Went to the A-pol-lo, you should have seen them go, go, go. They said,
(8) 5 6 7 8 10 8 10
Bass 2: w/ Bass Fig. 1A (3 1/2 times)
C F6 C
"Hey su-gar, take a walk on the wild side."
They said, "Hey babe, take a walk on the wild
8 10 10 9 8 10 8 5 6 7 8 10 9 8

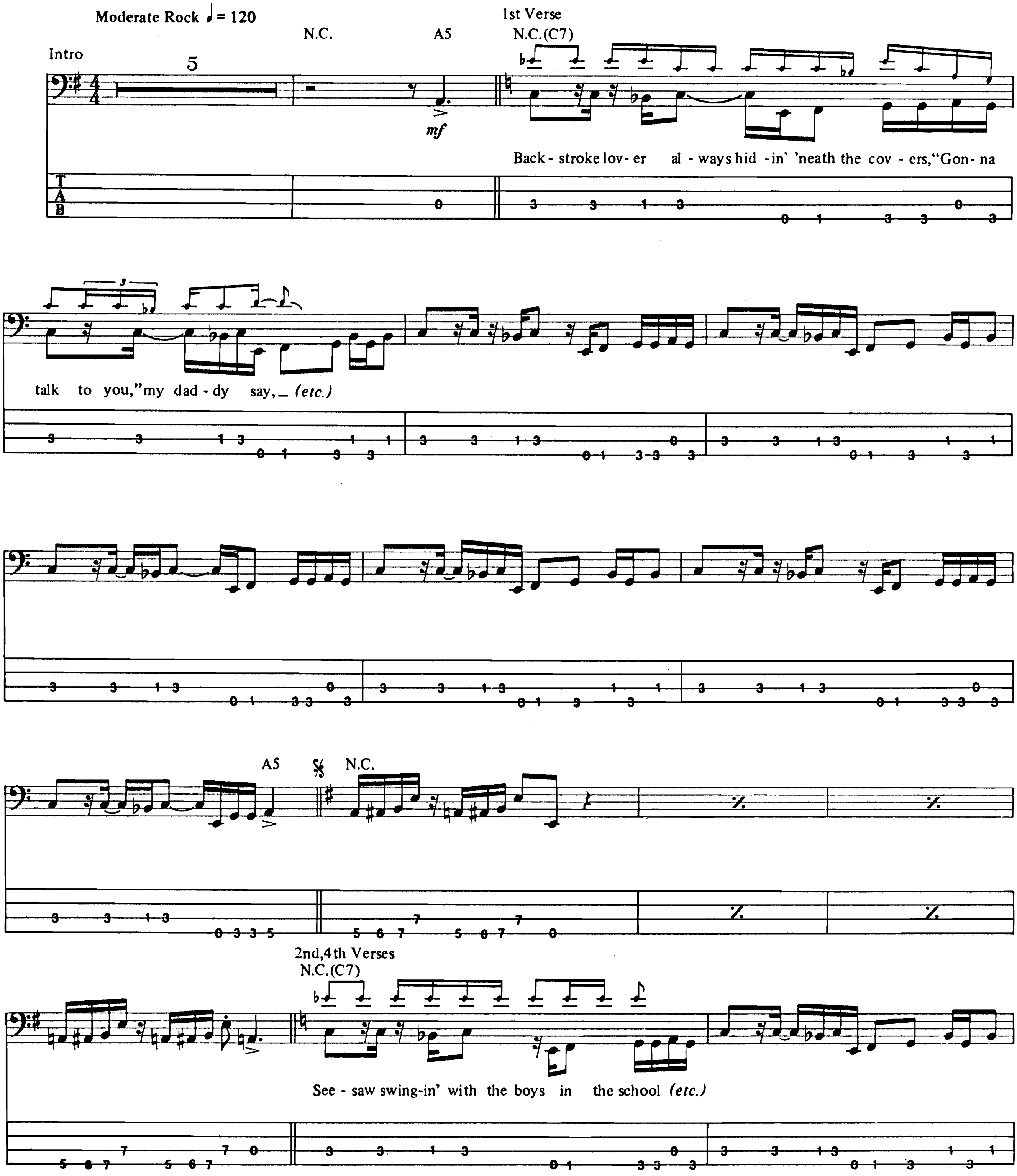

Bass 1: w/ Bass Fig. 1 (2 times)
F6 C F6 C F6
side." All right? Huh.
Bass 2
Verse
Bass 2: w/ Bass Fill 1
C F6 C
5. Jack - ie is just speed-in' a - way. Thought she was James Dean for a day.
Bass 1
F6 C D F D
Then I guess she had to crash. Val - i - um would-'ve helped that bash. She said,
Bass 2: w/ Bass Fig. 1A (2 times)
C F6
"Hey babe, take a walk on the wild side." She said,


C
F6
"Hey hon - ey, take a walk on the wild side." And the col-ored girls sing...
Chorus
Bass 1: w/ Bass Fig. 1 (6 times)
C
F6
C
Do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do. Do, do, do, do, do, do, do, do,
Bass 2
F6
C
F6
do, do, do, do, do, do, do, do. (Do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do.
C
F6
C
(Do, do,do, do,do, do, do,do, do, do,do, do,do, do, do, do. (Do, do,do, do, do, do, do,do,


F6 C F6
do, do,do, do,do, do, - do, do. (Do, do,do, do,do, do, - do,do, do, do,do, do,do, do, - do, do,
Outro-Sax Solo
Bass 1: w/ Bass Fig. 1 (till fade)
C F6 C F6
do.)
C F6 C F6
steady gliss.
Begin fade
C F6 C
Fade out
F6 C F6 C

Walk This Way

Words and Music by Steven Tyler and Joe Perry



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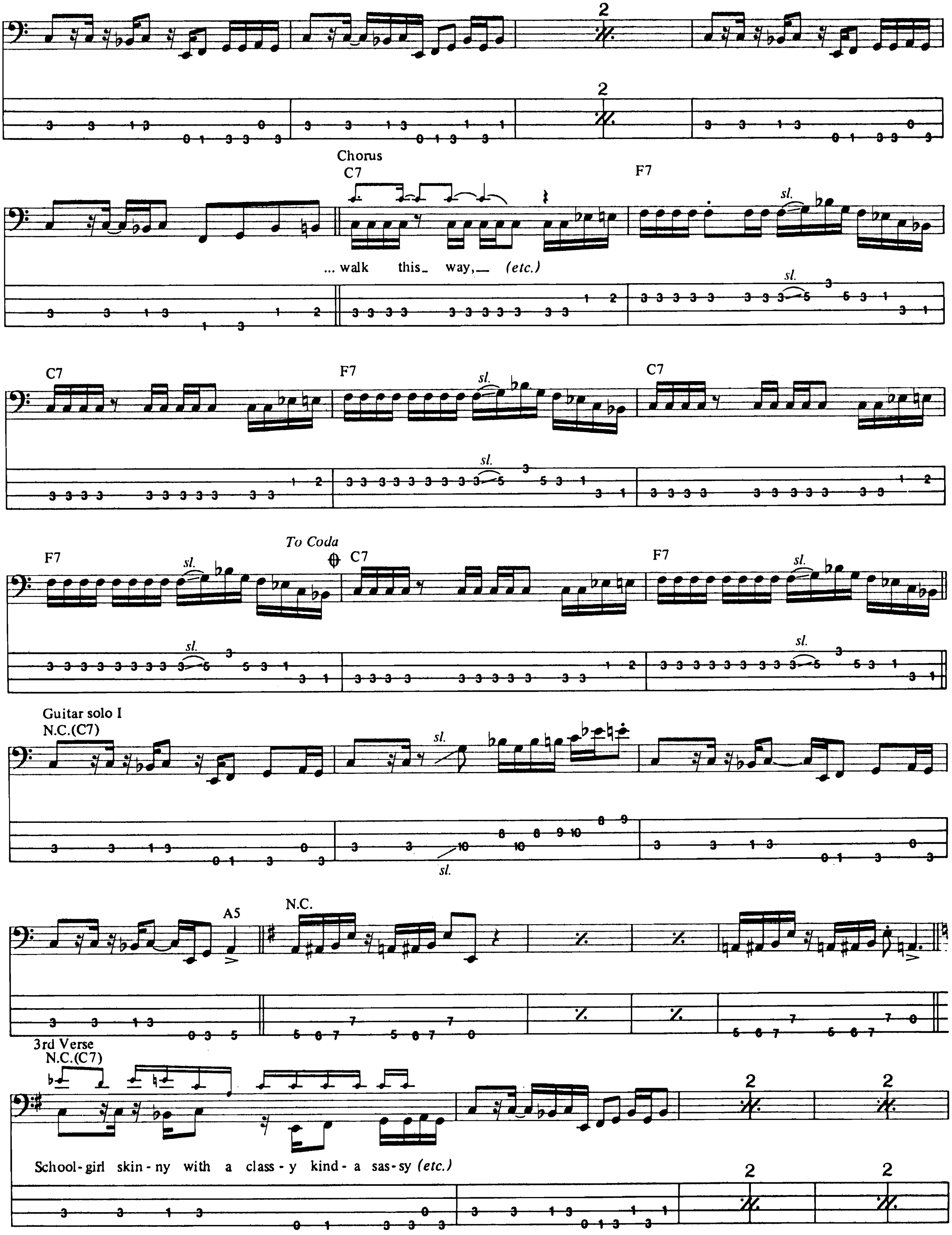
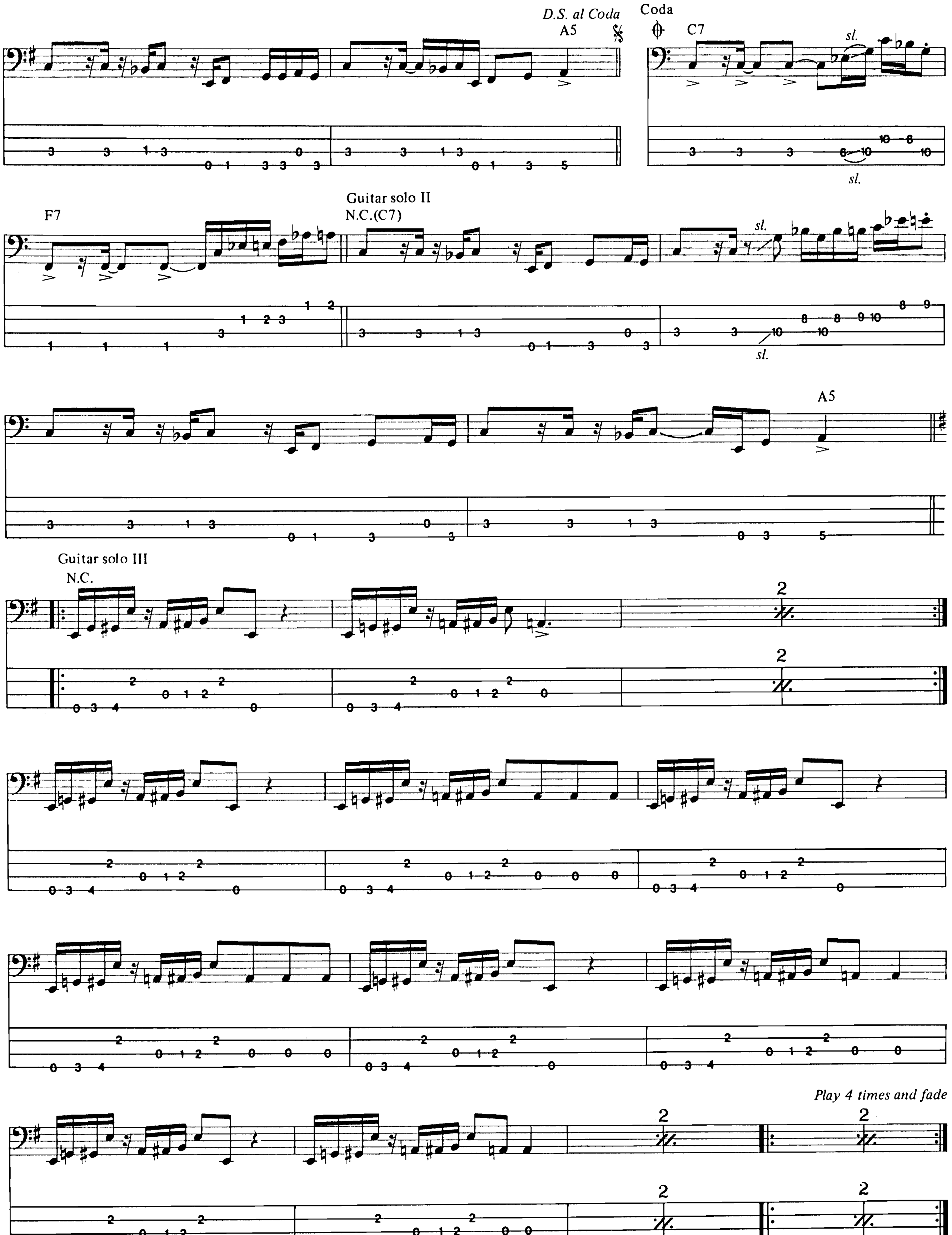
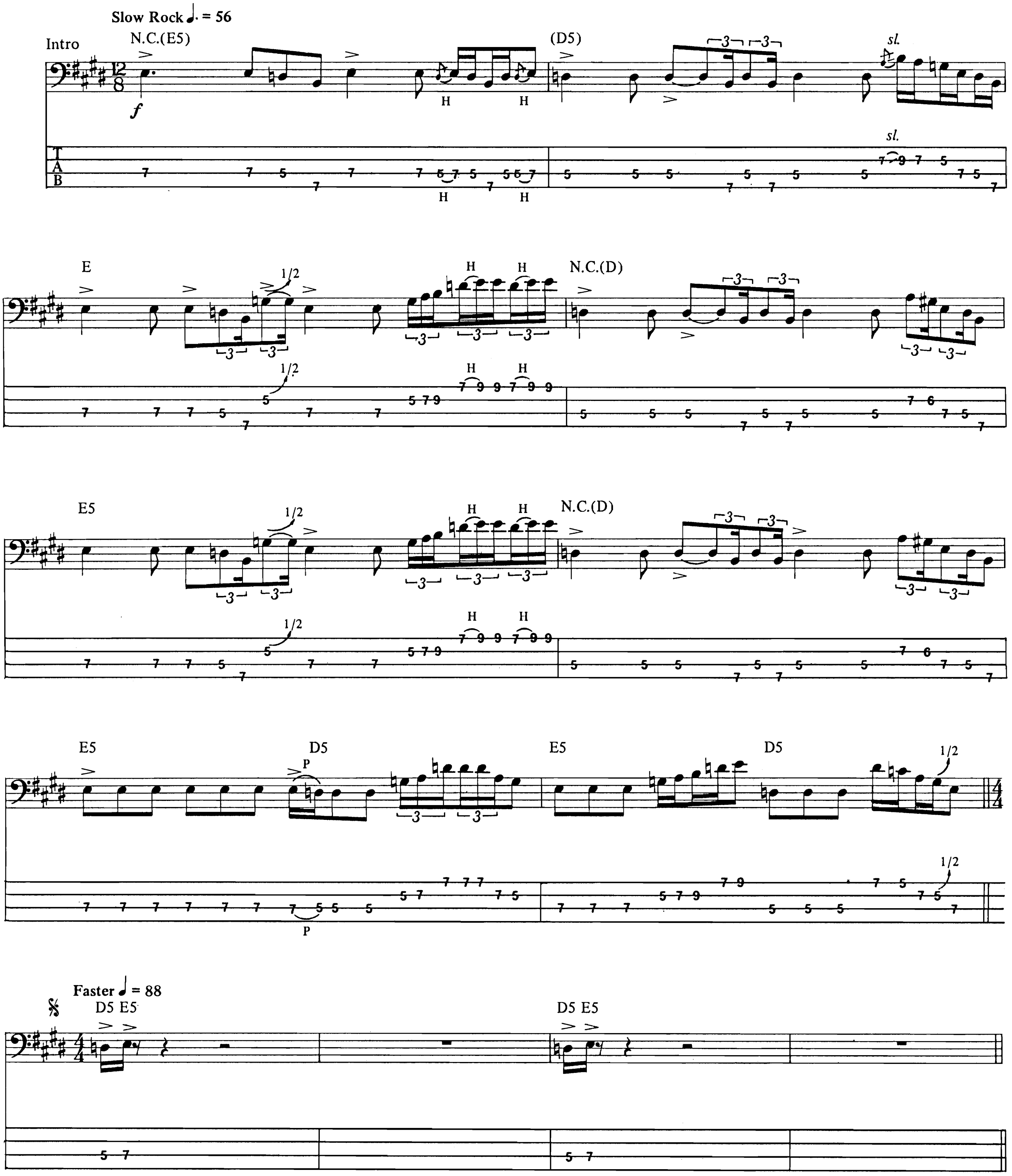

Chorus
C7
F7
... walk this way, (etc.)
To Coda
Guitar solo I
N.C.(C7)
sl.
A5
N.C.
3rd Verse
N.C.(C7)
School-girl skin-ny with a class-y kind-a sas-sy (etc.)


D.S. al Coda
A5
Coda
C7
sl.
F7
Guitar solo II
N.C.(C7)
A5
Guitar solo III
N.C.
Play 4 times and fade

War Pigs

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler



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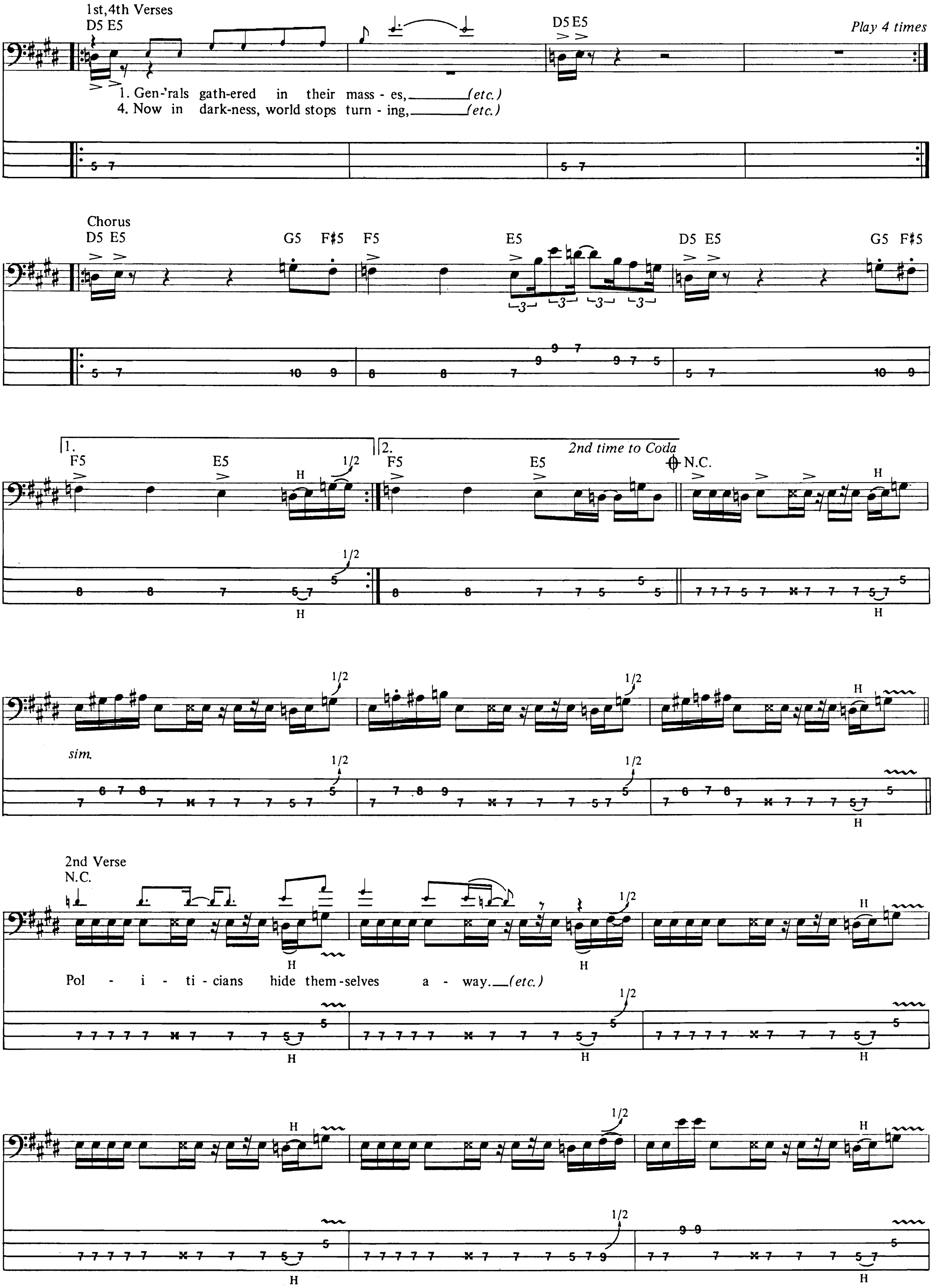
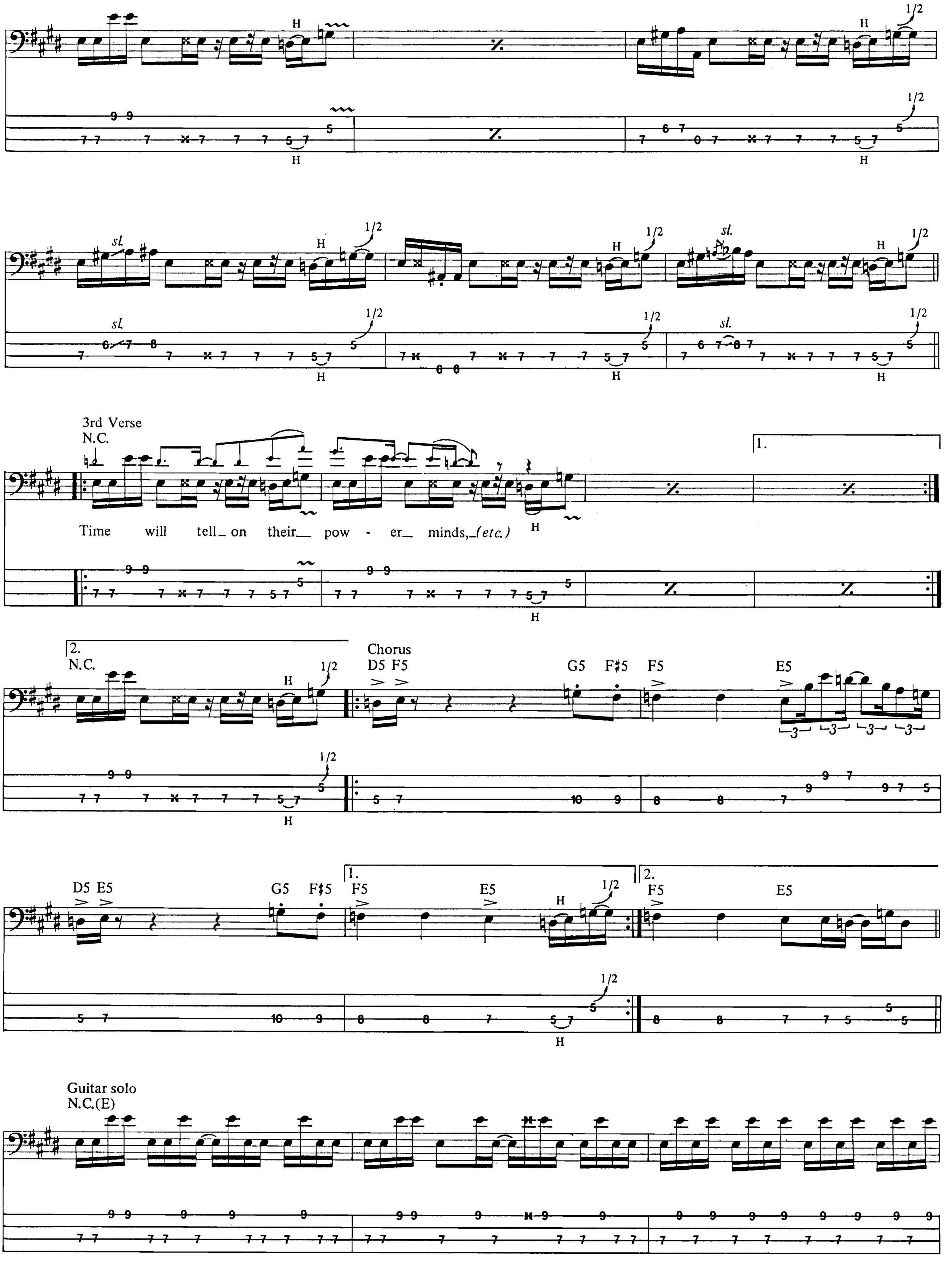
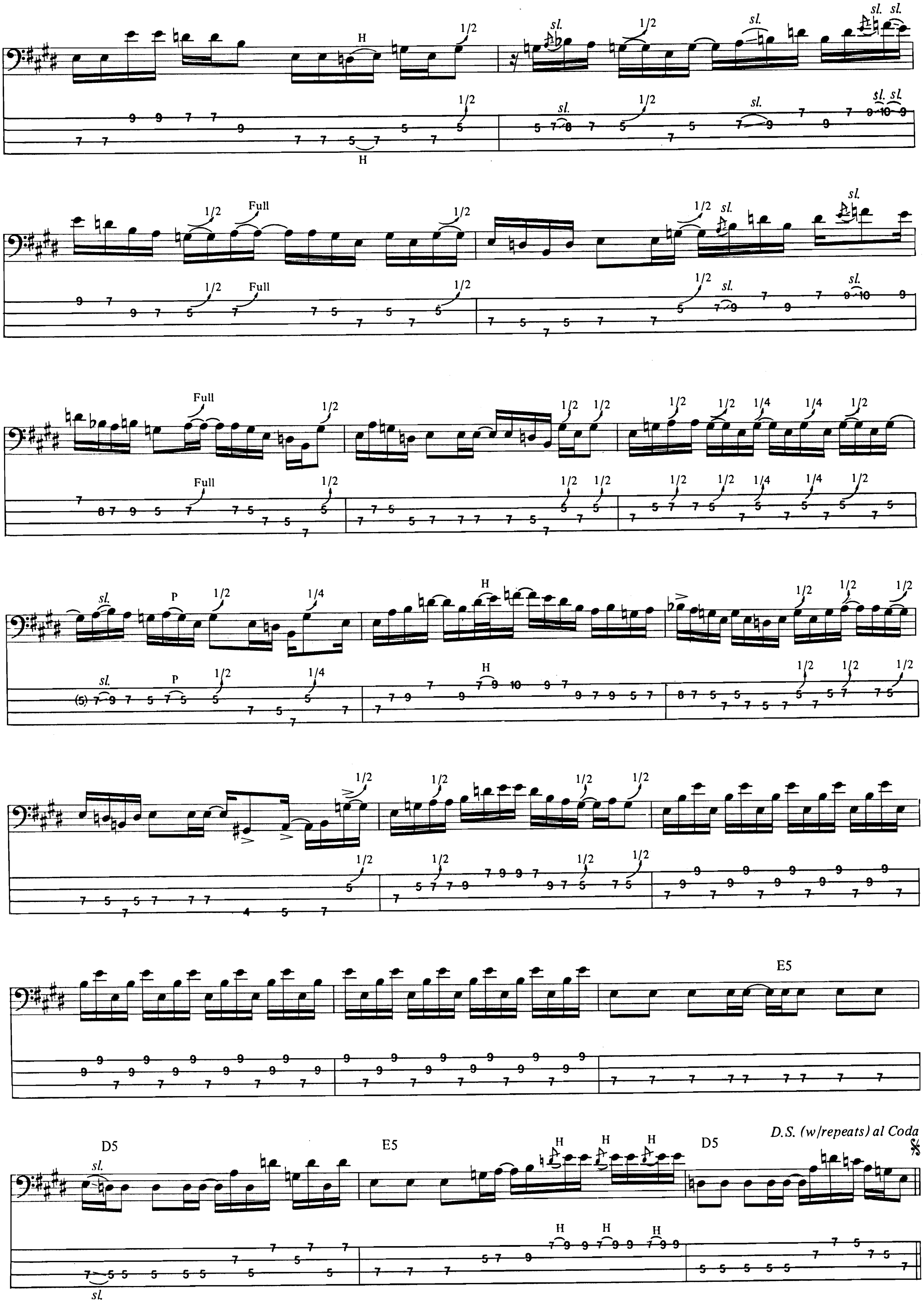
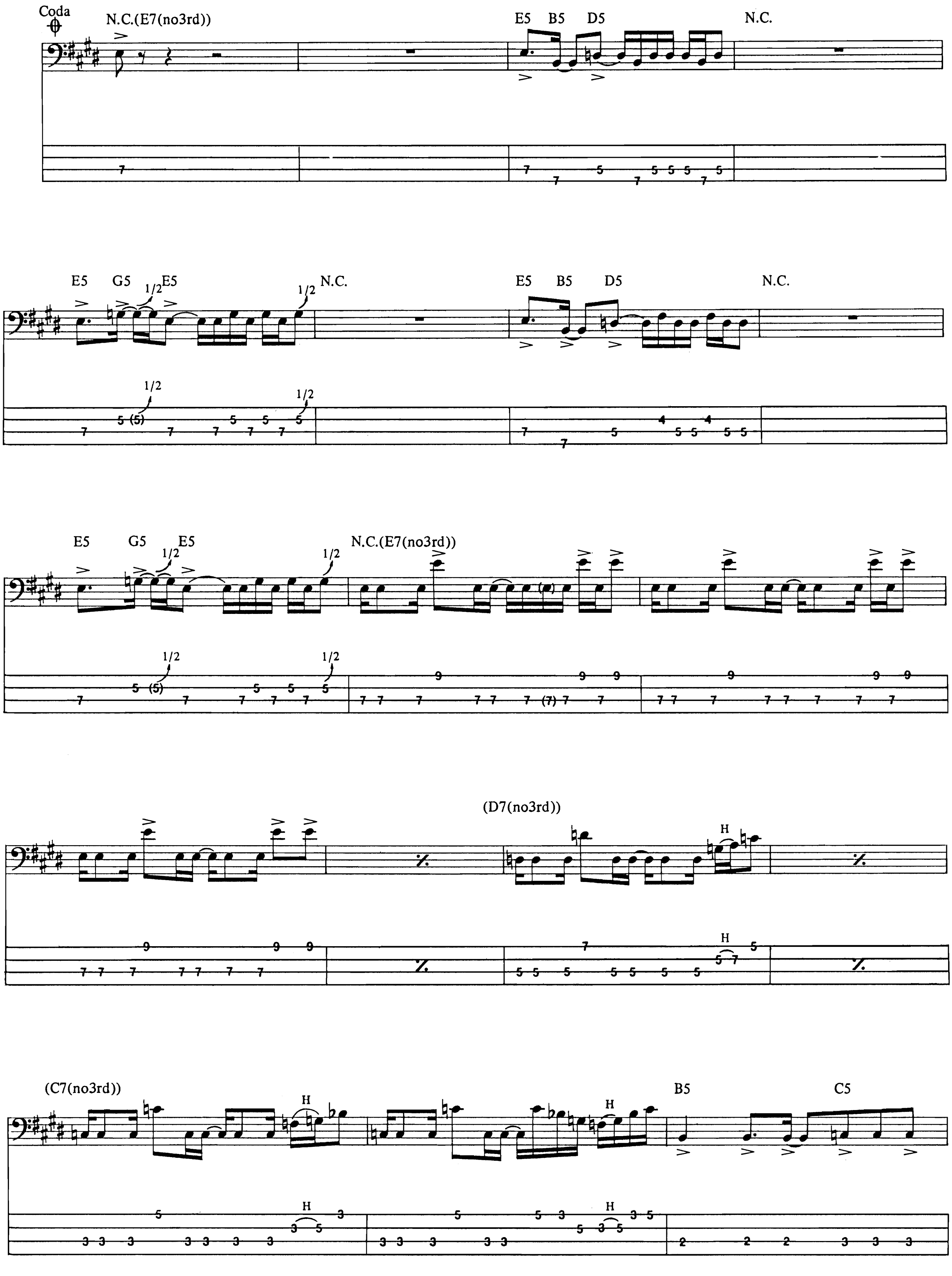
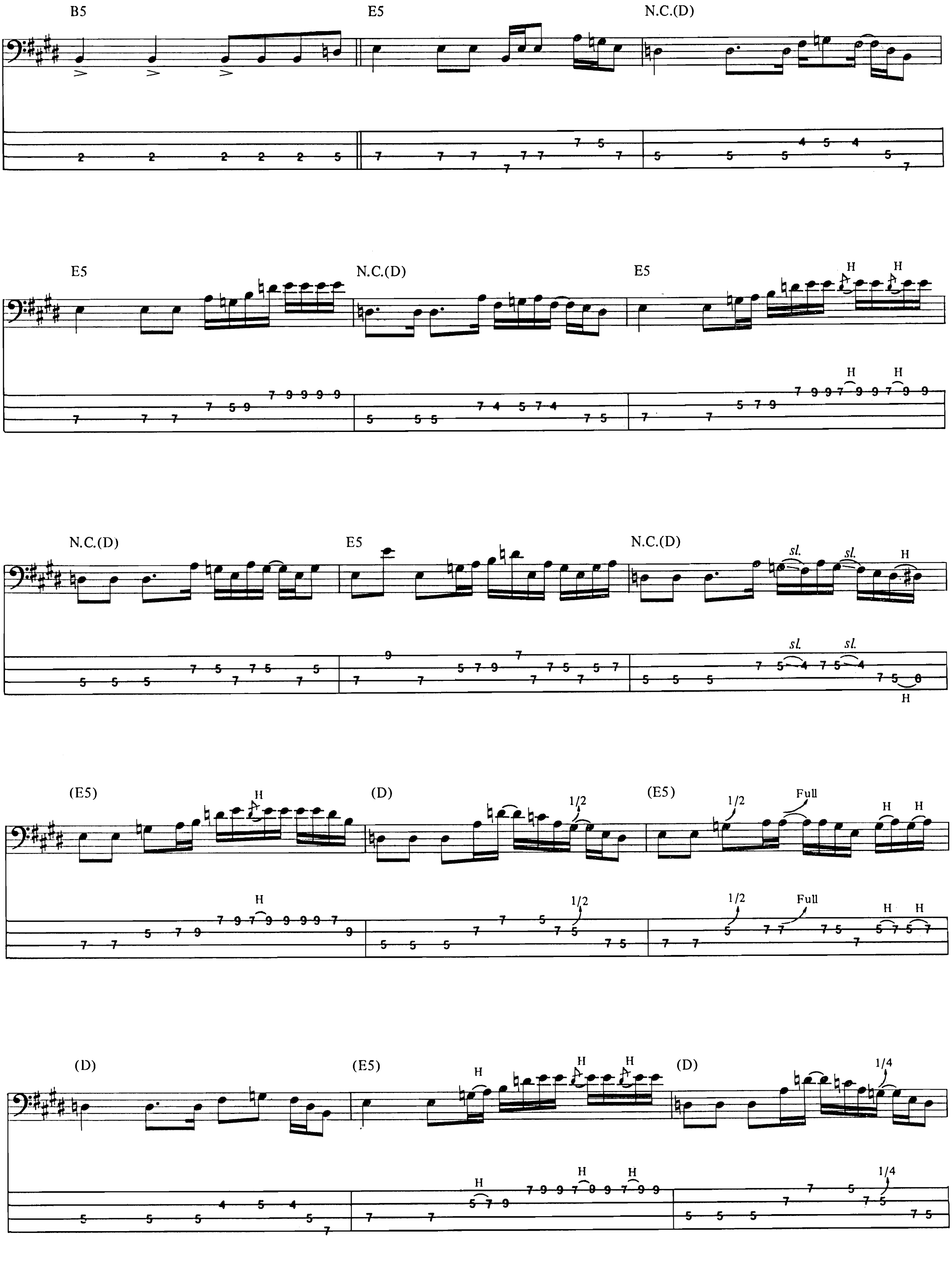
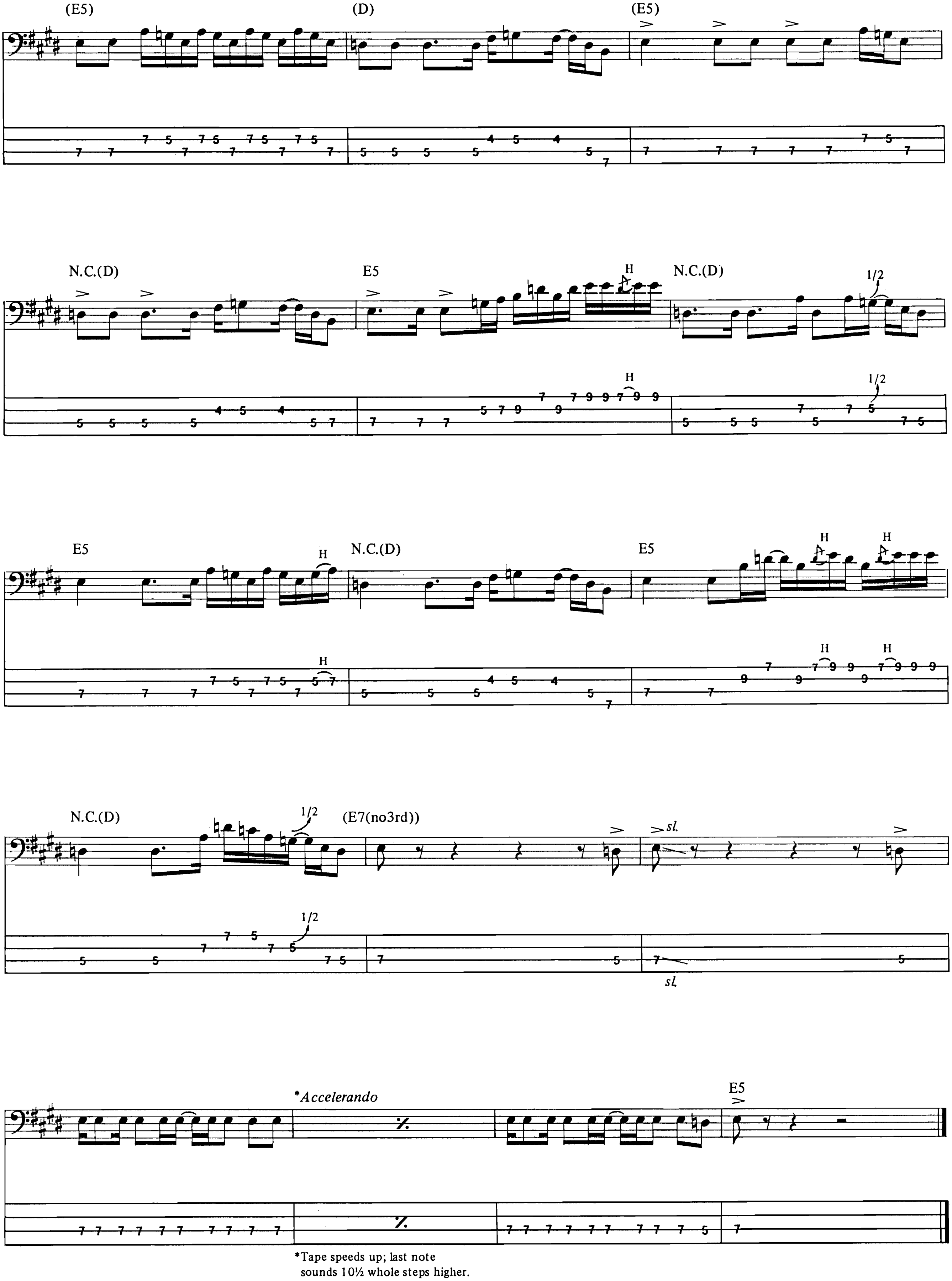

1st,4th Verses
D5 E5
D5 E5
Play 4 times
1. Gen-'rals gath-ered in their mass - es,____(etc.)
4. Now in dark-ness, world stops turn - ing,____(etc.)
Chorus
D5 E5
G5 F♯5
F5
E5
D5 E5
G5 F♯5
1.
F5
E5
2.
F5
E5
2nd time to Coda
N.C.
sim.
2nd Verse
N.C.
Pol - i - ti - cians hide them-selves a - way.__(etc.)


3rd Verse
N.C.
Time will tell on their power minds, (etc.)
1.
2.
N.C.
Chorus
D5 F5 G5 F♯5 F5 E5
D5 E5 G5 F♯5 F5 E5 F5 E5
Guitar solo
N.C.(E)


E5
D5
E5
D5
D.S. (w/repeats) al Coda


Coda
N.C.(E7(no3rd))
E5 B5 D5
N.C.
E5 G5 E5
1/2
N.C.
E5 B5 D5
N.C.
E5 G5 E5
1/2
N.C.(E7(no3rd))
(D7(no3rd))
H
(C7(no3rd))
H
B5
C5

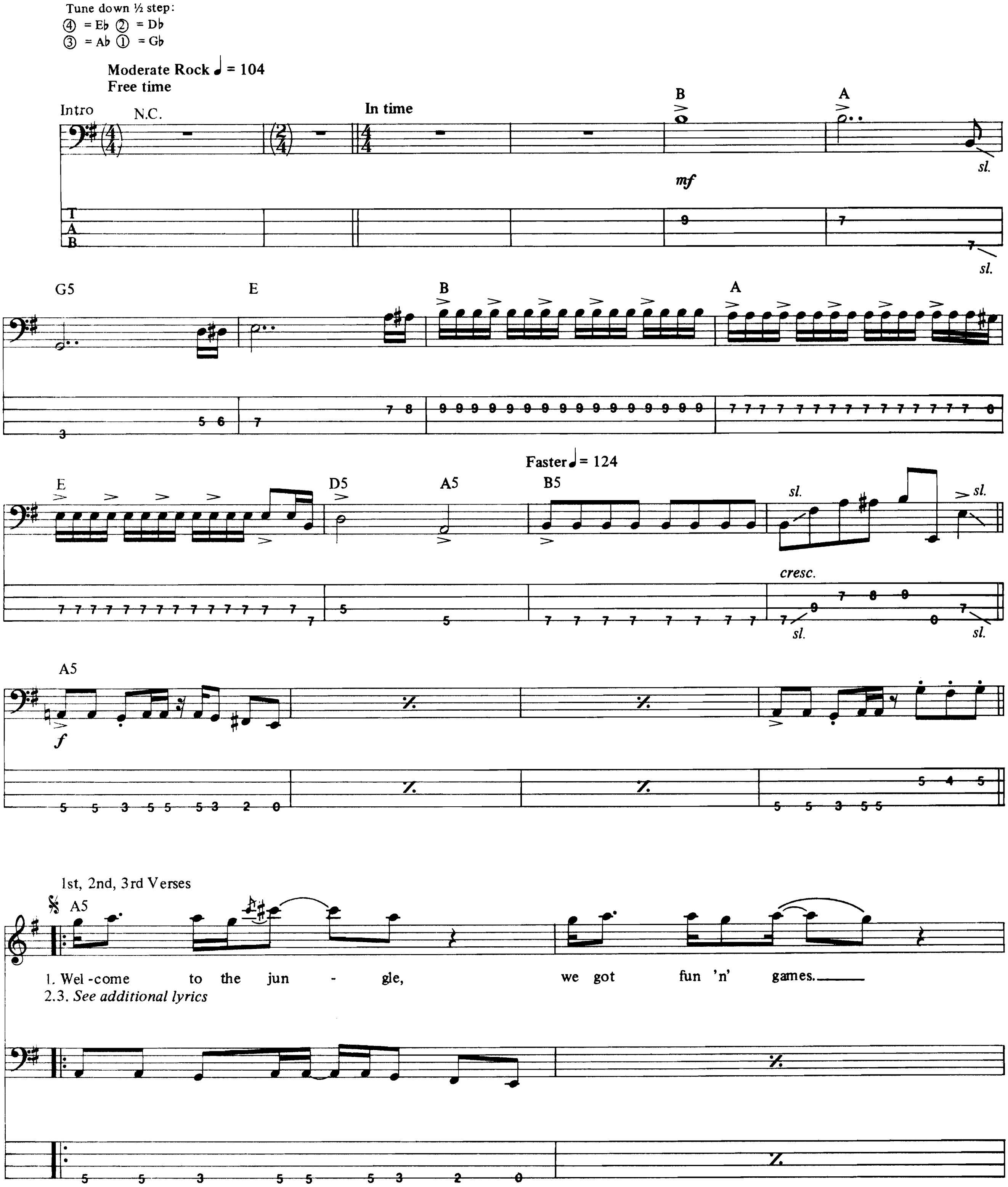

B5
E5
N.C.(D)
E5
N.C.(D)
E5
N.C.(D)
E5
N.C.(D)
(E5)
(D)
(E5)
(D)
(E5)
(D)



*Tape speeds up; last note sounds 10½ whole steps higher.

Welcome to the Jungle

Words and Music by W. Axl Rose, Slash, Izzy Stradlin', Duff McKagan and Steven Adler



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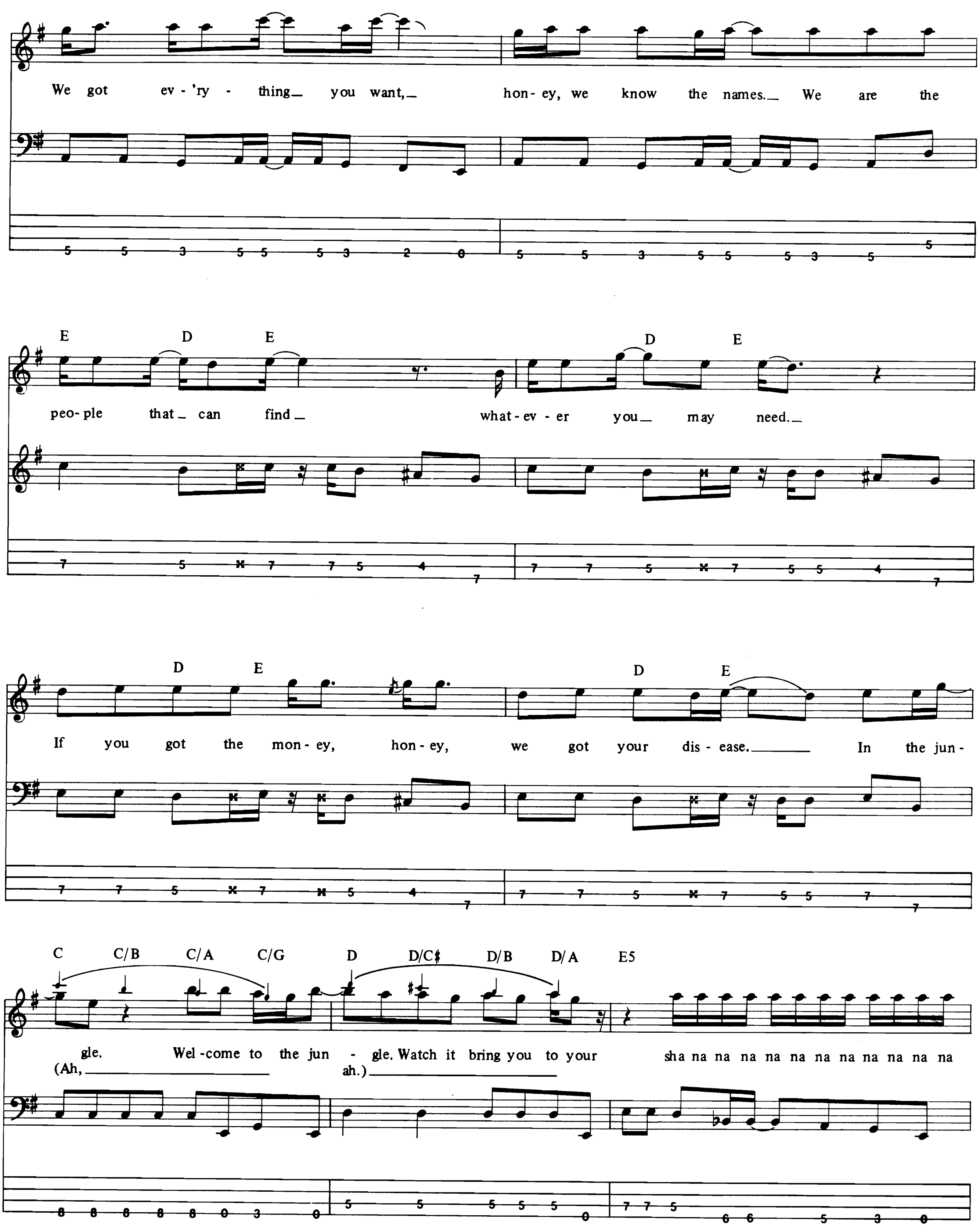
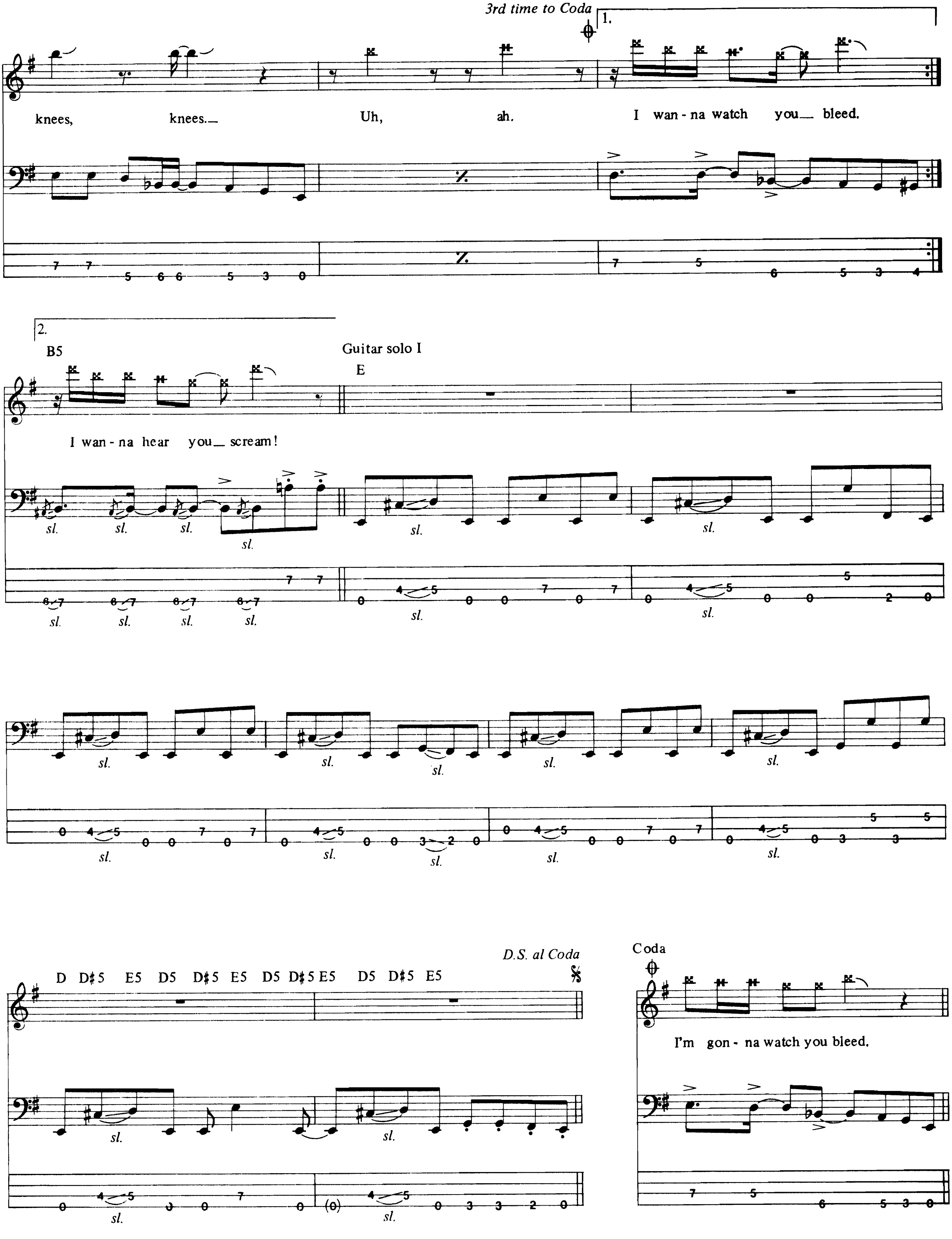
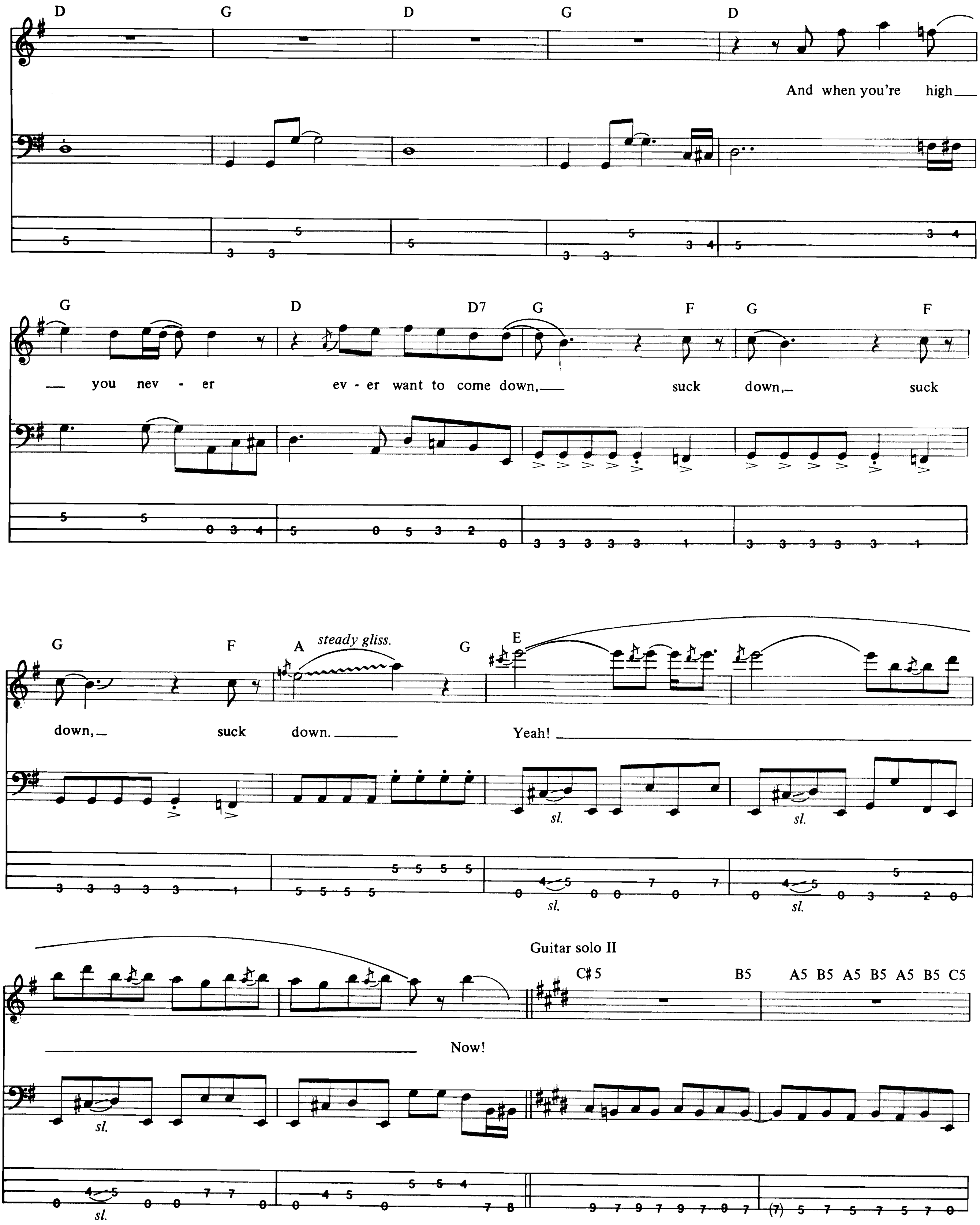
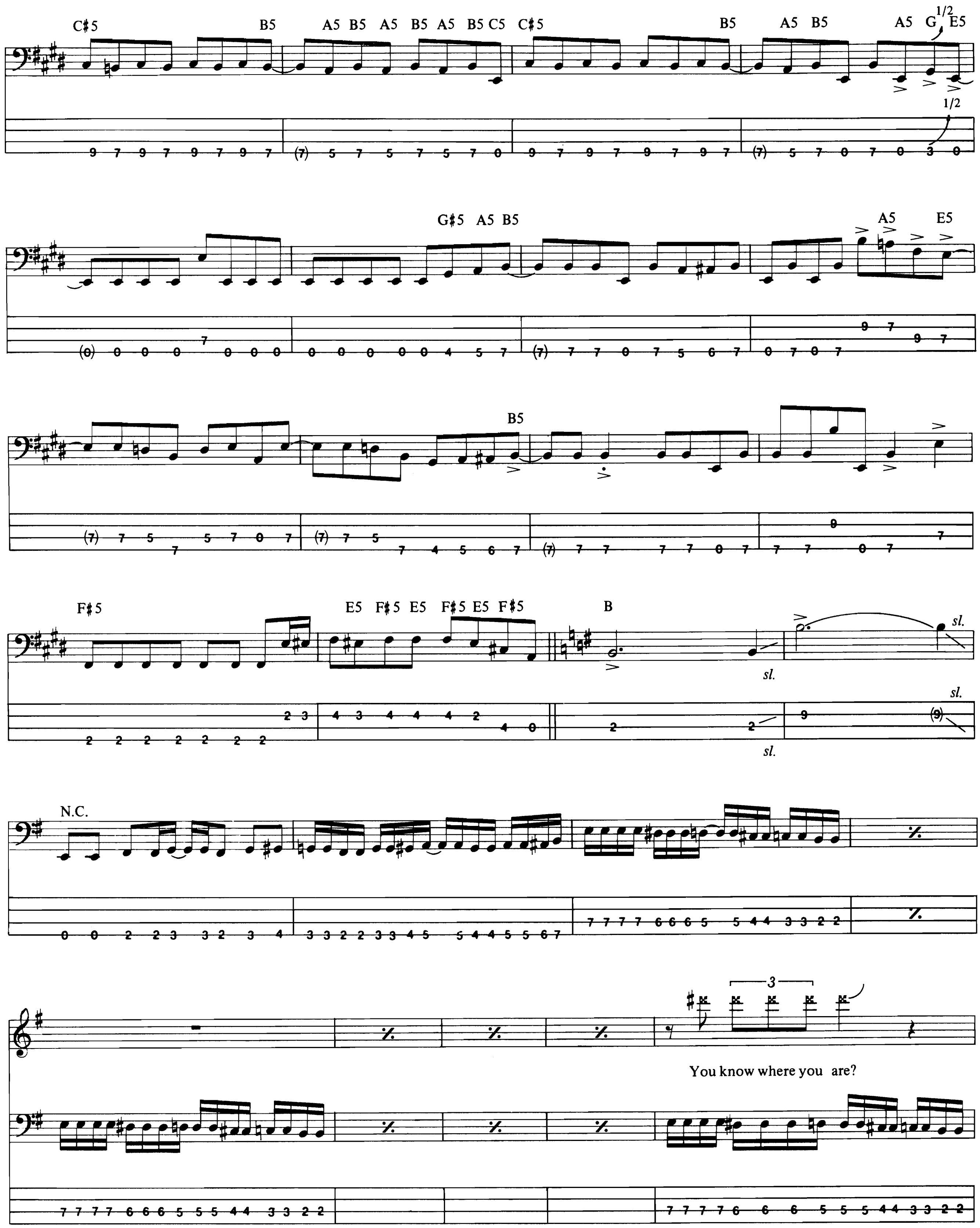
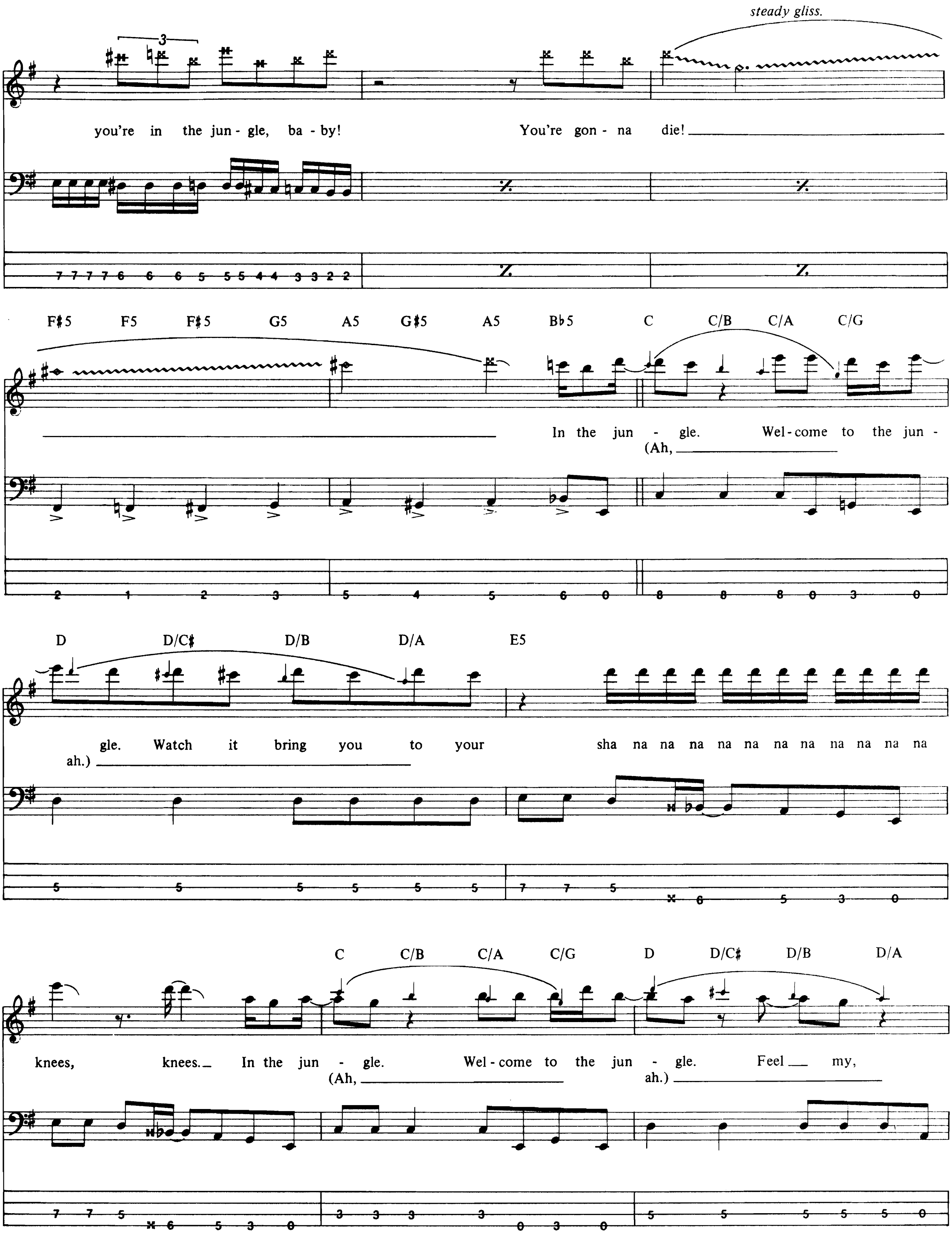
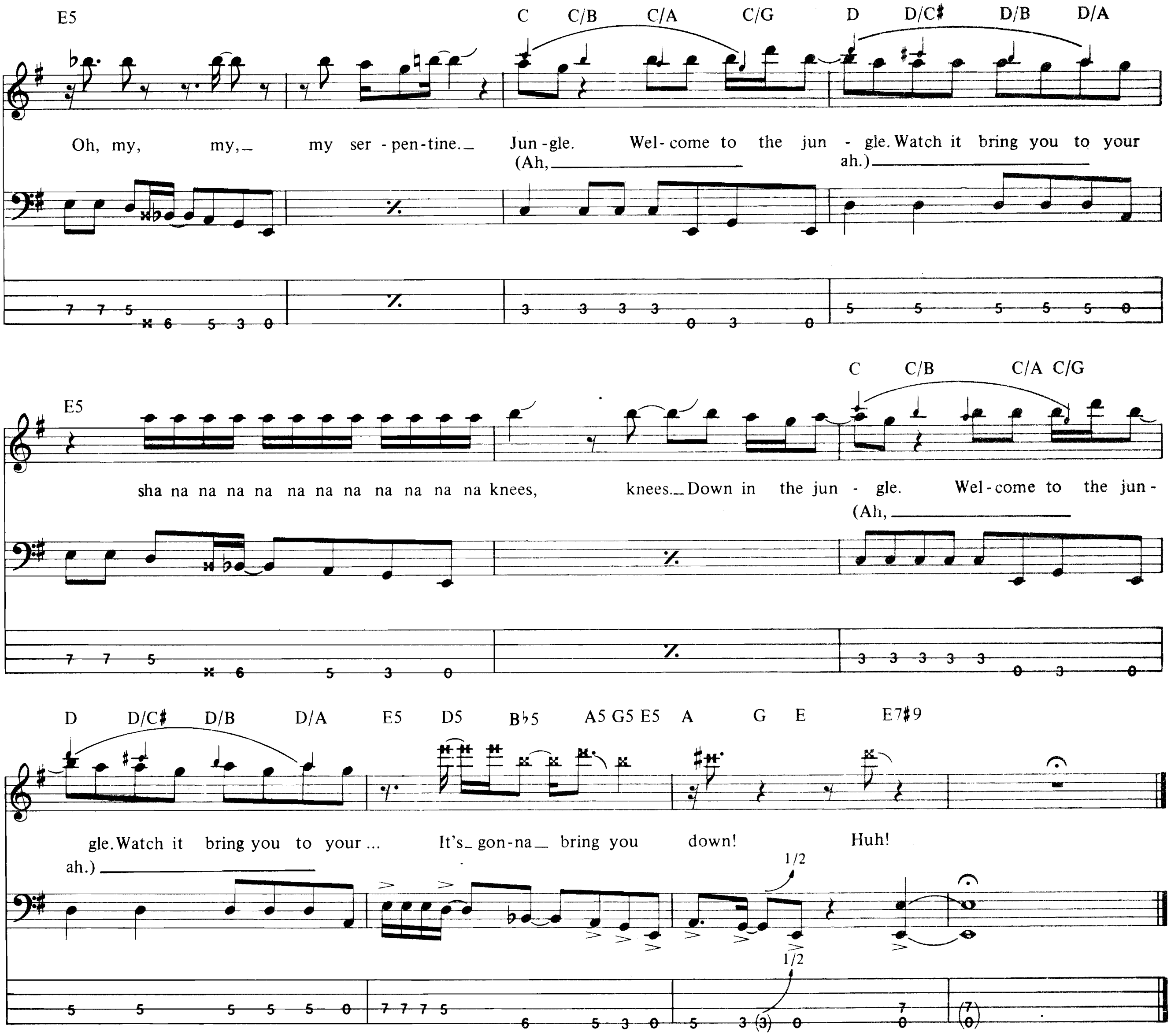

We got ev - 'ry - thing you want, honey, we know the names. We are the
E D E D E
peo- ple that can find what - ev - er you may need.
D E D E
If you got the mon - ey, hon - ey, we got your dis - ease. In the jun -
C C/B C/A C/G D D/C♯ D/B D/A E5
gle. Wel -come to the jun - gle. Watch it bring you to your sha na na na na na na na na na na na
(Ah, ah.)


3rd time to Coda
1.
knees, knees.__ Uh, ah. I wan - na watch you__ bleed.
2.
B5
Guitar solo I
E
I wan - na hear you__ scream!
sl.
D.S. al Coda
D D♯5 E5 D5 D♯5 E5 D5 D♯5 E5 D5 D♯5 E5
Coda
I'm gon - na watch you bleed.


D G D G D
And when you're high
G D D7 G F G F
you nev - er ev - er want to come down, suck down, suck
G F A G E
steady gliss.
down, suck down.
Yeah!
sl.
Guitar solo II
C♯5 B5 A5 B5 A5 B5 A5 B5 C5
Now!


C♯5
B5
A5 B5 A5 B5 A5 B5 C5 C♯5
B5
A5 B5
A5 G E5
1/2
G♯5 A5 B5
A5
E5
B5
F♯5
E5 F♯5 E5 F♯5 E5 F♯5
B
sl.
N.C.
You know where you are?


steady gliss.
you're in the jun - gle, ba - by! You're gon - na die!
F#5 F5 F#5 G5 A5 G#5 A5 Bb5 C C/B C/A C/G
In the jun - gle. Wel - come to the jun -
(Ah,
D D/C# D/B D/A E5
gle. Watch it bring you to your sha na na na na na na na na na na na
ah.)
C C/B C/A C/G D D/C# D/B D/A
knees, knees. In the jun - gle. Wel - come to the jun - gle. Feel my,
(Ah, ah.)



Additional Lyrics

2. Welcome to the jungle, we take it day by day.
   If you want it, you're gonna bleed, but it's the price you pay.
   And you're a very sexy girl who's very hard to please.
   You can taste the bright lights, but you won't get them for free.
   In the jungle. Welcome to the jungle.
   Feel my, my, my serpentine.
   I wanna hear you scream!

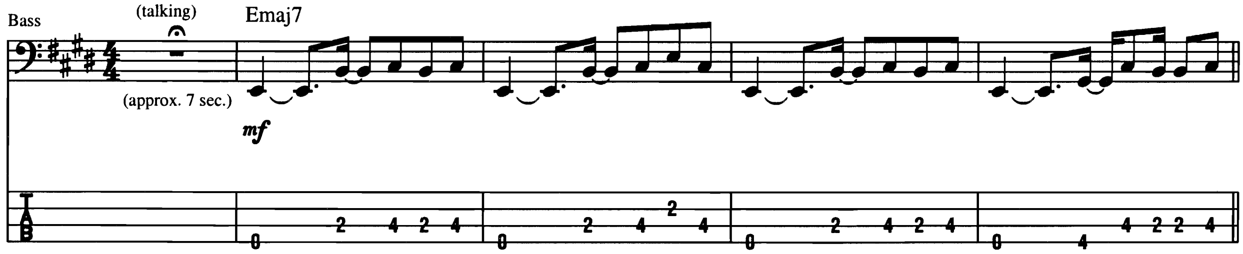
3. Welcome to the jungle, it gets worse here every day.
   You learn to live like an animal in the jungle where we play.
   If you got a hunger for what you see, you'll take it eventually.
   You can have anything you want, but you better not take it from me.
   In the jungle. Welcome to the jungle.
   Watch it bring you to your sha na na na na na na na na na na na knees, knees.
   I'm gonna watch you bleed! *(To Bridge)*

What's Going On

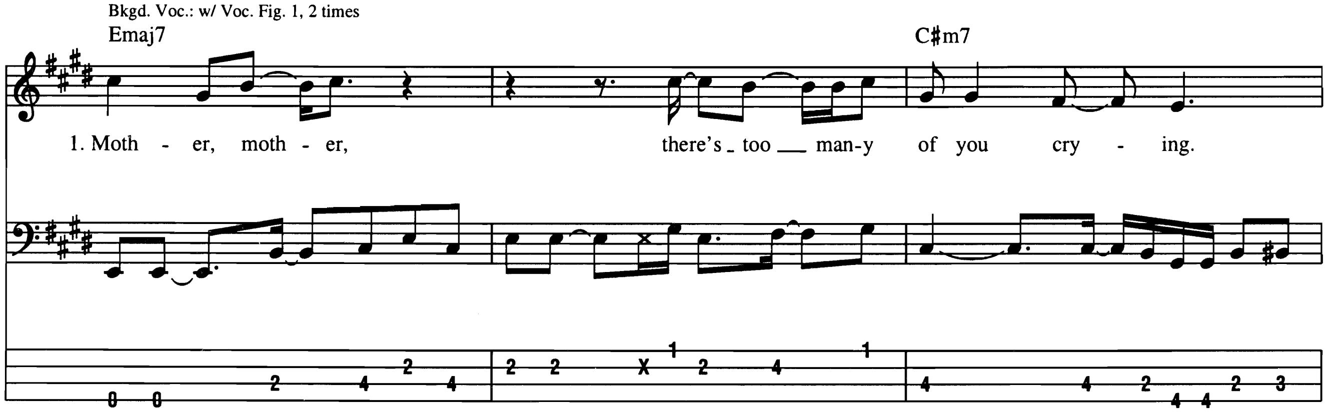
Words and Music by Marvin Gaye, Al Cleveland and Renaldo Benson

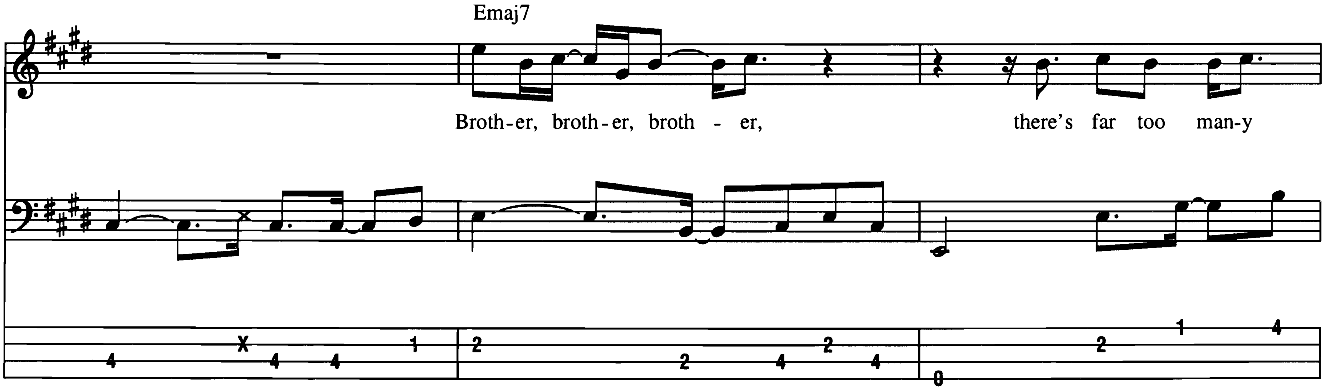
Intro

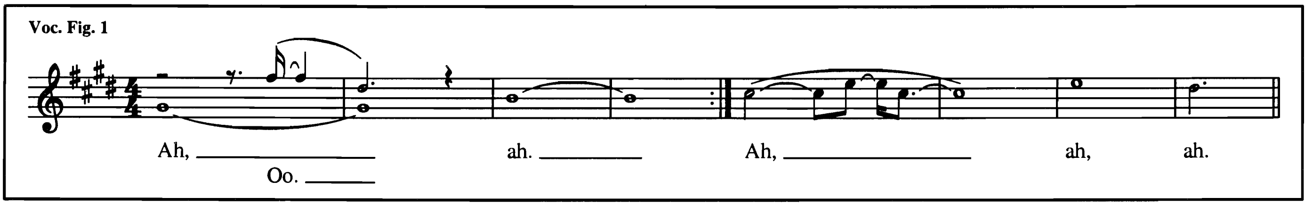
Moderately ♩ = 90



Verse







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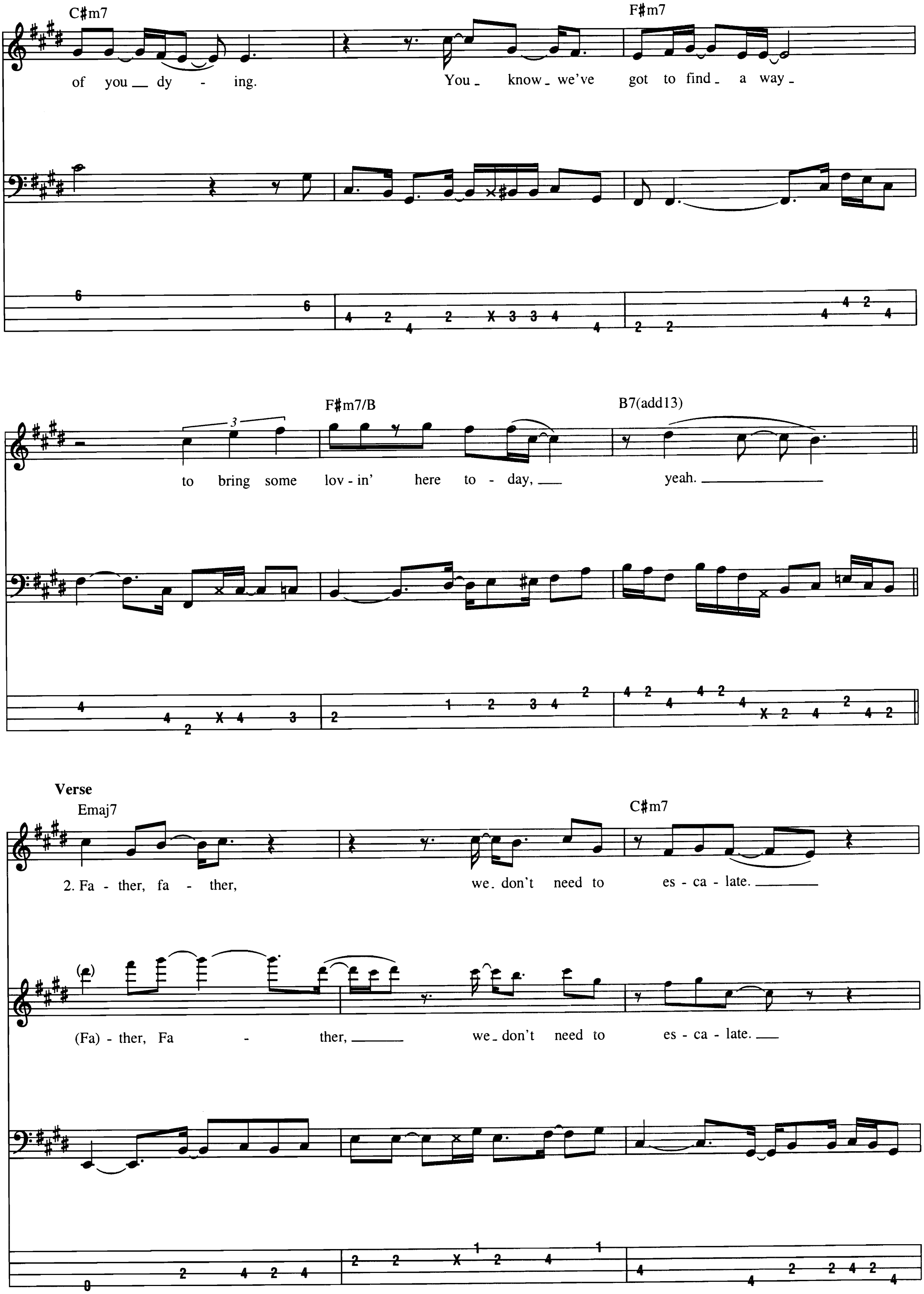
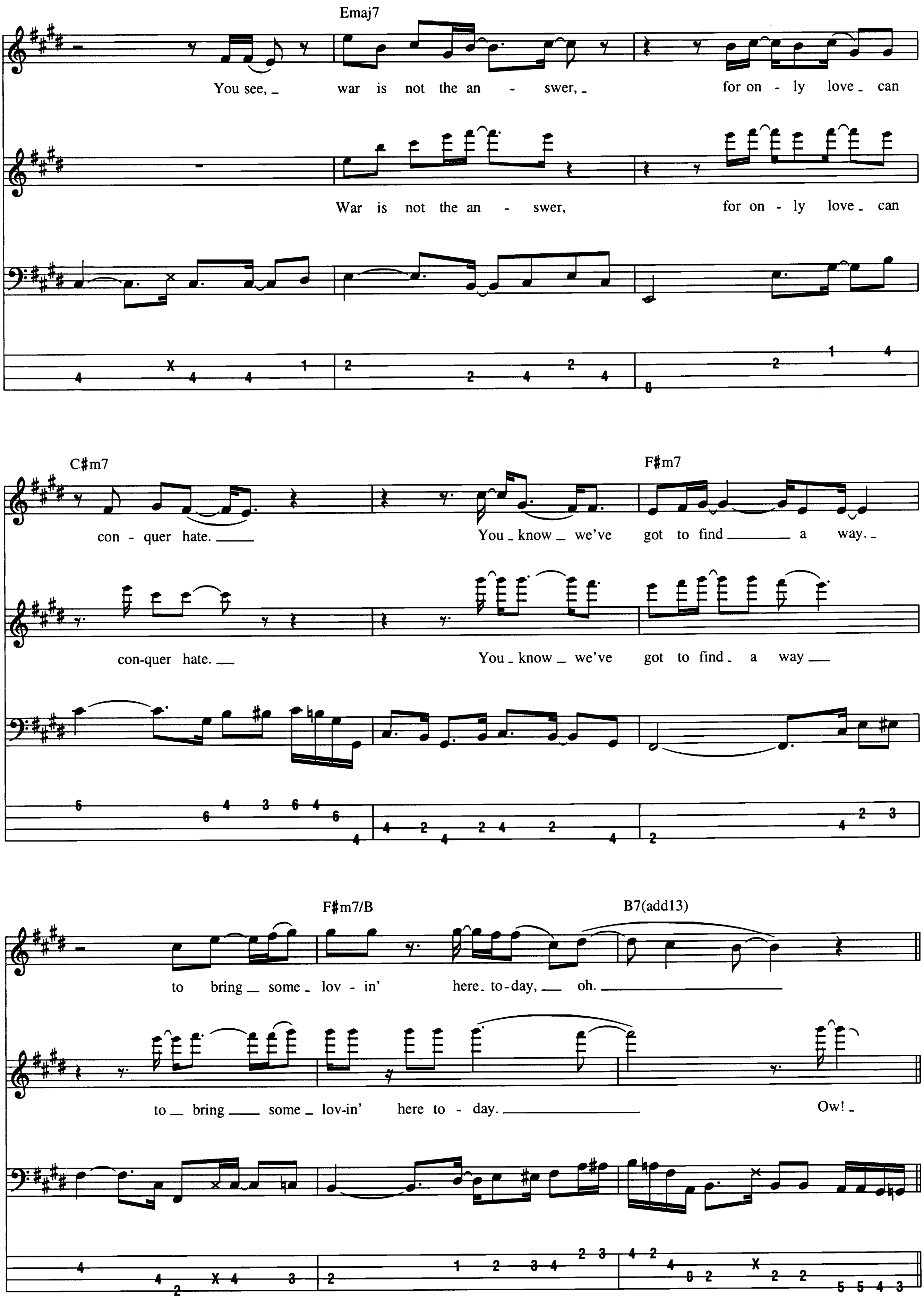
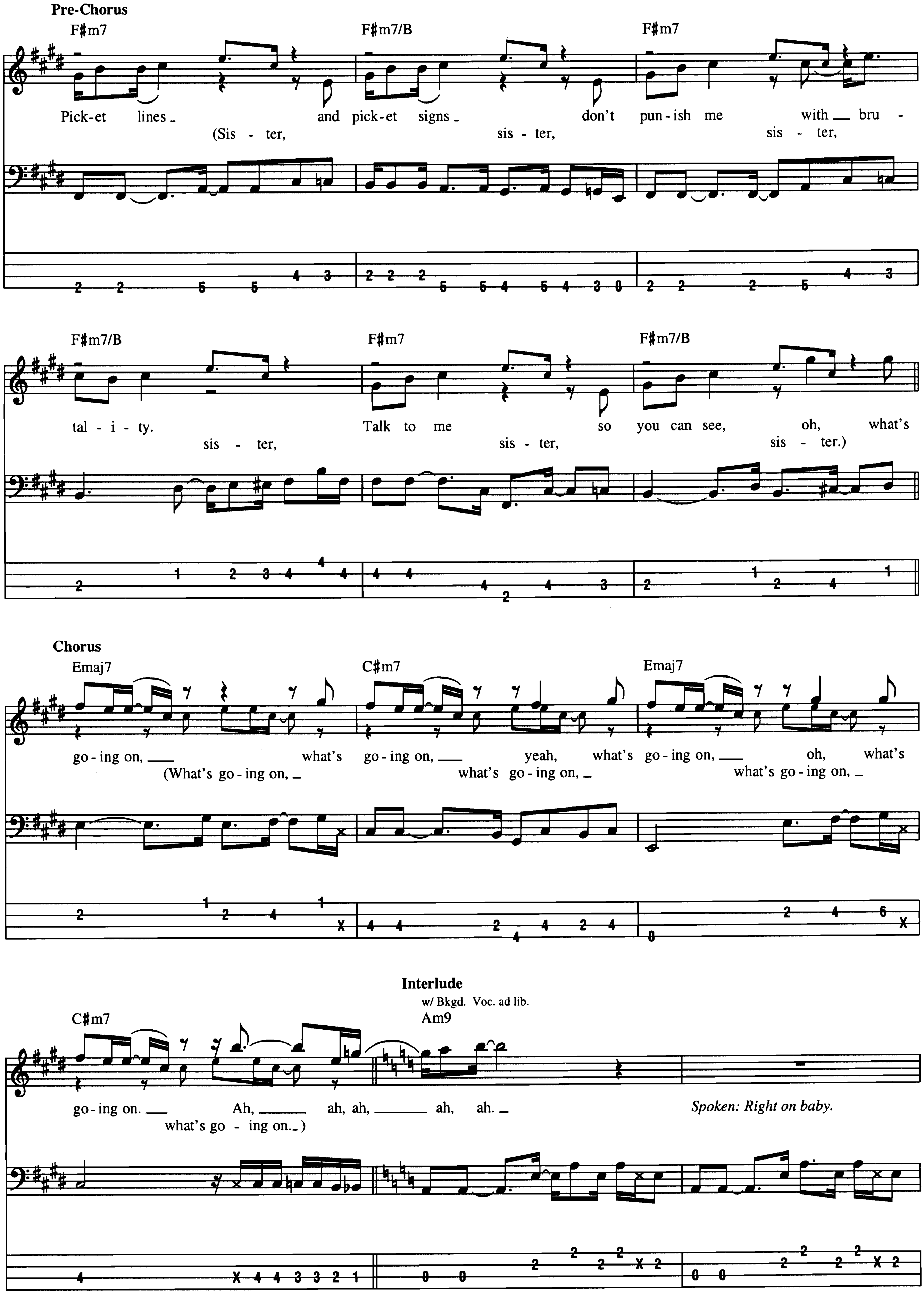
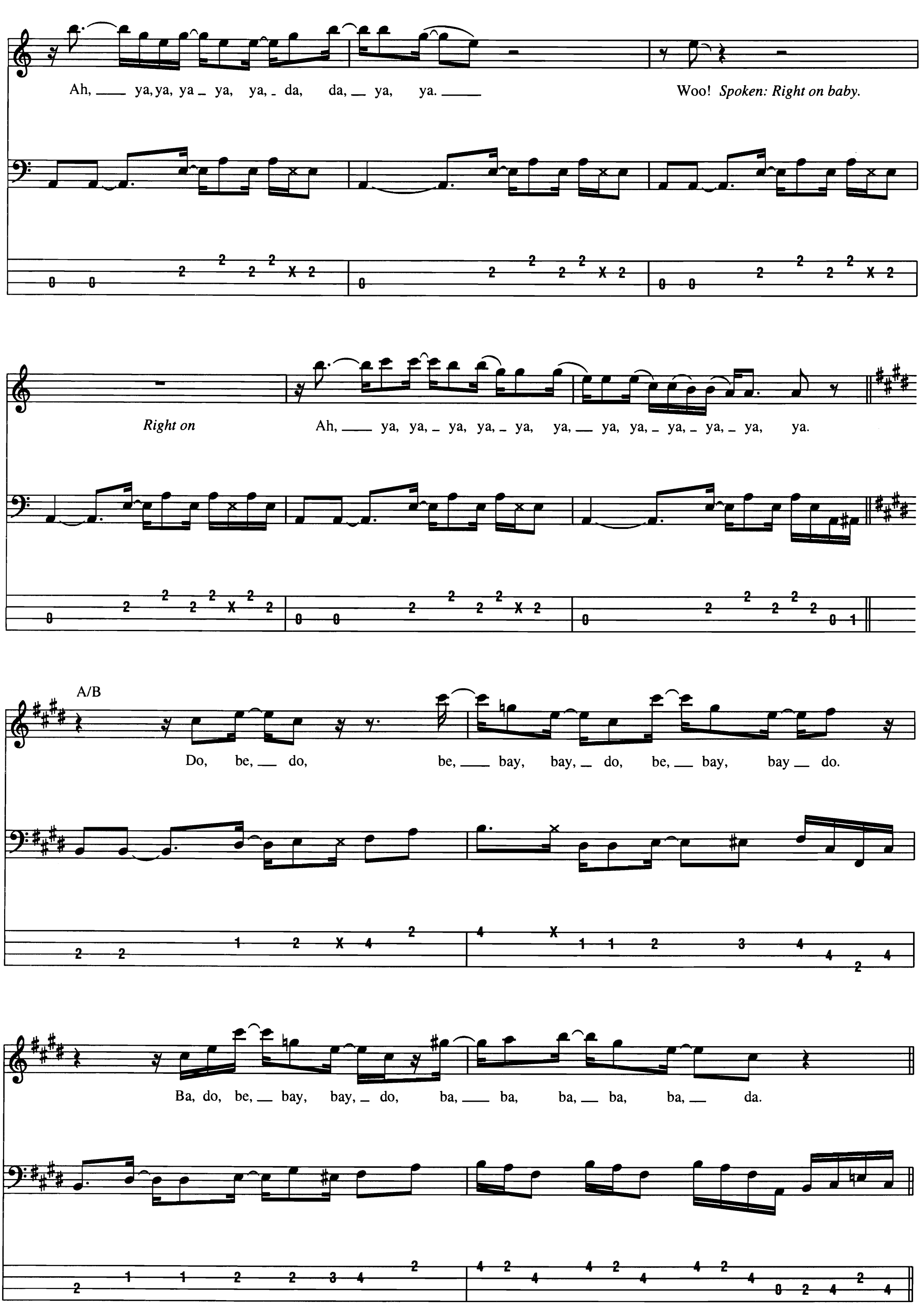
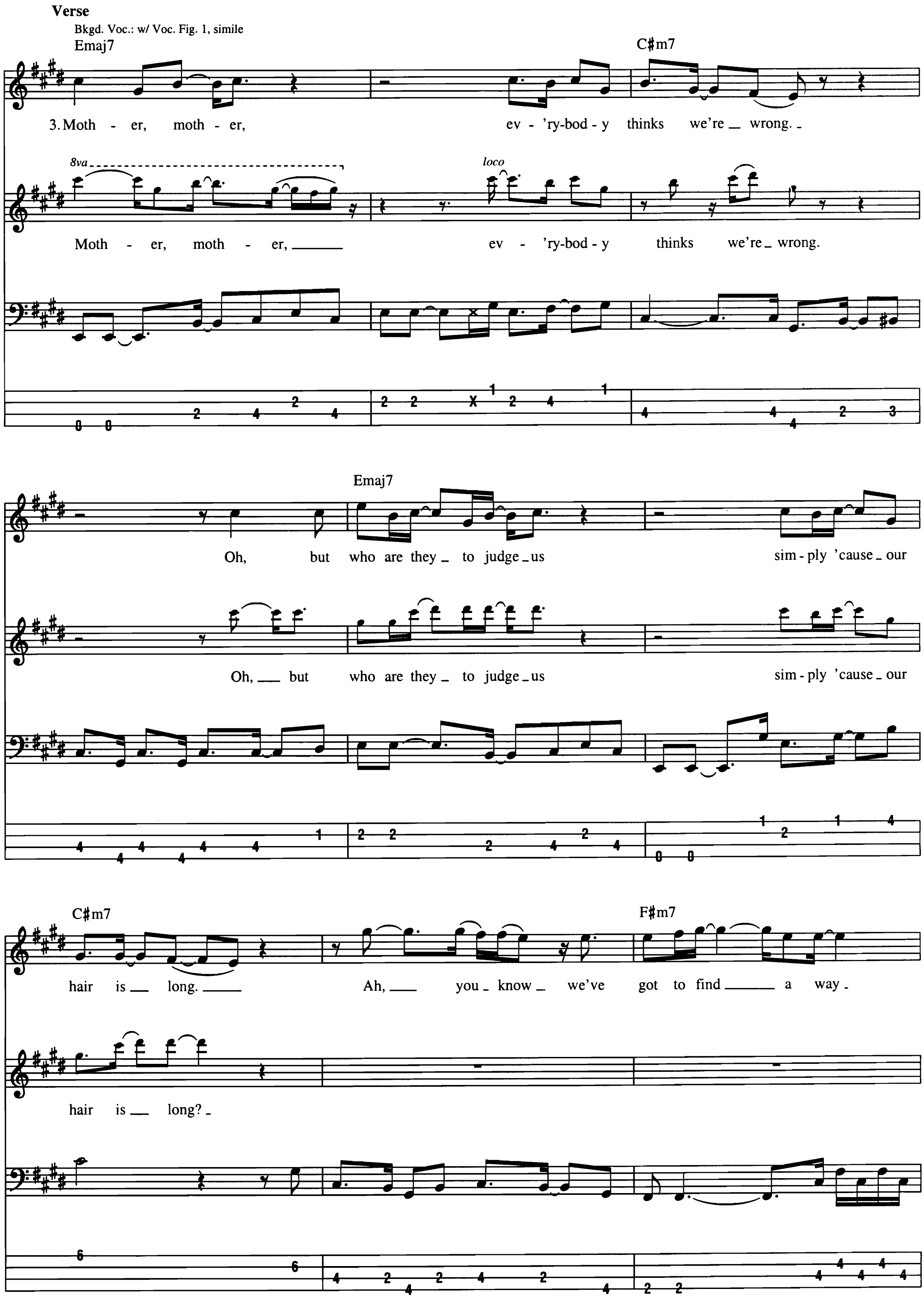
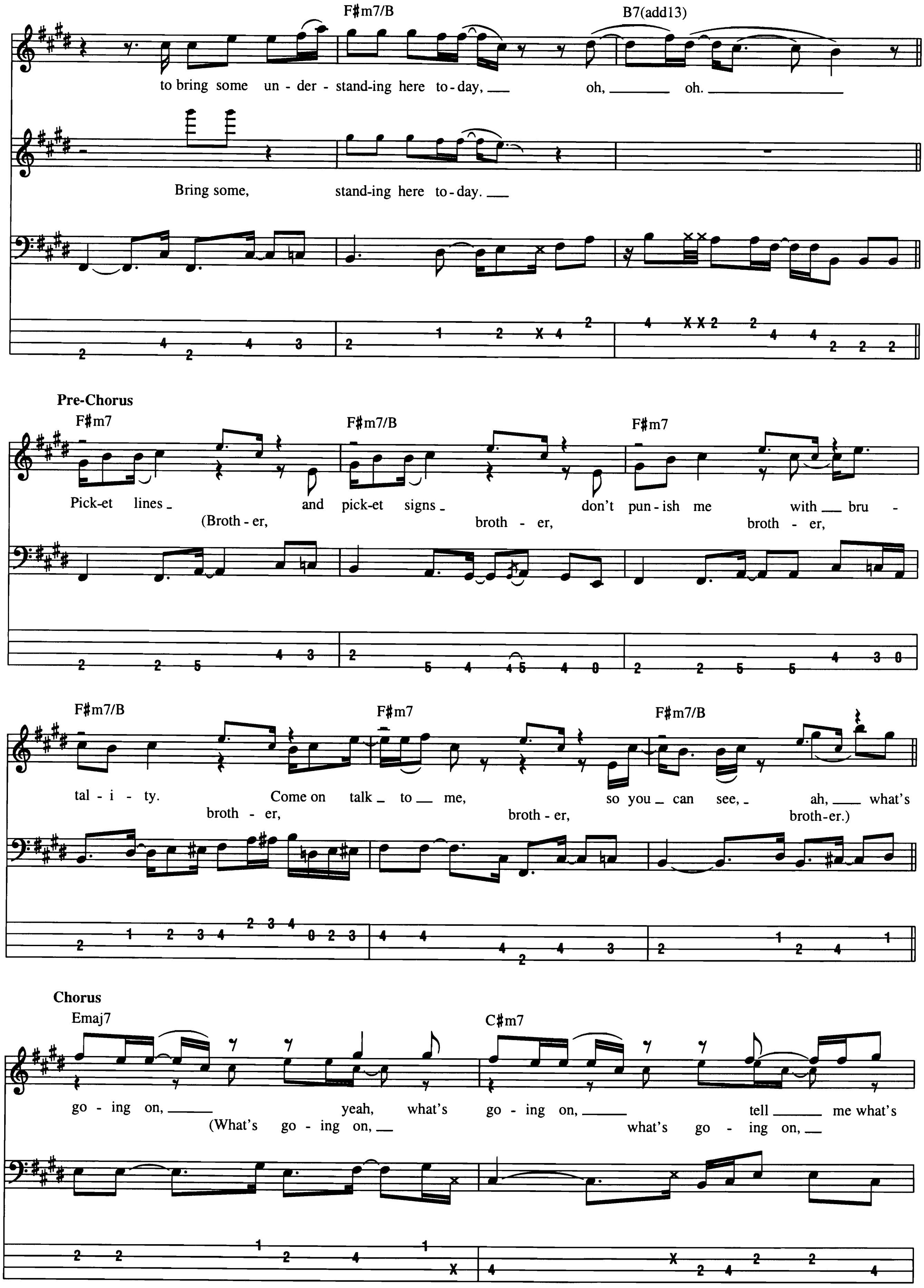

C#m7
F#m7
of you _ dy - ing.
You _ know _ we've got to find _ a way _
F#m7/B
B7(add13)
to bring some lov - in' here to - day, ___ yeah. ___
Verse
Emaj7
C#m7
2. Fa - ther, fa - ther, we _ don't need to es - ca - late. ___
(Fa) - ther, Fa - ther, ___ we _ don't need to es - ca - late. ___

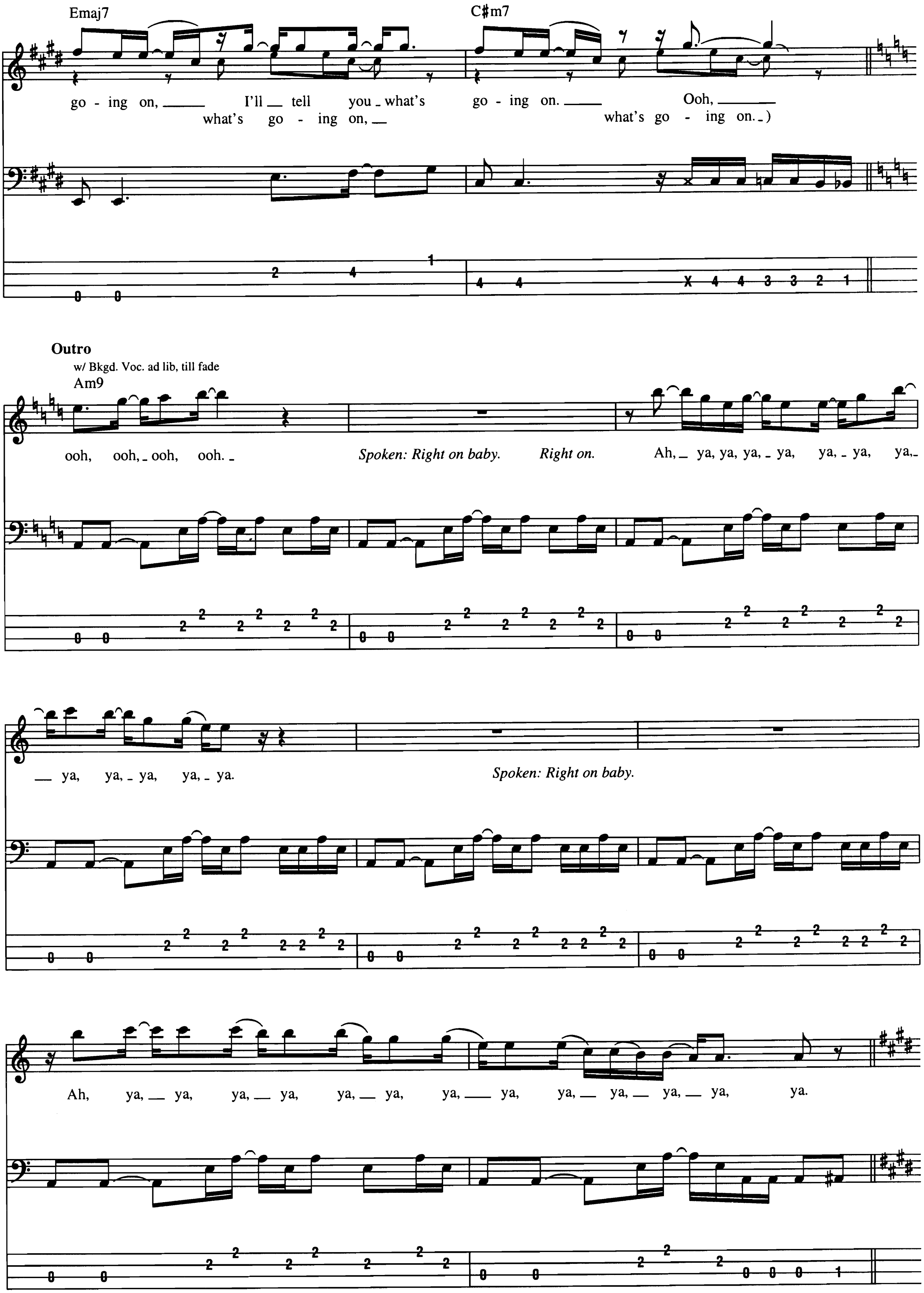

Emaj7
You see, war is not the an - swer, for on - ly love can
War is not the an - swer, for on - ly love can
C#m7
F#m7
con - quer hate. You know we've got to find a way.
con-quer hate. You know we've got to find a way
F#m7/B
B7(add13)
to bring some lov - in' here to-day, oh.
to bring some lov-in' here to - day. Ow!

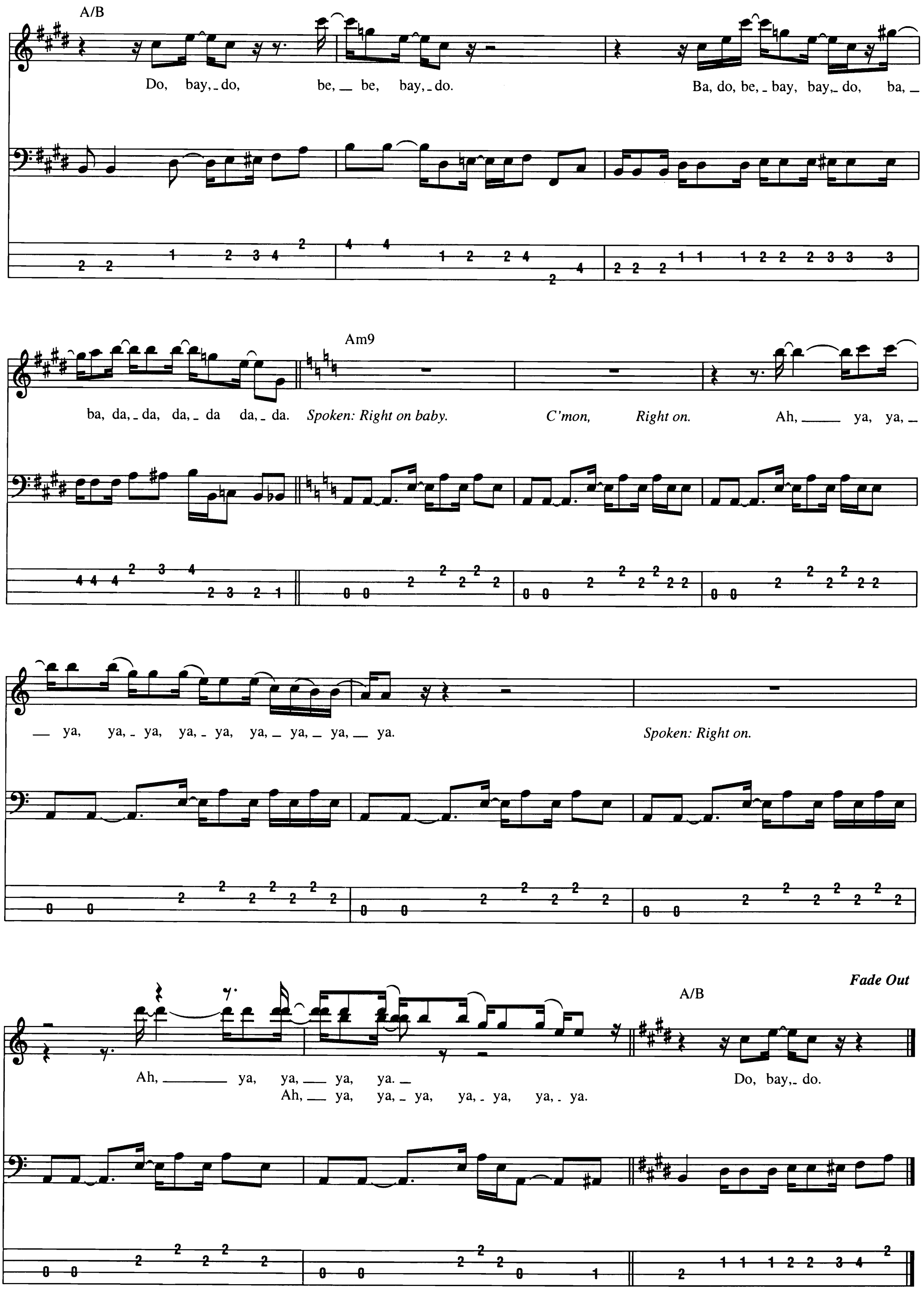

Pre-Chorus
F#m7
F#m7/B
F#m7
Pick-et lines _ and pick-et signs _ don't pun-ish me with _ bru -
(Sis - ter, sis - ter, sis - ter,
F#m7/B
F#m7
F#m7/B
tal - i - ty. Talk to me so you can see, oh, what's
sis - ter, sis - ter, sis - ter.)
Chorus
Emaj7
C#m7
Emaj7
go - ing on, ___ what's go - ing on, ___ yeah, what's go - ing on, ___ oh, what's
(What's go - ing on, _ what's go - ing on, _ what's go - ing on, _
Interlude
w/ Bkgd. Voc. ad lib.
C#m7
Am9
go - ing on. ___ Ah, ___ ah, ah, ___ ah, ah. _
Spoken: Right on baby.
what's go - ing on._)


Ah, ya, ya, ya ya, ya, da, da, ya, ya.
Woo! Spoken: Right on baby.
Right on
Ah, ya, ya, ya, ya, ya, ya, ya, ya, ya, ya, ya, ya.
A/B
Do, be, do, be, bay, bay, do, be, bay, bay do.
Ba, do, be, bay, bay, do, ba, ba, ba, ba, ba, da.


Verse
Bkgd. Voc.: w/ Voc. Fig. 1, simile
Emaj7
C#m7
3. Moth - er, moth - er, ev - 'ry-bod - y thinks we're wrong.
8va
loco
Moth - er, moth - er, ev - 'ry-bod - y thinks we're wrong.
Emaj7
Oh, but who are they to judge us simply 'cause our
Oh, but who are they to judge us sim - ply 'cause our
C#m7
F#m7
hair is long. Ah, you know we've got to find a way.
hair is long?

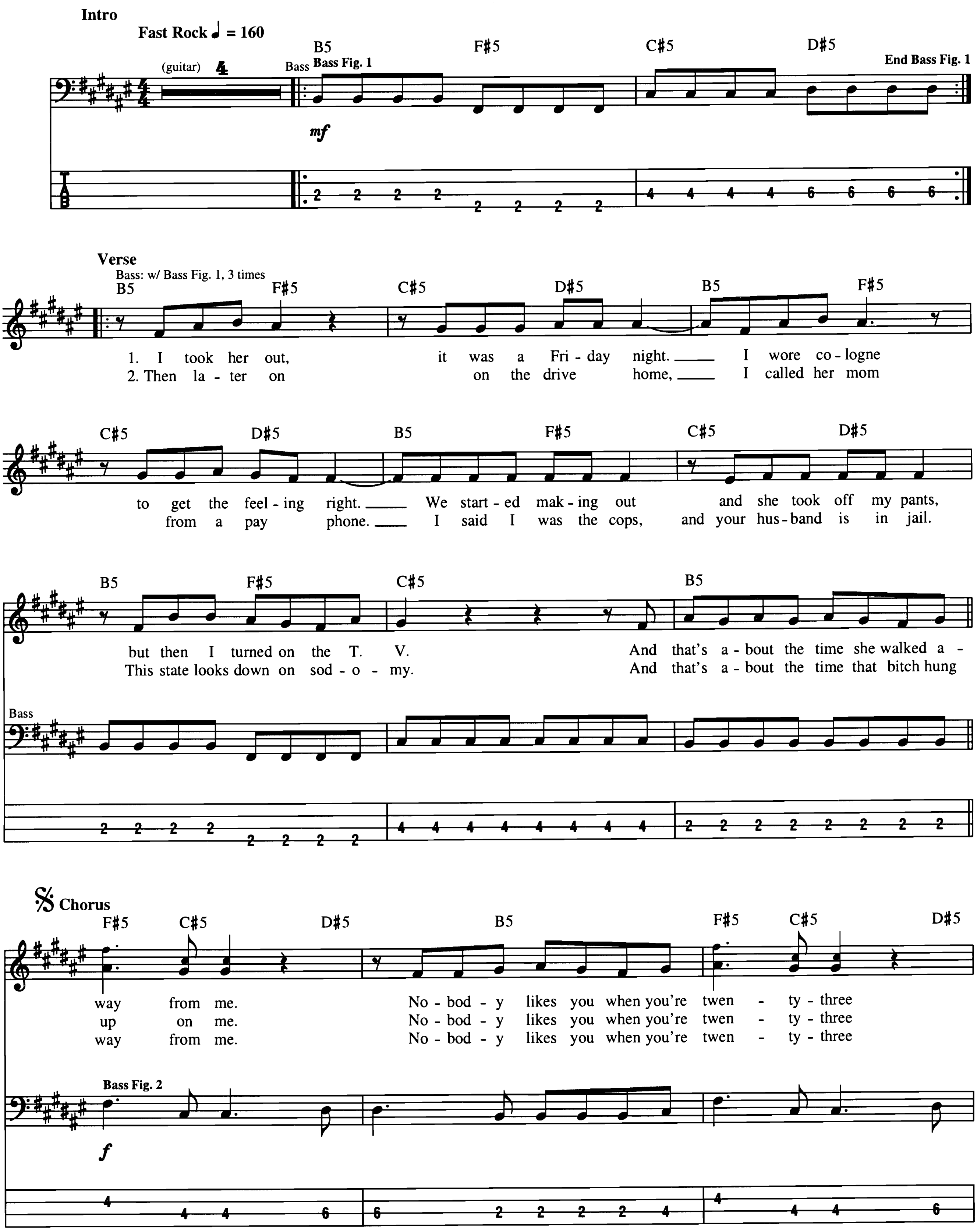

F#m7/B
B7(add13)
to bring some un - der - stand-ing here to - day,
oh, oh.
Bring some, stand-ing here to - day.
Pre-Chorus
F#m7
F#m7/B
F#m7
Pick-et lines and pick-et signs don't pun-ish me with bru -
(Broth - er, broth - er, broth - er,
F#m7/B
F#m7
F#m7/B
tal - i - ty. Come on talk to me, so you can see, ah, what's
broth - er, broth - er, broth-er.)
Chorus
Emaj7
C#m7
go - ing on, yeah, what's go - ing on, tell me what's
(What's go - ing on, what's go - ing on,


Emaj7
C#m7
go - ing on, I'll tell you what's go - ing on. Ooh,
what's go - ing on, what's go - ing on.)
Outro
w/ Bkgd. Voc. ad lib, till fade
Am9
ooh, ooh, ooh, ooh.
Spoken: Right on baby. Right on.
Ah, ya, ya, ya, ya, ya, ya, ya,
ya, ya, ya, ya, ya.
Spoken: Right on baby.
Ah, ya, ya, ya, ya, ya, ya, ya, ya, ya, ya, ya, ya, ya.


A/B
Do, bay,-do, be,- be, bay,-do.
Ba, do, be,-bay, bay,-do, ba,-
ba, da,-da, da,-da da,-da.
Am9
Spoken: Right on baby.
C'mon, Right on.
Ah,— ya, ya,-
— ya, ya,-ya, ya,-ya, ya,— ya,— ya,— ya.
Spoken: Right on.
Fade Out
Ah,— ya, ya,— ya, ya.—
Ah,— ya, ya,-ya, ya,-ya, ya,-ya.
A/B
Do, bay,-do.

What's My Age Again?

Words and Music by Tom DeLonge and Mark Hoppus



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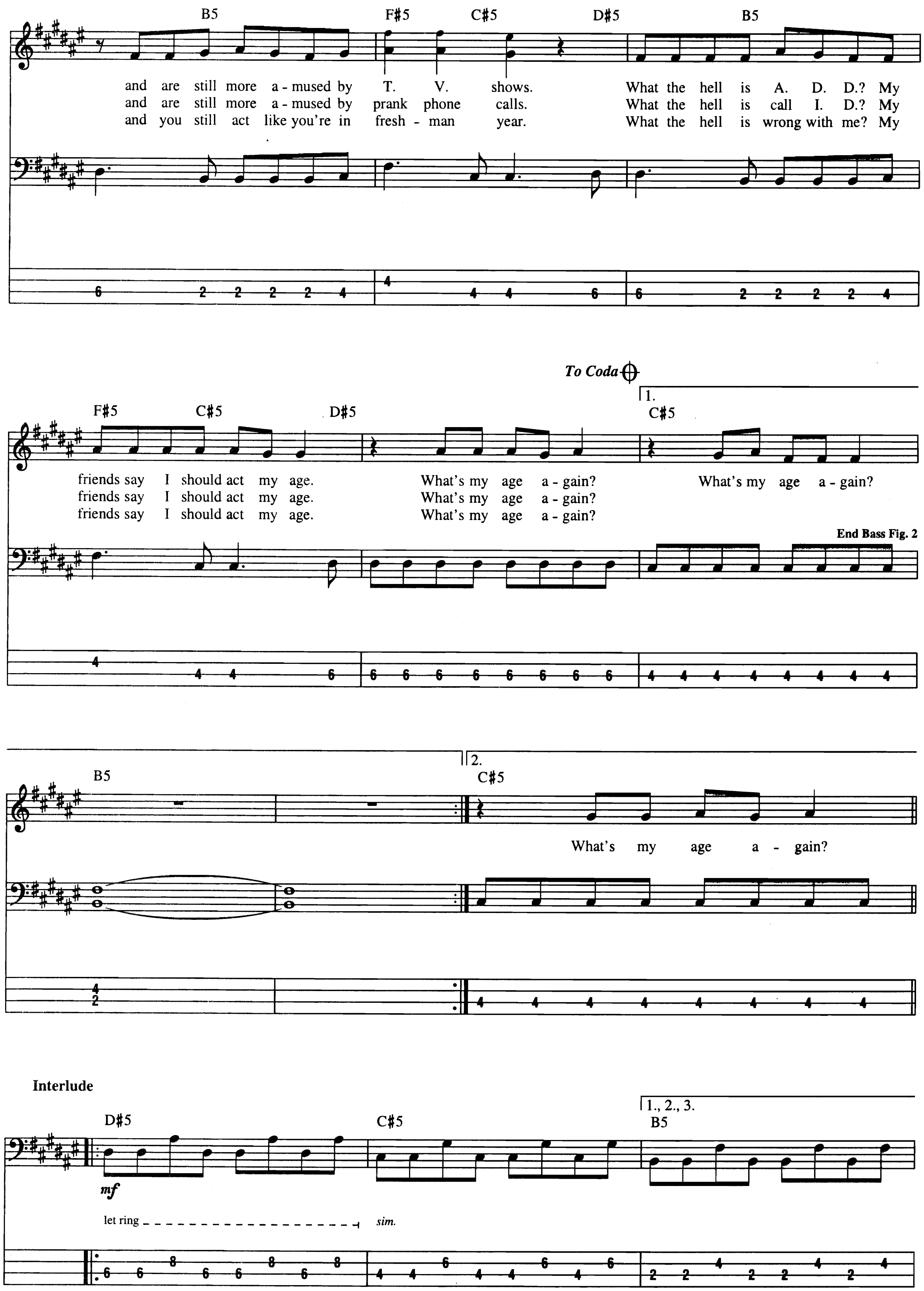
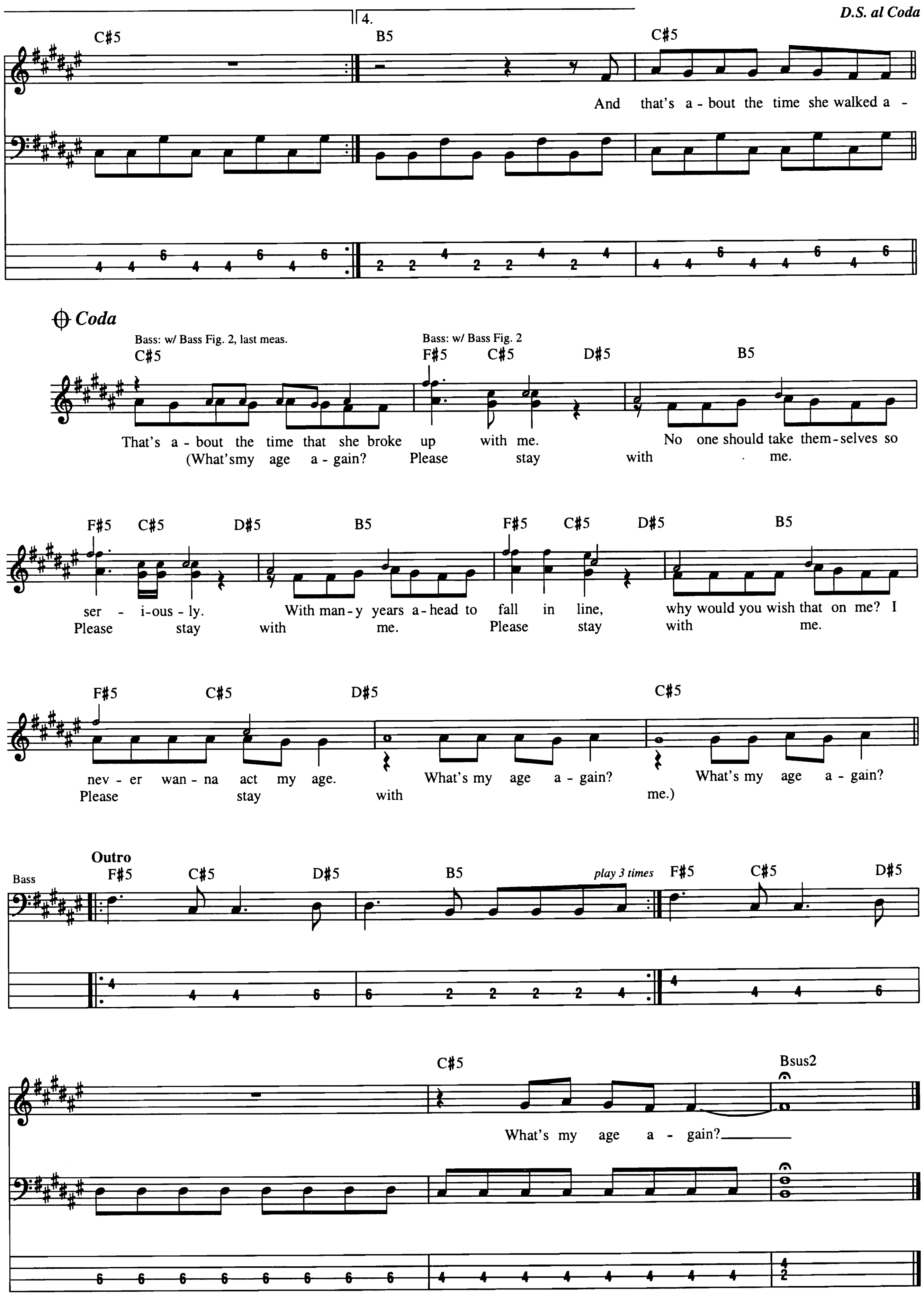
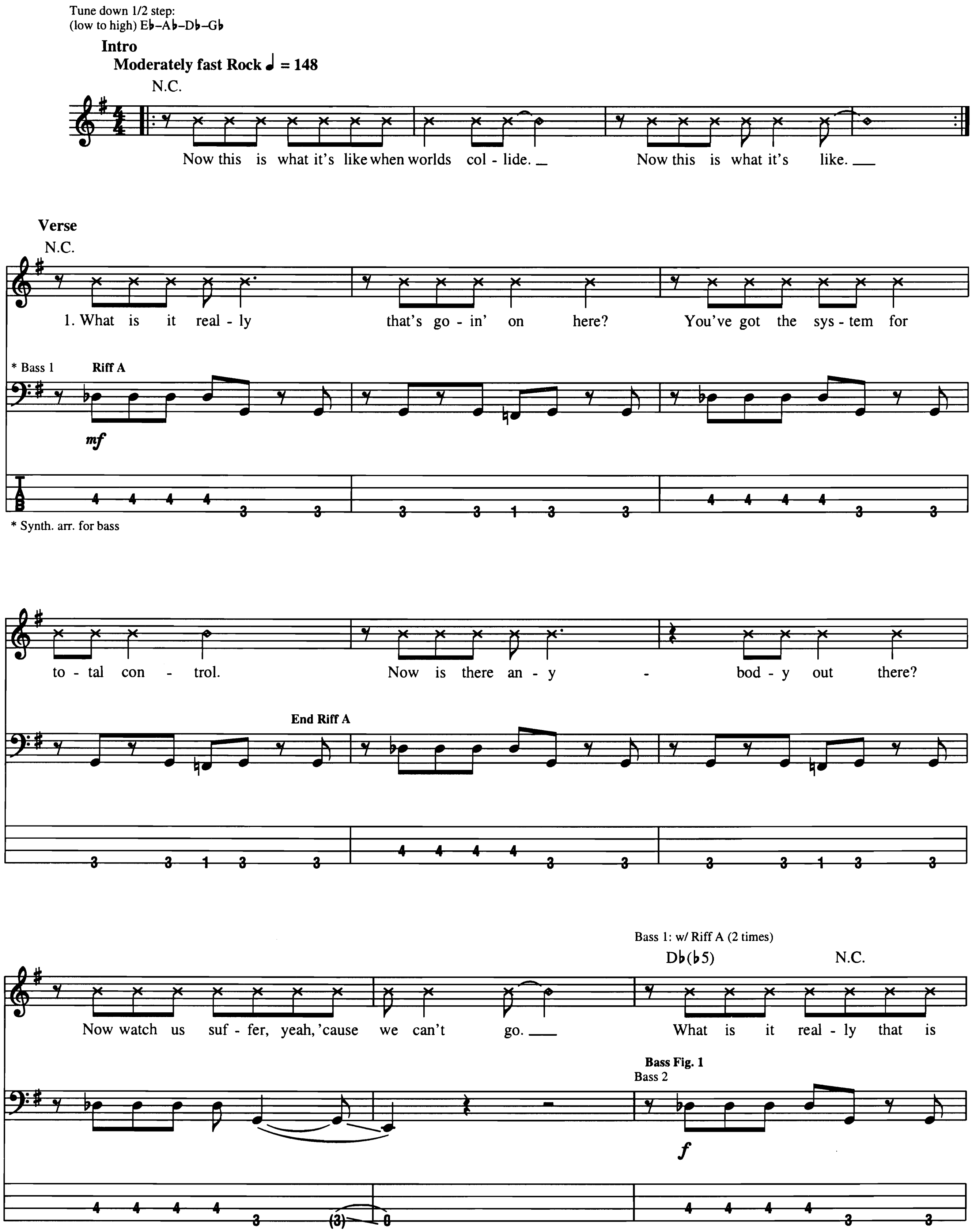

B5
F#5 C#5 D#5
B5
and are still more a - mused by T. V. shows.
and are still more a - mused by prank phone calls.
and you still act like you're in fresh - man year.
What the hell is A. D. D.? My
What the hell is call I. D.? My
What the hell is wrong with me? My
To Coda
1.
F#5 C#5 D#5
C#5
friends say I should act my age.
friends say I should act my age.
friends say I should act my age.
What's my age a - gain?
What's my age a - gain?
What's my age a - gain?
What's my age a - gain?
End Bass Fig. 2
2.
B5
C#5
What's my age a - gain?
Interlude
1., 2., 3.
D#5
C#5
B5
mf
let ring
sim.


D.S. al Coda
4.
C#5
B5
C#5
And that's a - bout the time she walked a -
4 4 6 4 4 6 4 6
2 2 4 2 2 4 2 4
4 4 6 4 4 6 4 6
Coda
Bass: w/ Bass Fig. 2, last meas.
Bass: w/ Bass Fig. 2
C#5
F#5
C#5
D#5
B5
That's a - bout the time that she broke up with me.
No one should take them-selves so
(What'smy age a - gain? Please stay with me.
F#5
C#5
D#5
B5
F#5
C#5
D#5
B5
ser - i-ous - ly.
With man-y years a-head to
fall in line,
why would you wish that on me? I
Please stay with me.
Please stay with me.
F#5
C#5
D#5
C#5
nev - er wan - na act my age.
What's my age a - gain?
What's my age a - gain?
Please stay with me.)
Outro
Bass
F#5
C#5
D#5
B5
play 3 times
F#5
C#5
D#5
4 4 4 6
6 2 2 2 2 4
4 4 4 6
C#5
Bsus2
What's my age a - gain?
6 6 6 6 6 6 6 6
4 4 4 4 4 4 4 4
4
2

When Worlds Collide

Lyrics by Spider
Music by Powerman 5000



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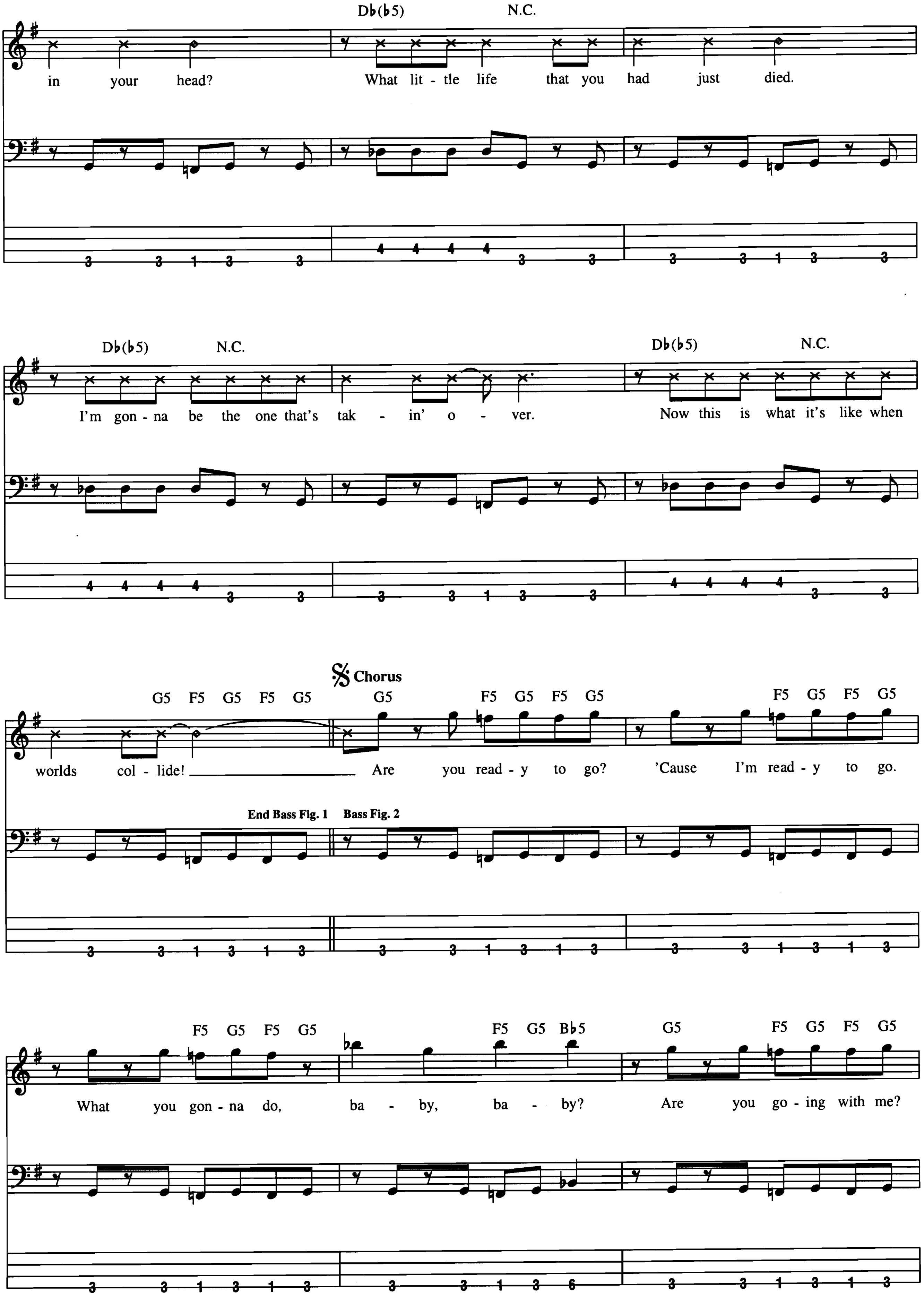
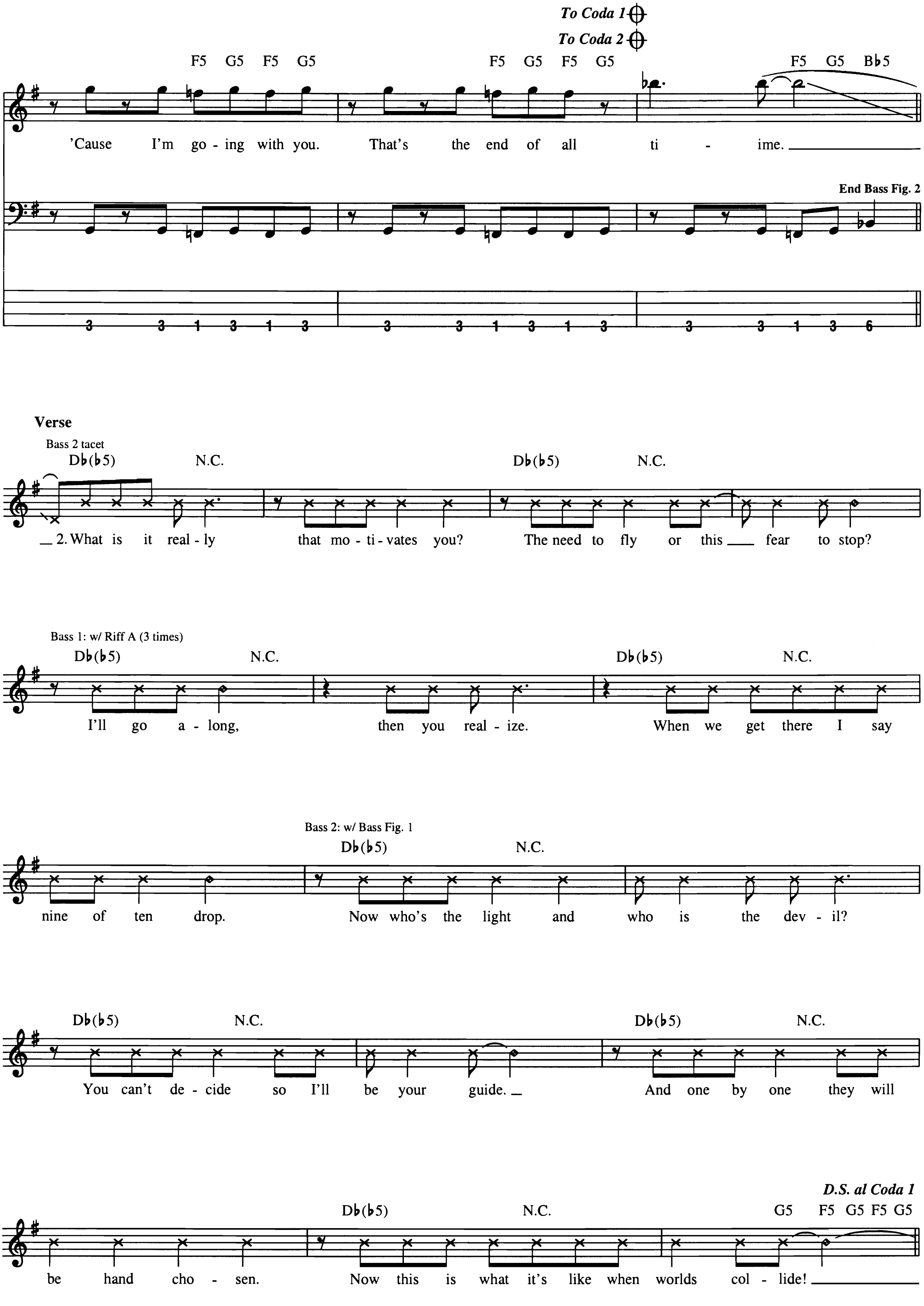
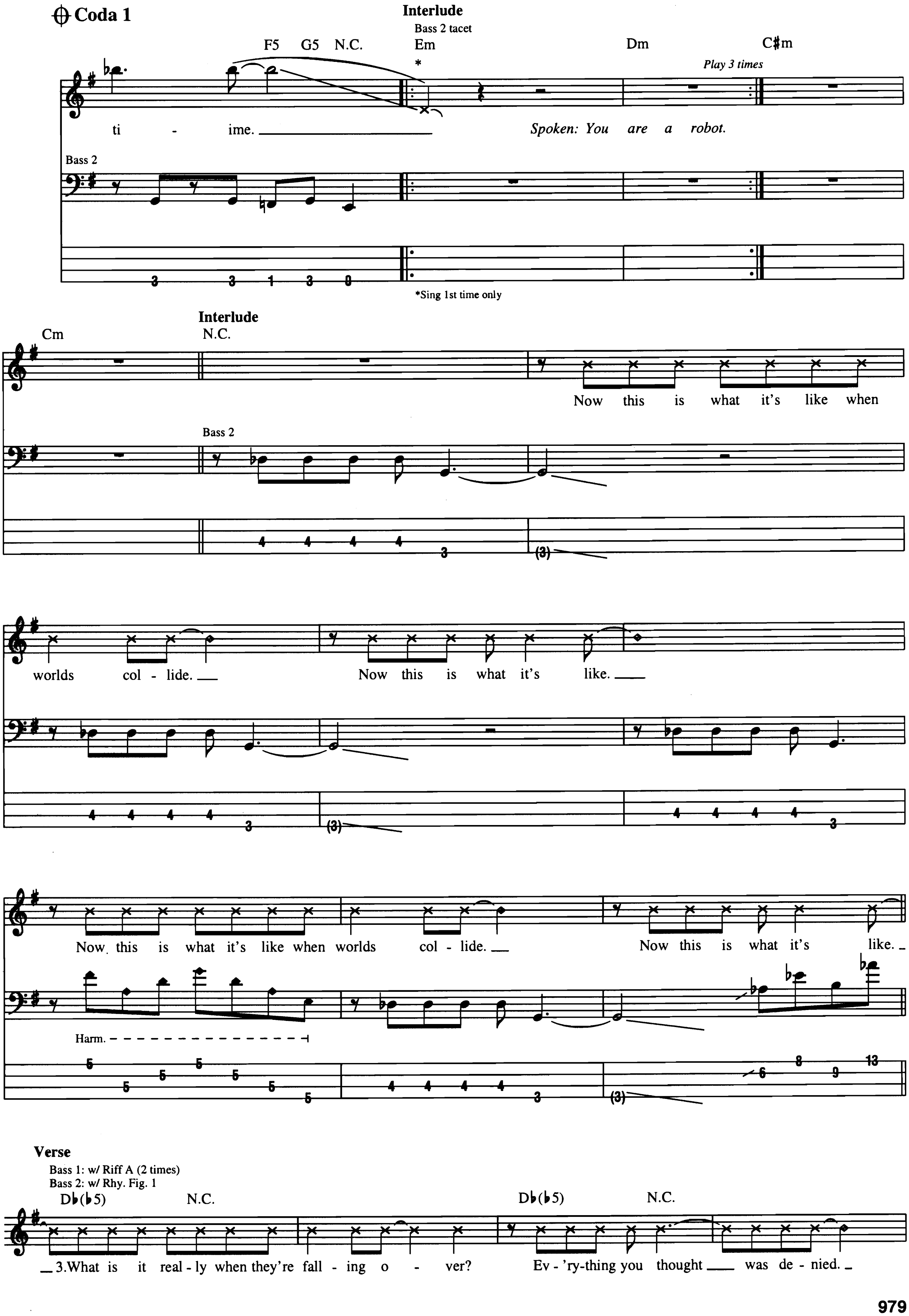
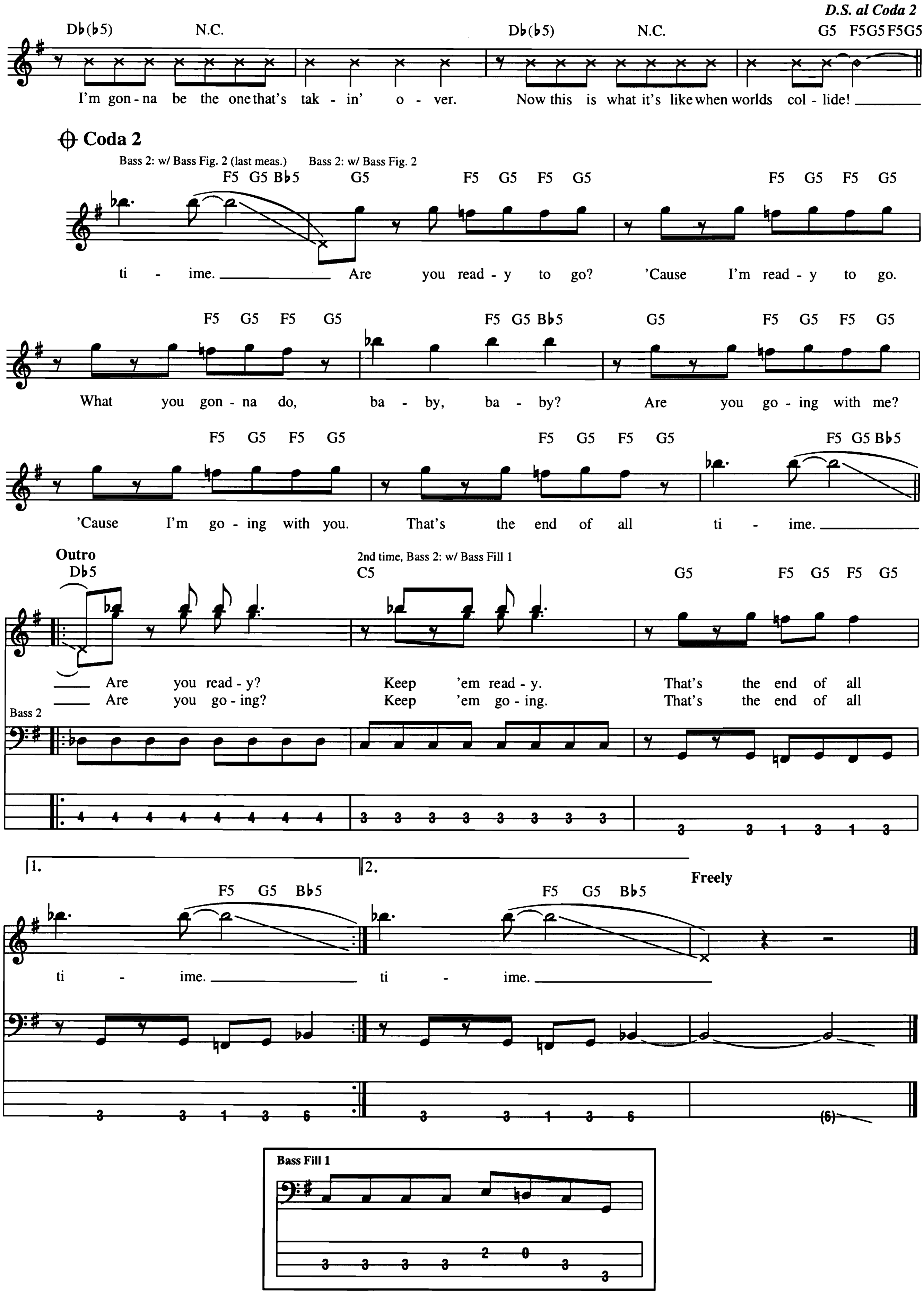

Db(b5) N.C.
in your head? What lit - tle life that you had just died.
Db(b5) N.C. Db(b5) N.C.
I'm gon - na be the one that's tak - in' o - ver. Now this is what it's like when
Chorus
G5 F5 G5 F5 G5 G5 F5 G5 F5 G5 F5 G5 F5 G5
worlds col - lide! Are you read - y to go? 'Cause I'm read - y to go.
End Bass Fig. 1
Bass Fig. 2
F5 G5 F5 G5 F5 G5 Bb5 G5 F5 G5 F5 G5
What you gon - na do, ba - by, ba - by? Are you go - ing with me?

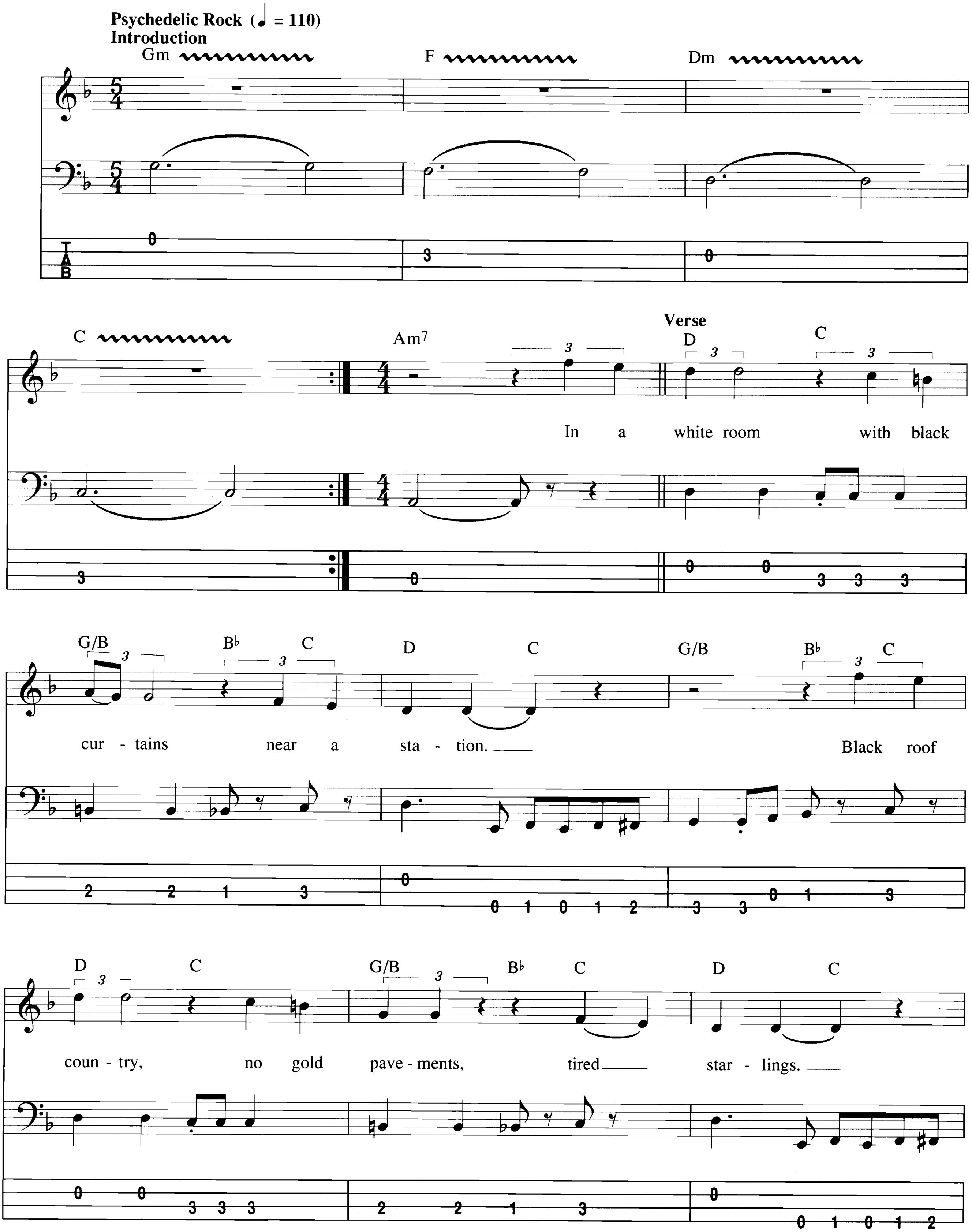

To Coda 1
To Coda 2
F5 G5 F5 G5
F5 G5 F5 G5
F5 G5 B♭5
'Cause I'm go - ing with you. That's the end of all ti - ime.
End Bass Fig. 2
Verse
Bass 2 tacet
D♭(♭5) N.C.
D♭(♭5) N.C.
2. What is it real - ly that mo - ti - vates you? The need to fly or this fear to stop?
Bass 1: w/ Riff A (3 times)
D♭(♭5) N.C.
D♭(♭5) N.C.
I'll go a - long, then you real - ize. When we get there I say
Bass 2: w/ Bass Fig. 1
D♭(♭5) N.C.
nine of ten drop. Now who's the light and who is the dev - il?
D♭(♭5) N.C.
D♭(♭5) N.C.
You can't de - cide so I'll be your guide. And one by one they will
D.S. al Coda 1
D♭(♭5) N.C.
G5 F5 G5 F5 G5
be hand cho - sen. Now this is what it's like when worlds col - lide!


Coda 1
Interlude
Bass 2 tacet
F5 G5 N.C. Em Dm C#m
Play 3 times
ti - ime.
Spoken: You are a robot.
Bass 2
*Sing 1st time only
Cm
Interlude
N.C.
Now this is what it's like when
Bass 2
worlds col - lide.
Now this is what it's like.
Now. this is what it's like when worlds col - lide.
Now this is what it's like.
Harm.
Verse
Bass 1: w/ Riff A (2 times)
Bass 2: w/ Rhy. Fig. 1
Db(b5) N.C. Db(b5) N.C.
3.What is it real - ly when they're fall - ing o - ver?
Ev - 'ry-thing you thought was de - nied.


D.S. al Coda 2
Db(b5) N.C. Db(b5) N.C. G5 F5G5F5G5
I'm gon - na be the one that's tak - in' o - ver. Now this is what it's like when worlds col - lide!
Coda 2
Bass 2: w/ Bass Fig. 2 (last meas.)
Bass 2: w/ Bass Fig. 2
F5 G5 Bb5 G5 F5 G5 F5 G5 F5 G5 F5 G5
ti - ime. Are you read - y to go? 'Cause I'm read - y to go.
F5 G5 F5 G5 F5 G5 Bb5 G5 F5 G5 F5 G5
What you gon - na do, ba - by, ba - by? Are you go - ing with me?
F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 Bb5
'Cause I'm go - ing with you. That's the end of all ti - ime.
Outro
Db5
2nd time, Bass 2: w/ Bass Fill 1
C5 G5 F5 G5 F5 G5
Are you read - y? Keep 'em read - y. That's the end of all
Are you go - ing? Keep 'em go - ing. That's the end of all
Bass 2
1.
2.
Freely
F5 G5 Bb5 F5 G5 Bb5
ti - ime. ti - ime.
Bass Fill 1

White Room

Words and Music by Jack Bruce and Pete Brown



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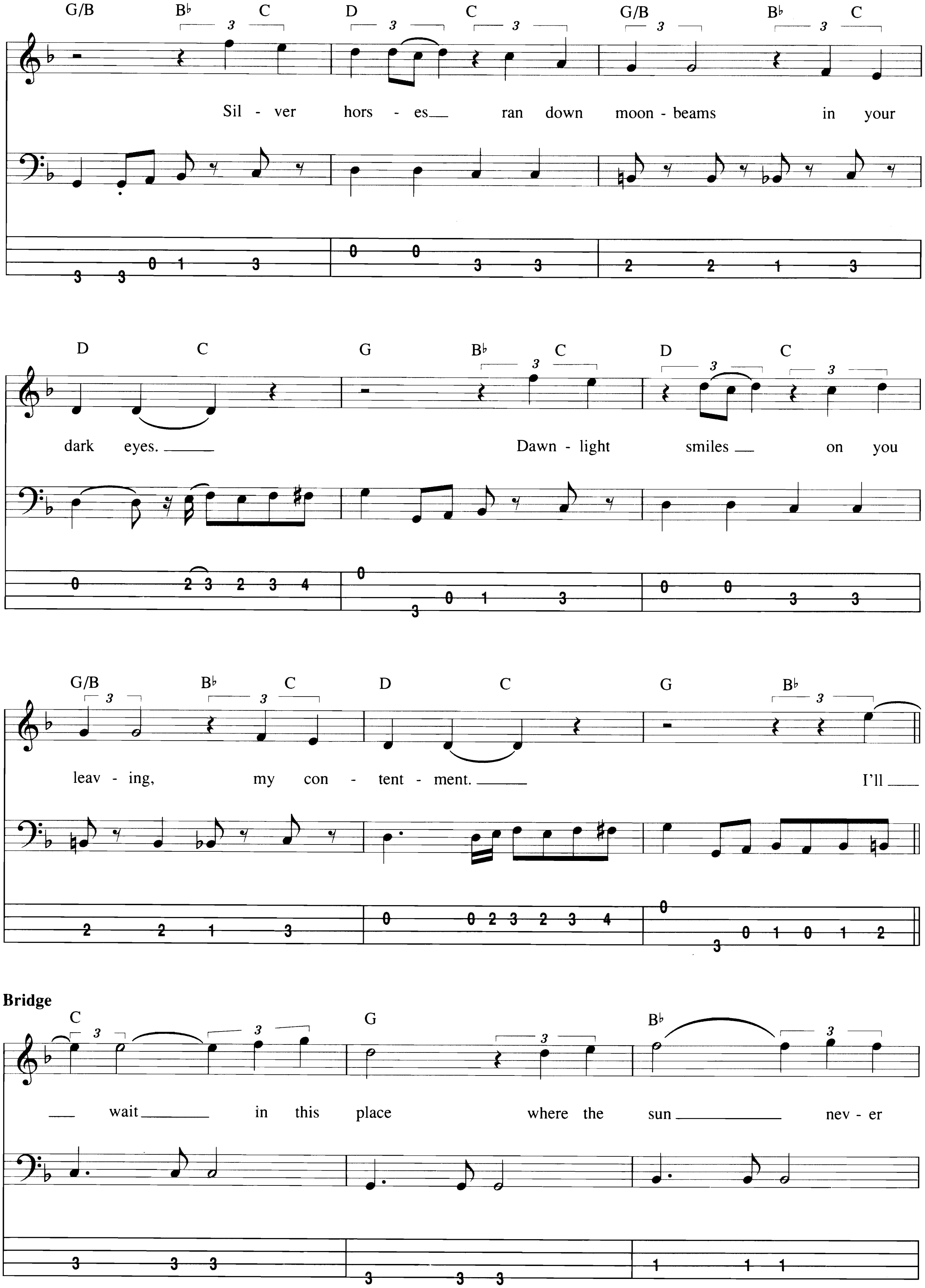
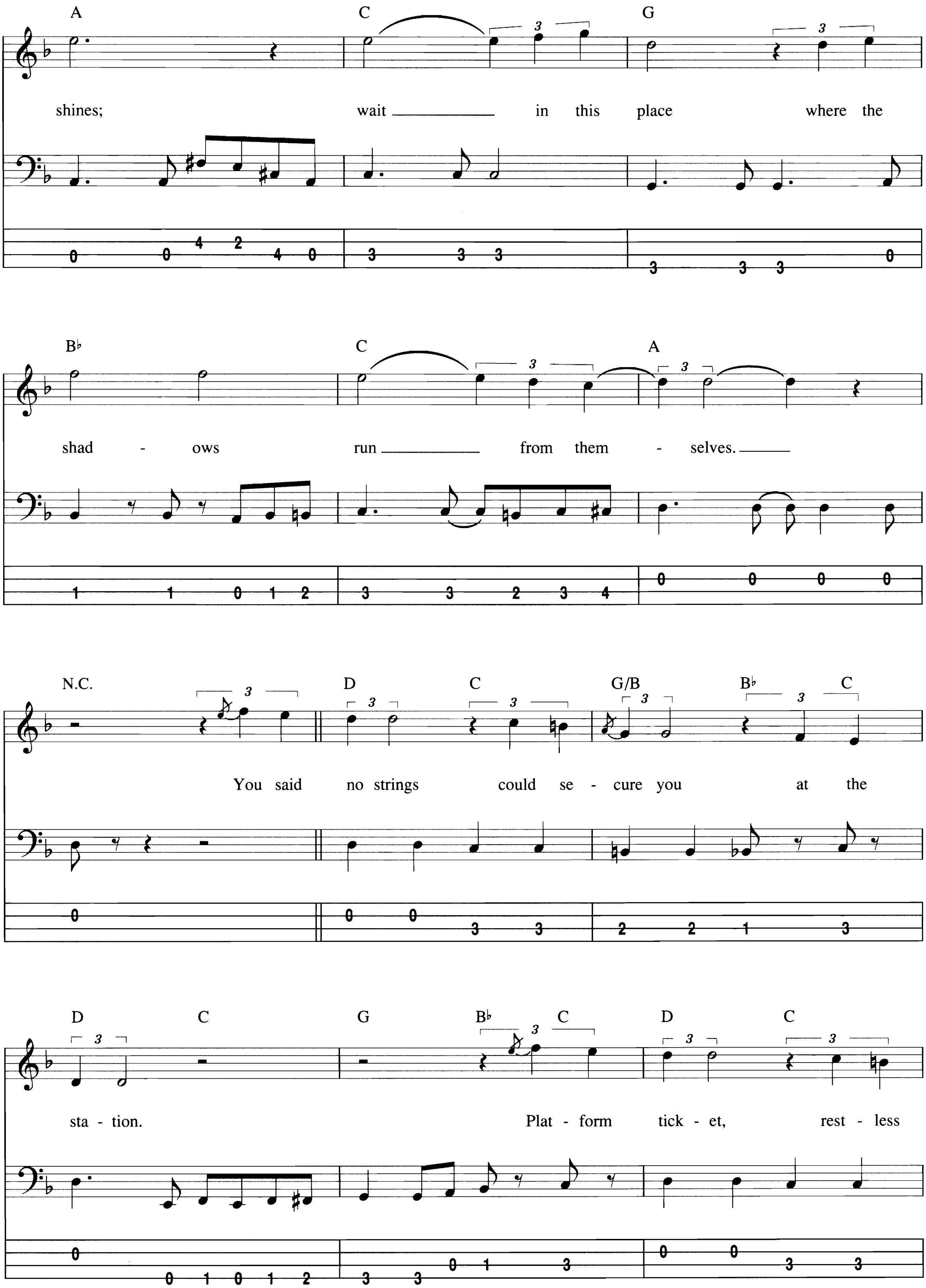
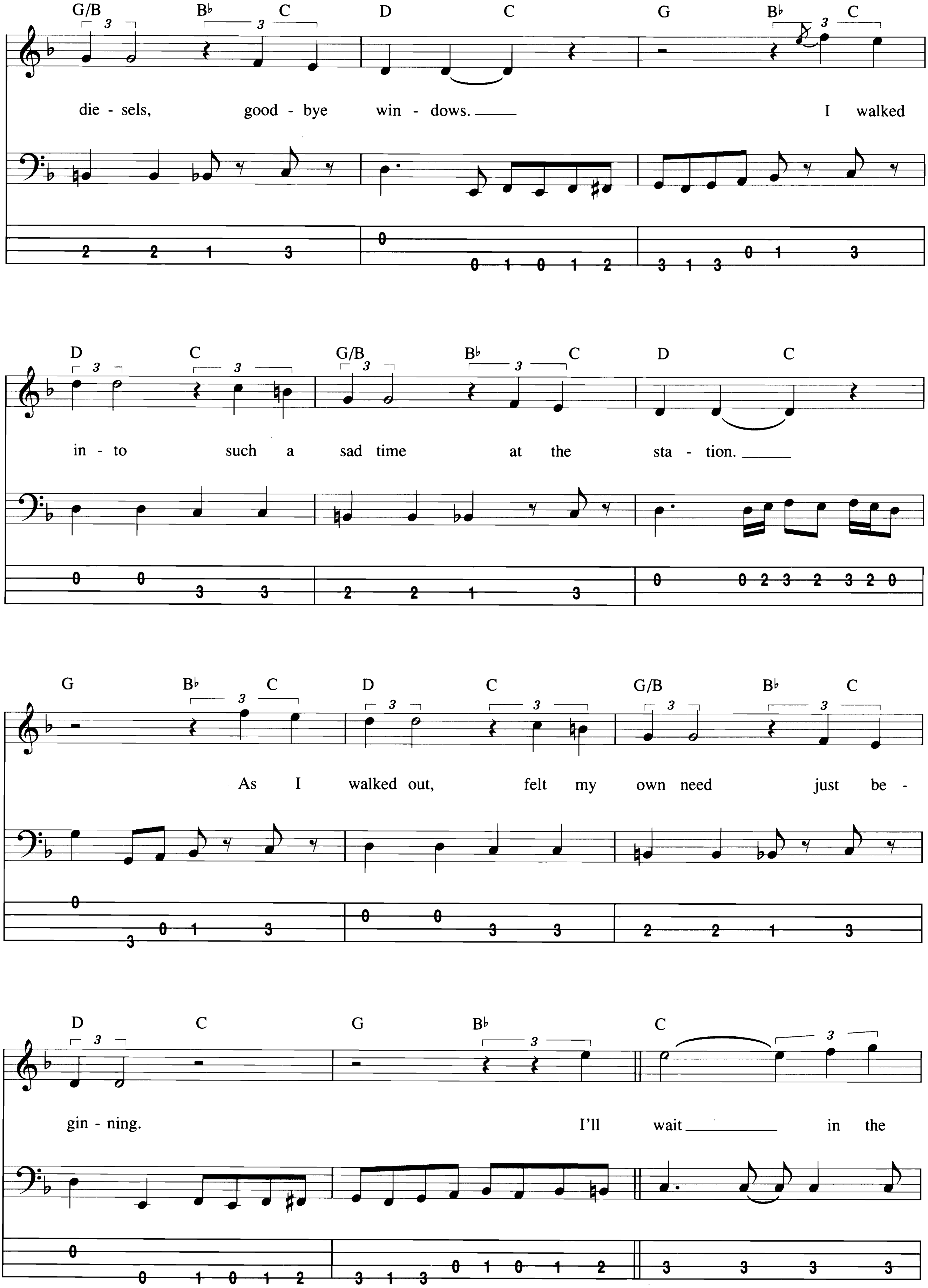
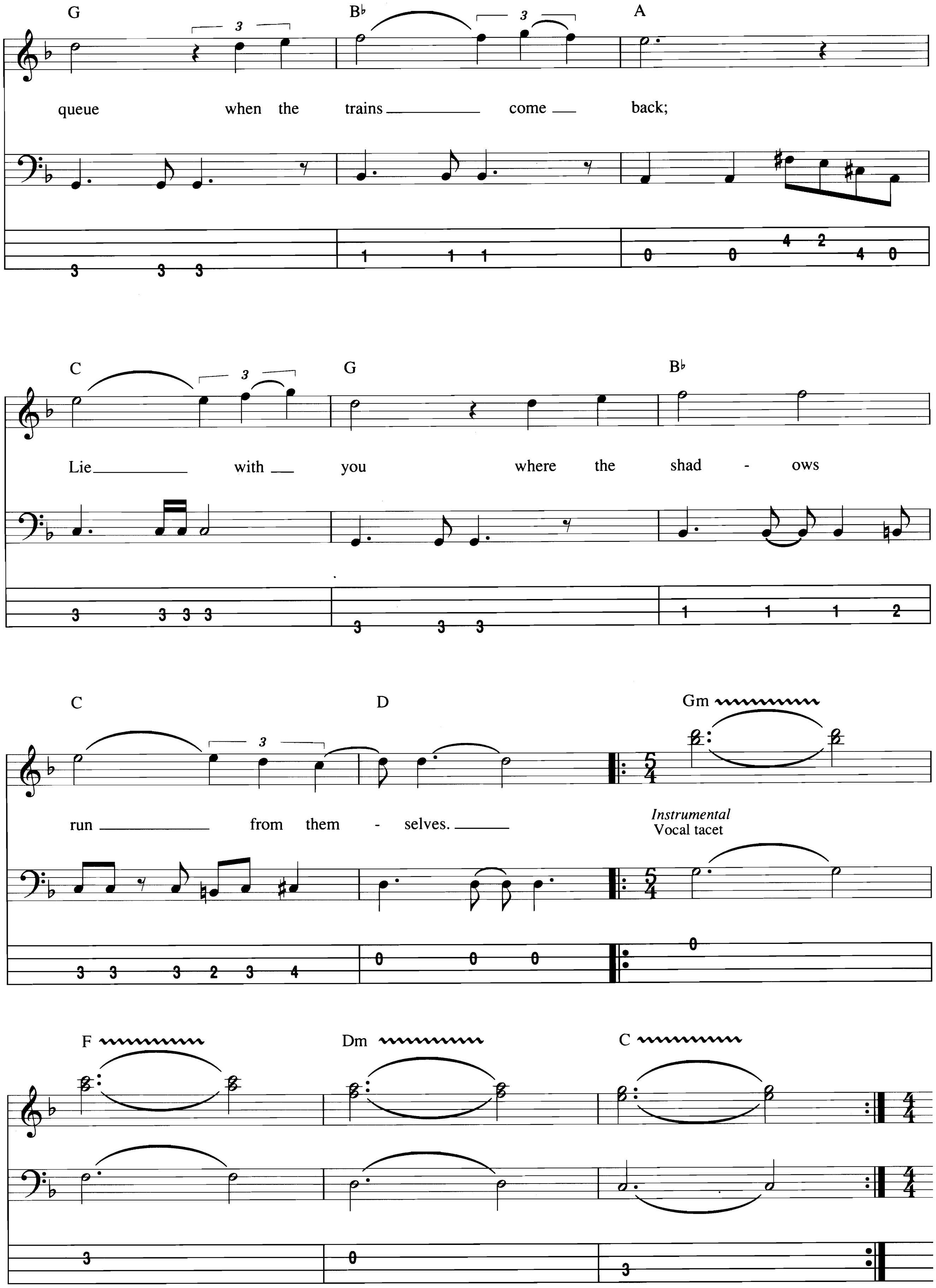
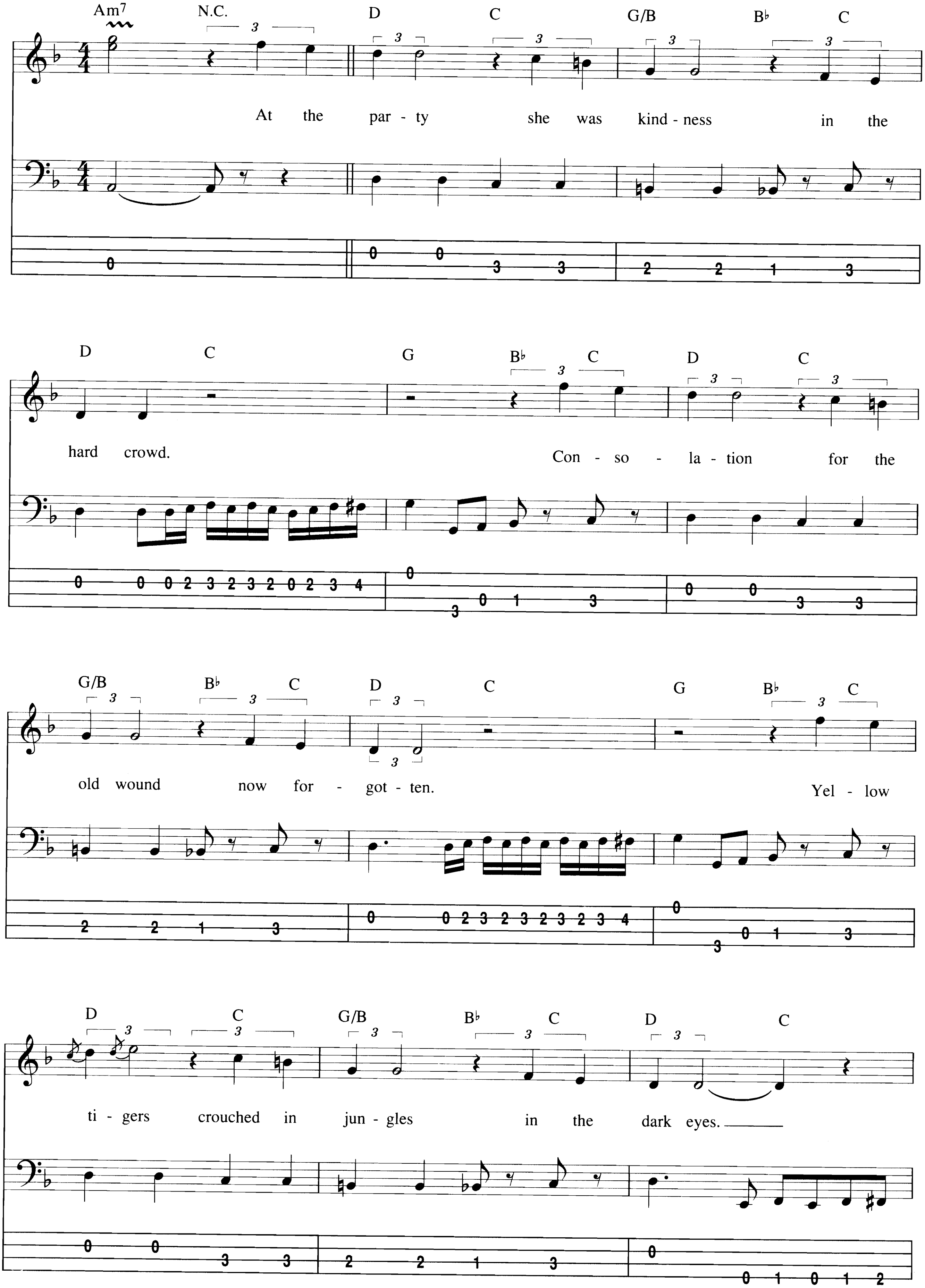
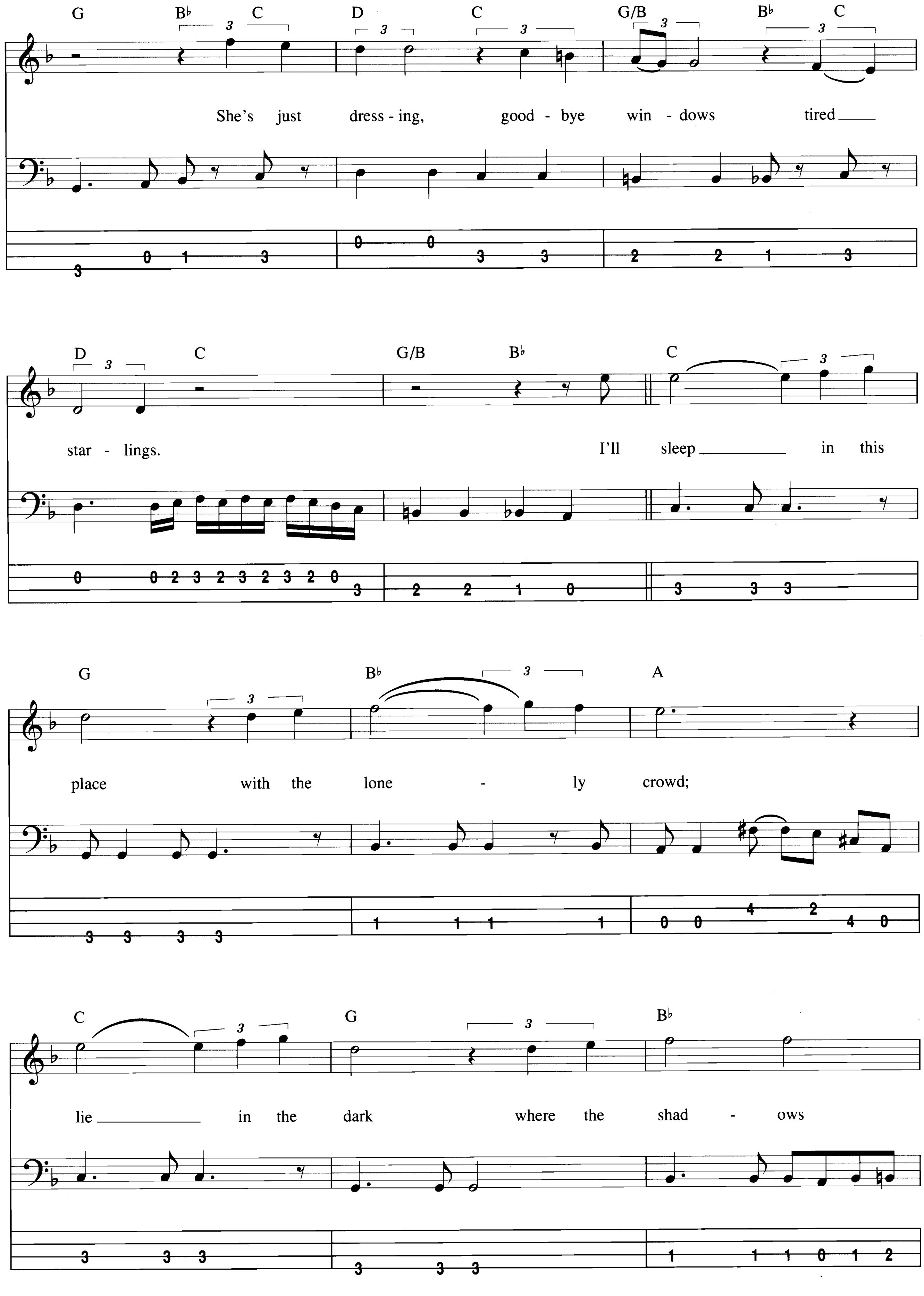

G/B B♭ C D C G/B B♭ C
Sil - ver hors - es ran down moon - beams in your
D C G B♭ C D C
dark eyes. Dawn - light smiles on you
G/B B♭ C D C G B♭
leav - ing, my con - tent - ment. I'll
Bridge
C G B♭
wait in this place where the sun nev - er

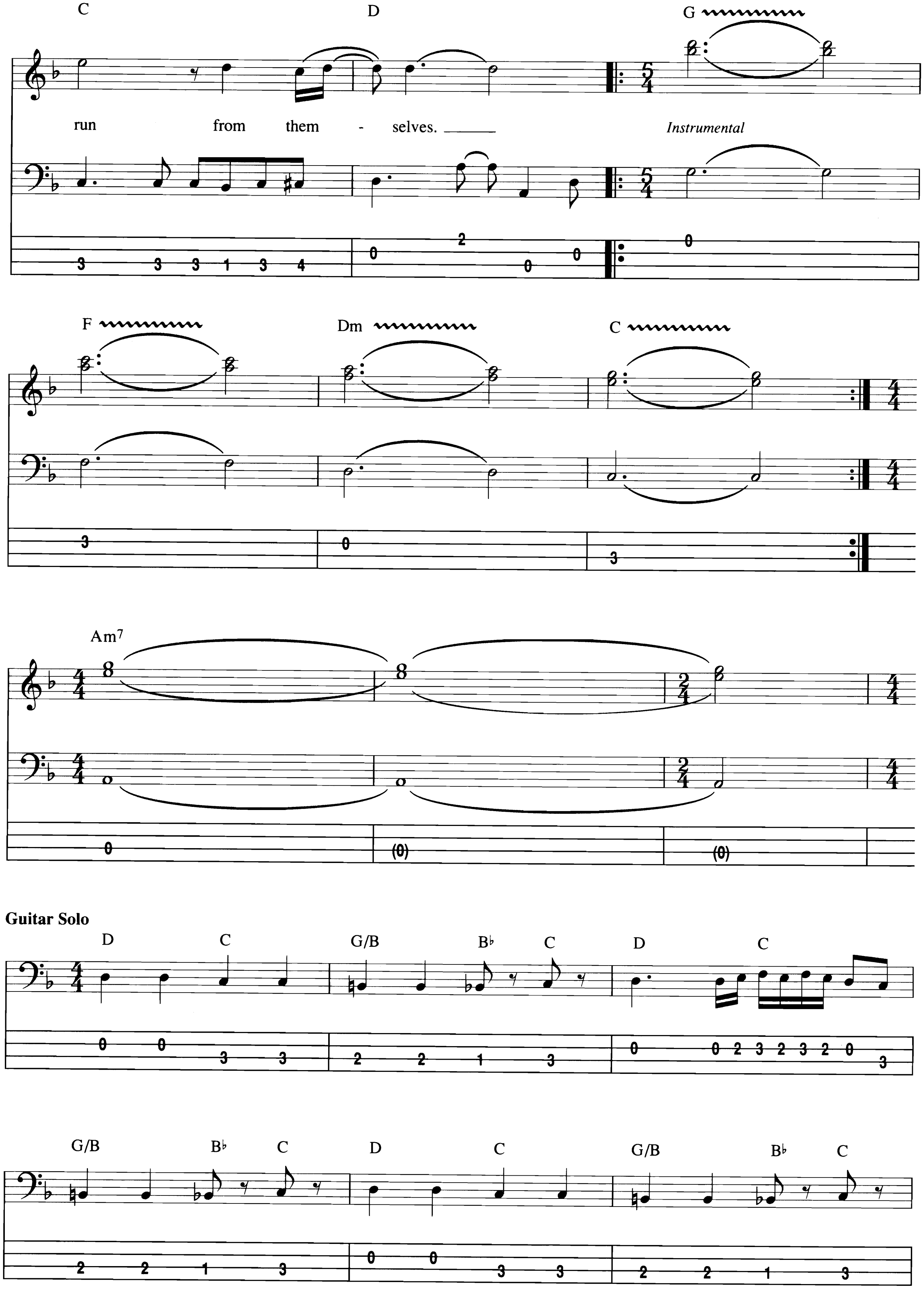

A C G
shines; wait in this place where the
B♭ C A
shad - ows run from them - selves.
N.C. D C G/B B♭ C
You said no strings could se - cure you at the
D C G B♭ C D C
sta - tion. Plat - form tick - et, rest - less

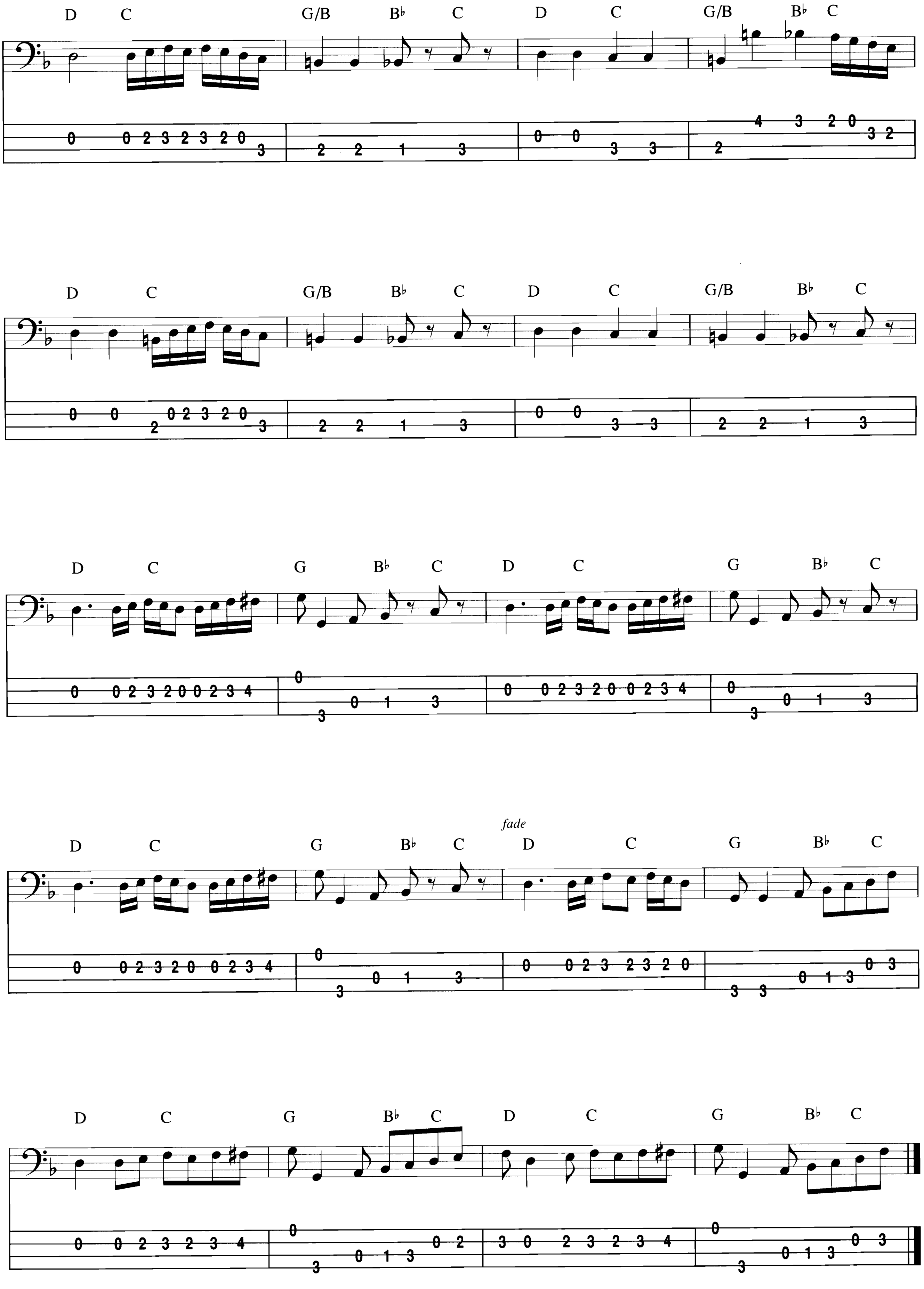

G/B B♭ C D C G B♭ C
die - sels, good - bye win - dows. I walked
D C G/B B♭ C D C
in - to such a sad time at the sta - tion.
G B♭ C D C G/B B♭ C
As I walked out, felt my own need just be -
D C G B♭ C
gin - ning. I'll wait in the


G
B♭
A
queue when the trains come back;
C
G
B♭
Lie with you where the shad - ows
C
D
Gm
run from them - selves.
Instrumental
Vocal tacet
F
Dm
C


Am7 N.C. D C G/B B♭ C
At the party she was kindness in the
D C G B♭ C D C
hard crowd. Consolation for the
G/B B♭ C D C G B♭ C
old wound now forgotten. Yellow
D C G/B B♭ C D C
tigers crouched in jungles in the dark eyes.
0 0 0 3 3 2 2 1 3
0 0 0 2 3 2 3 2 0 2 3 4 0 3 0 1 3 0 0 3 3
2 2 1 3 0 0 2 3 2 3 2 3 2 3 4 0 3 0 1 3
0 0 3 3 2 2 1 3 0 0 1 0 1 2

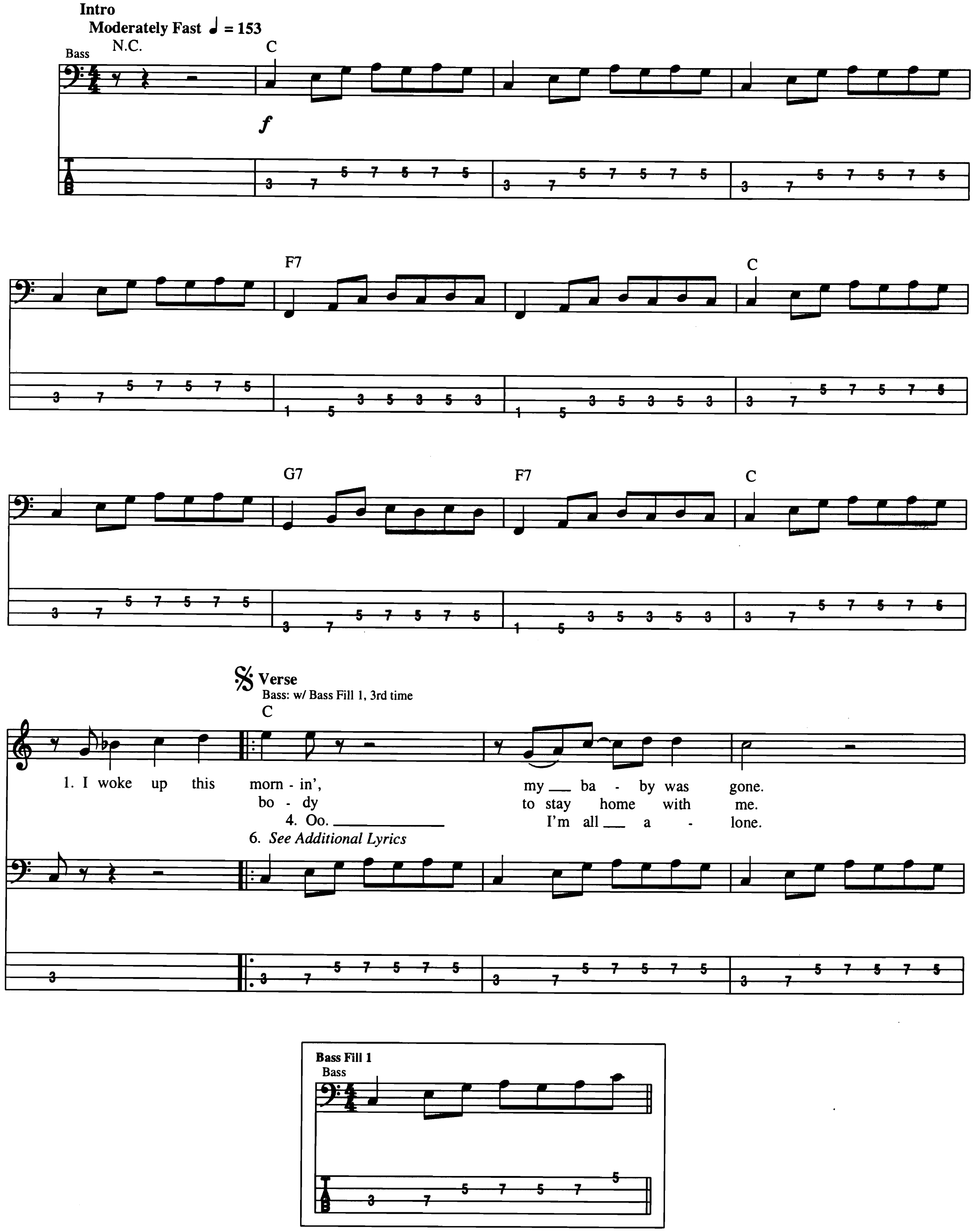

G B♭ C D C G/B B♭ C
She's just dress - ing, good - bye win - dows tired
D C G/B B♭ C
star - lings. I'll sleep in this
G B♭ A
place with the lone - ly crowd;
C G B♭
lie in the dark where the shad - ows


C
D
G
run from them - selves.
Instrumental
F
Dm
C
Am7
Guitar Solo
D
C
G/B
B♭
C
D
C
G/B
B♭
C
D
C
G/B
B♭
C


D C G/B B♭ C D C G/B B♭ C
D C G/B B♭ C D C G/B B♭ C
D C G B♭ C D C G B♭ C
fade
D C G B♭ C D C G B♭ C
D C G B♭ C D C G B♭ C

Woke Up This Morning

Words and Music by B.B. King and Jules Bihari



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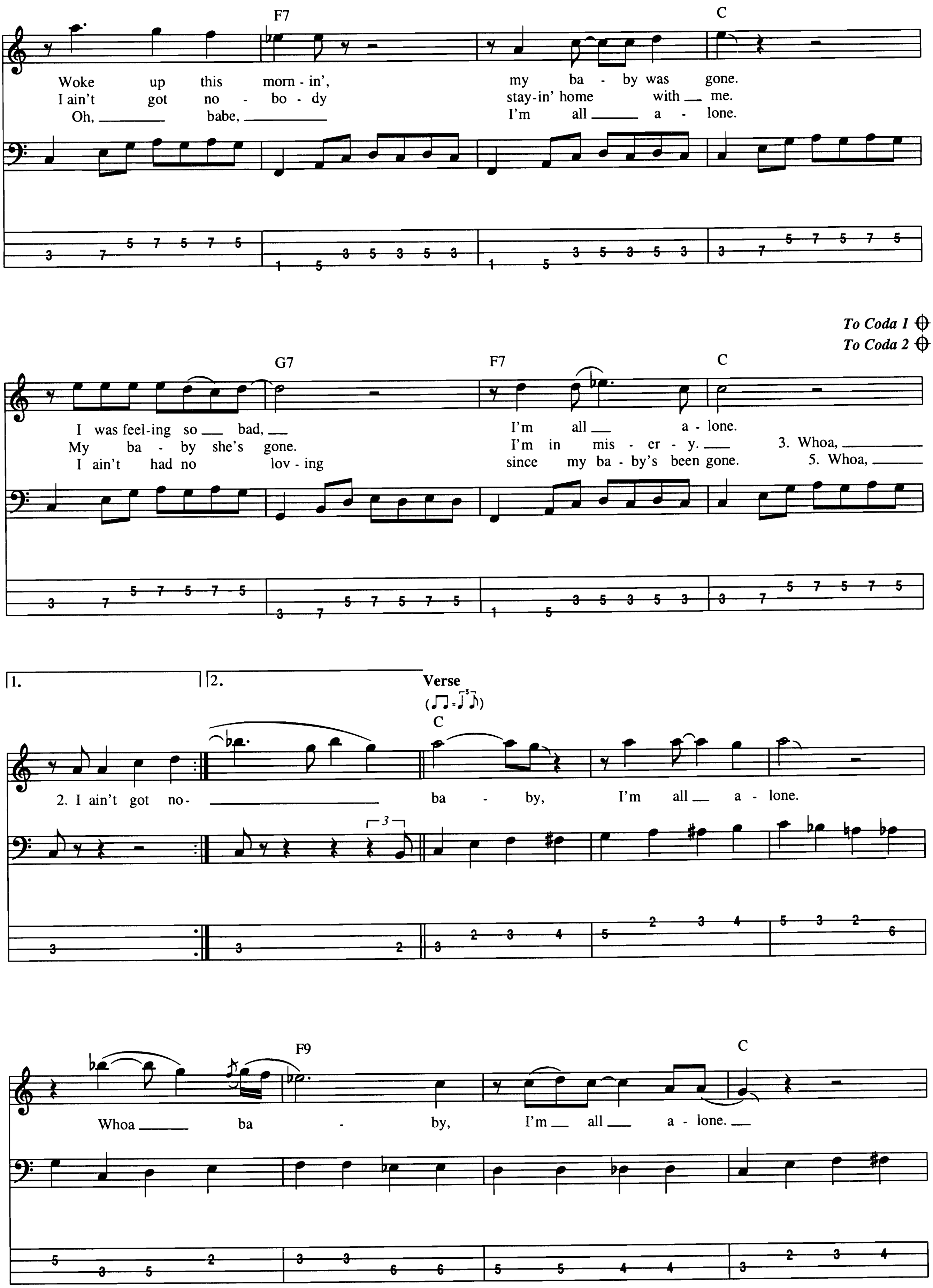
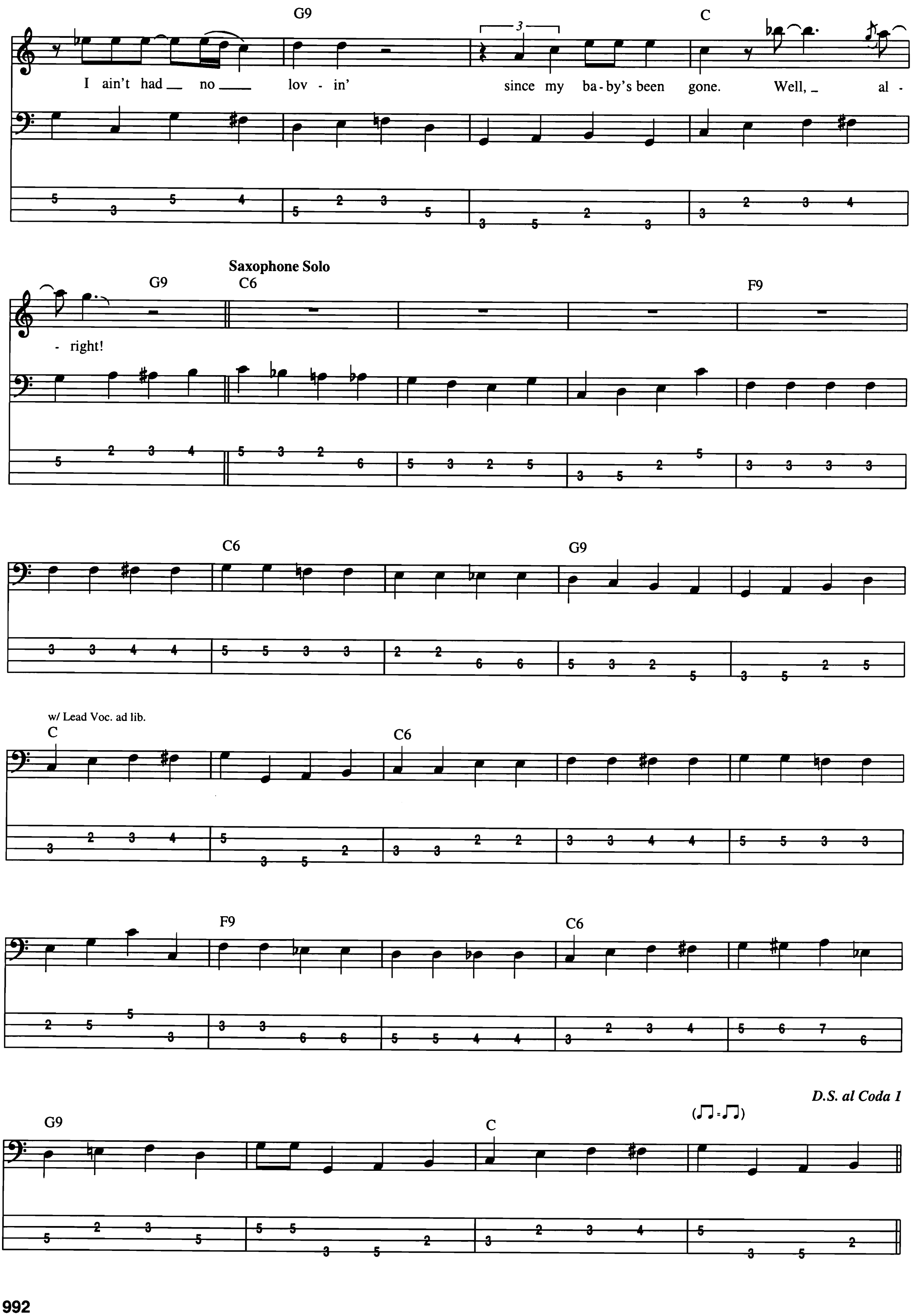
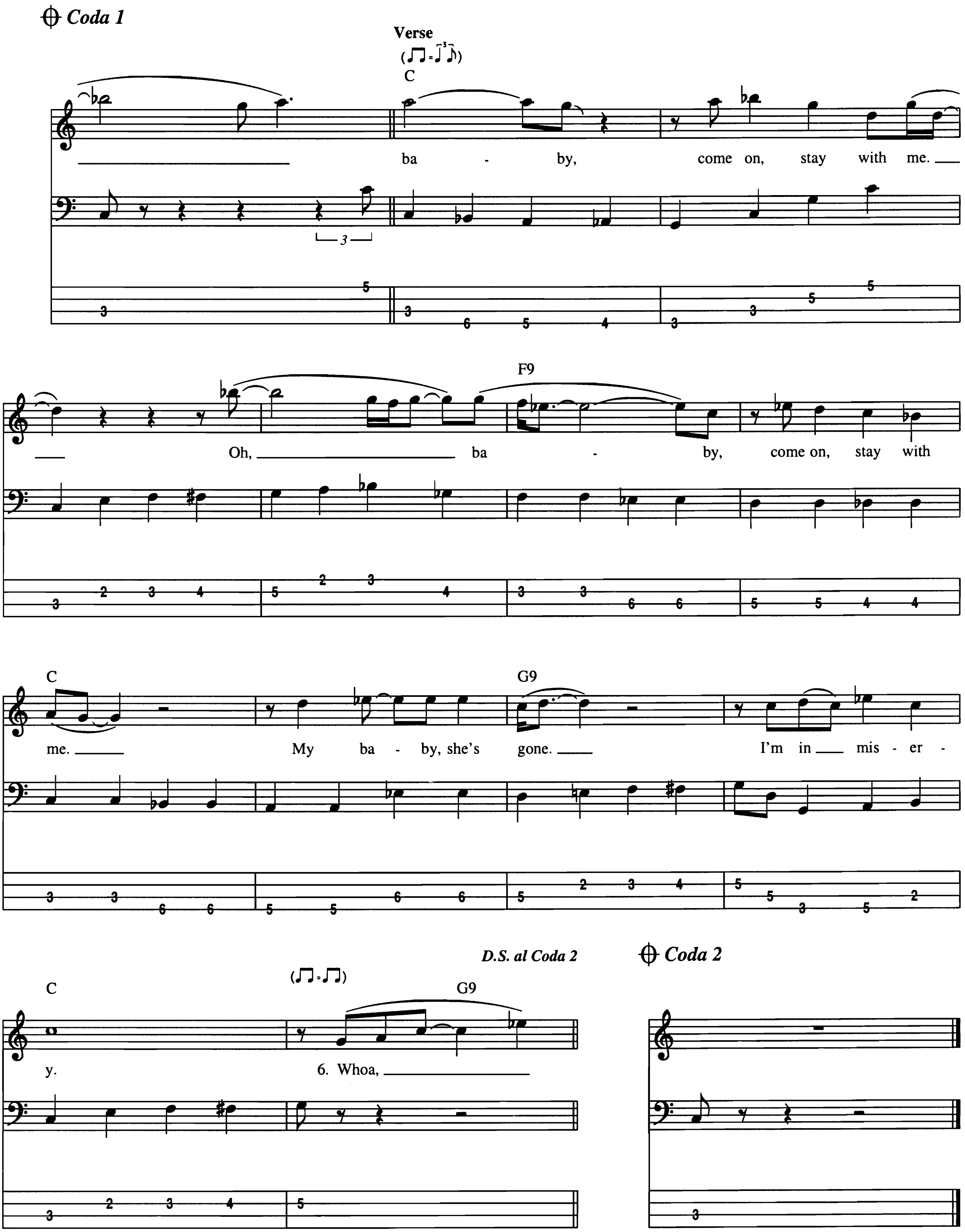

F7
C
Woke up this morn - in', my ba - by was gone.
I ain't got no - bo - dy stay-in' home with __ me.
Oh, ___ babe, ___ I'm all ___ a - lone.
To Coda 1
To Coda 2
G7
F7
C
I was feel-ing so __ bad, __ I'm all __ a - lone.
My ba - by she's gone. I'm in mis - er - y. __ 3. Whoa, ___
I ain't had no lov - ing since my ba - by's been gone. 5. Whoa, ___
1.
2.
Verse
C
2. I ain't got no- ___ ba - by, I'm all __ a - lone.
F9
C
Whoa ___ ba - by, I'm __ all __ a - lone. __


G9
C
I ain't had no lov - in' since my ba - by's been gone. Well, al - right!
G9
Saxophone Solo
C6
F9
C6
G9
w/ Lead Voc. ad lib.
C
C6
F9
C6
G9
C
D.S. al Coda 1

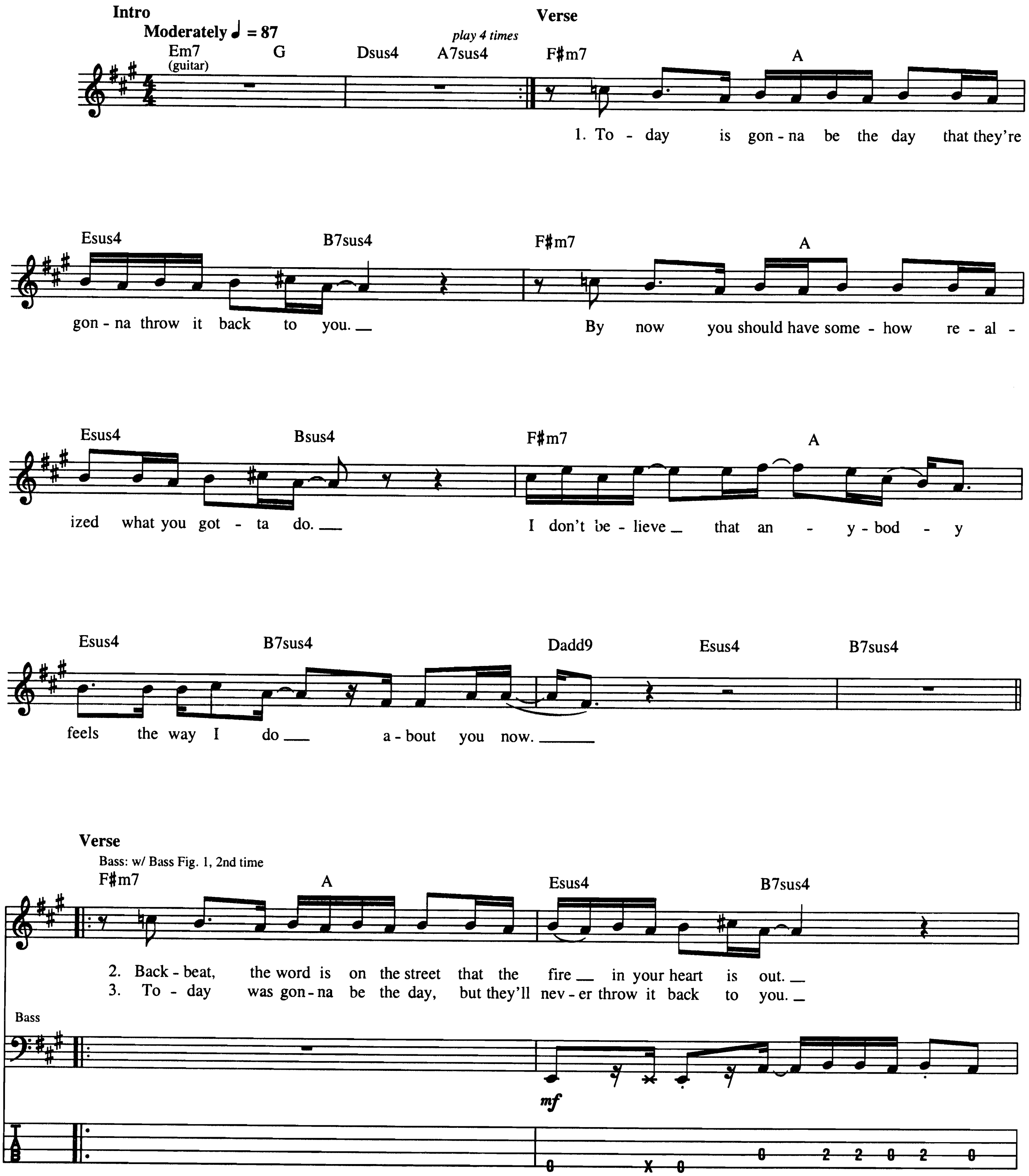


Additional Lyrics

6. Whoa, baby, take a swing with me.
   Whoa, baby, take a swing with me.
   My baby, she's gone. My baby, she's gone.

Wonderwall

Words and Music by Noel Gallagher



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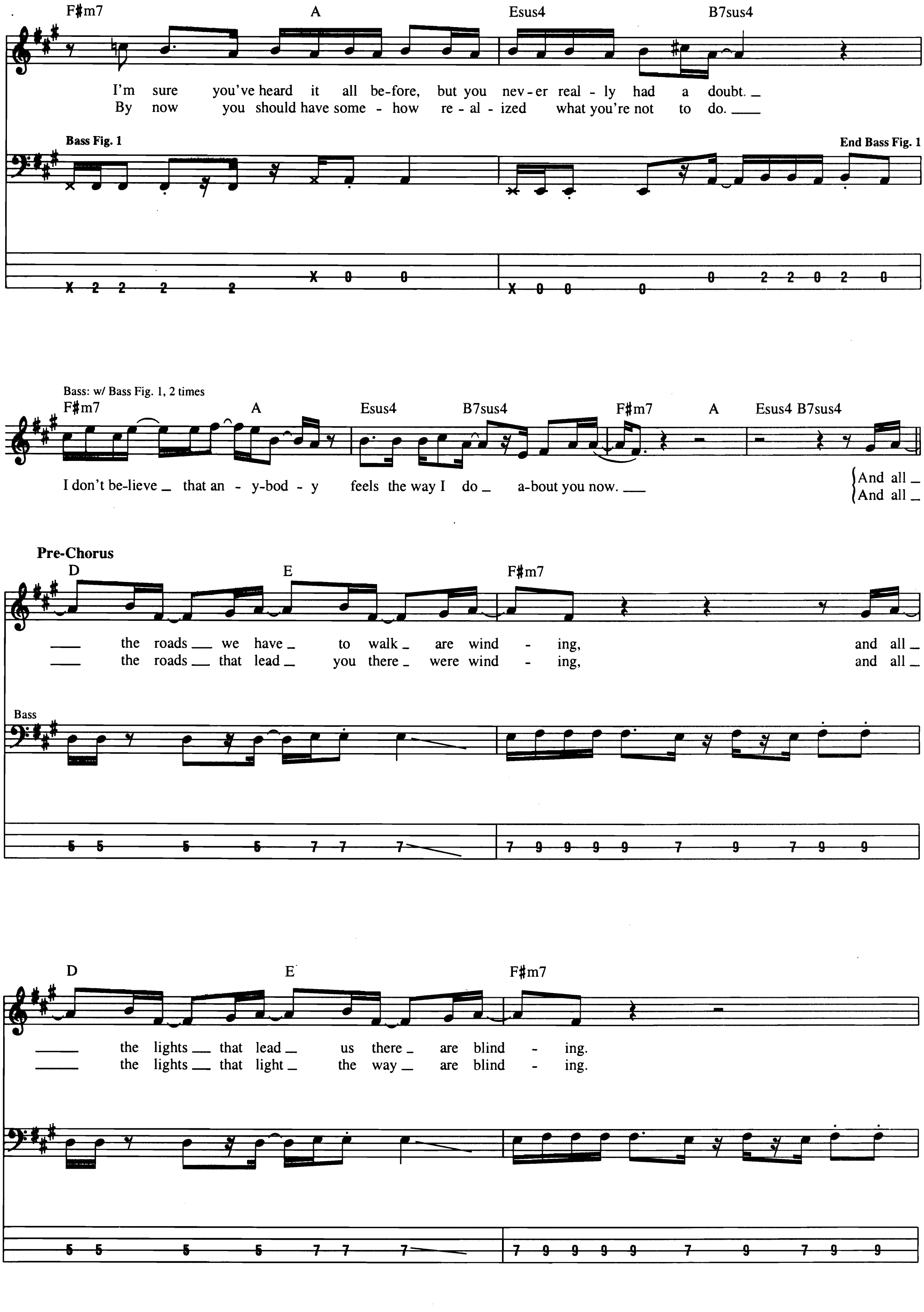
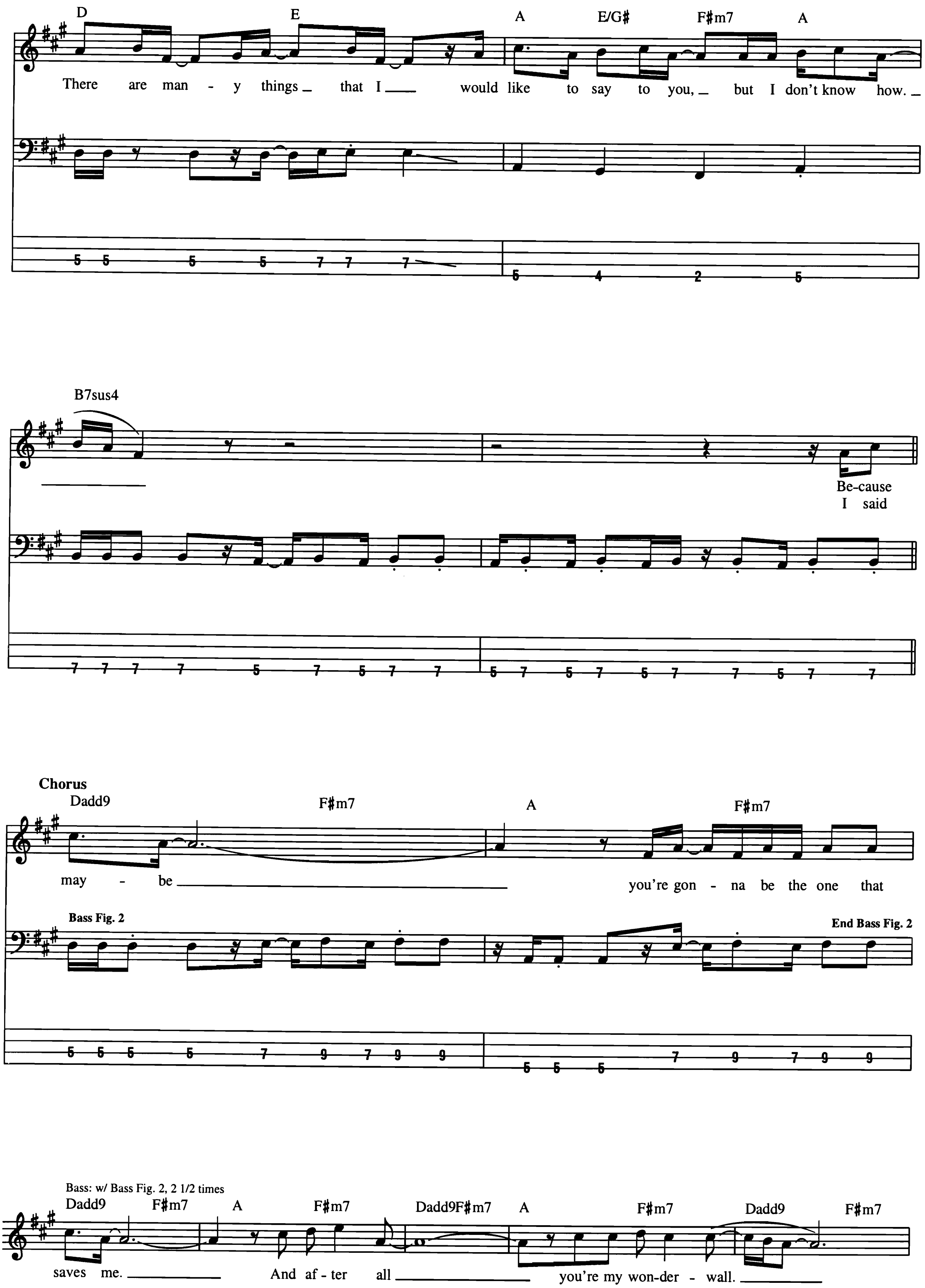
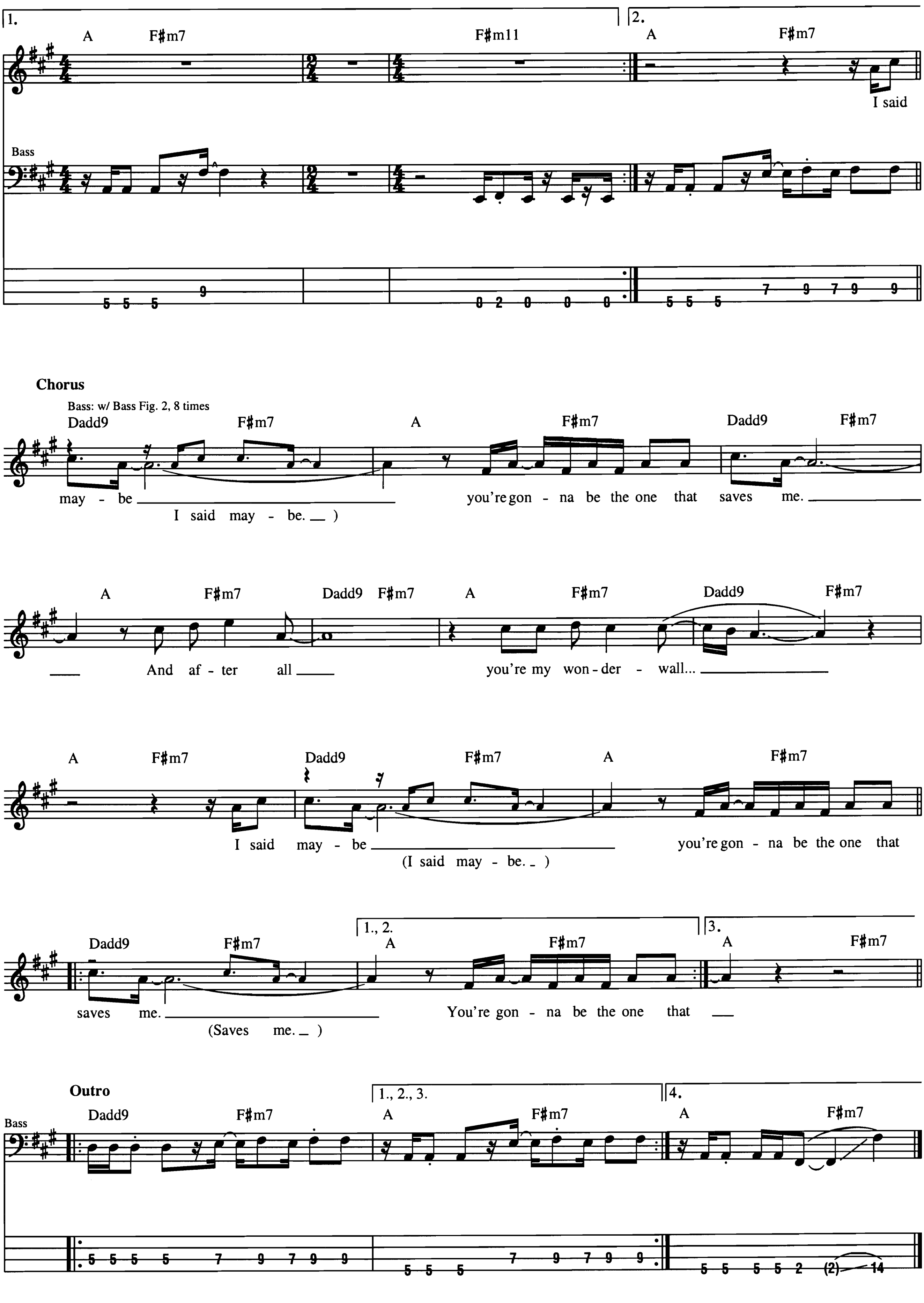

F#m7 A Esus4 B7sus4
I'm sure you've heard it all be-fore, but you nev-er real-ly had a doubt.
By now you should have some-how re-al-ized what you're not to do.
Bass Fig. 1
End Bass Fig. 1
Bass: w/ Bass Fig. 1, 2 times
F#m7 A Esus4 B7sus4 F#m7 A Esus4 B7sus4
I don't be-lieve that an-y-bod-y feels the way I do a-bout you now.
And all
And all
Pre-Chorus
D E F#m7
the roads we have to walk are wind-ing, and all
the roads that lead you there were wind-ing, and all
Bass
D E F#m7
the lights that lead us there are blind-ing.
the lights that light the way are blind-ing.

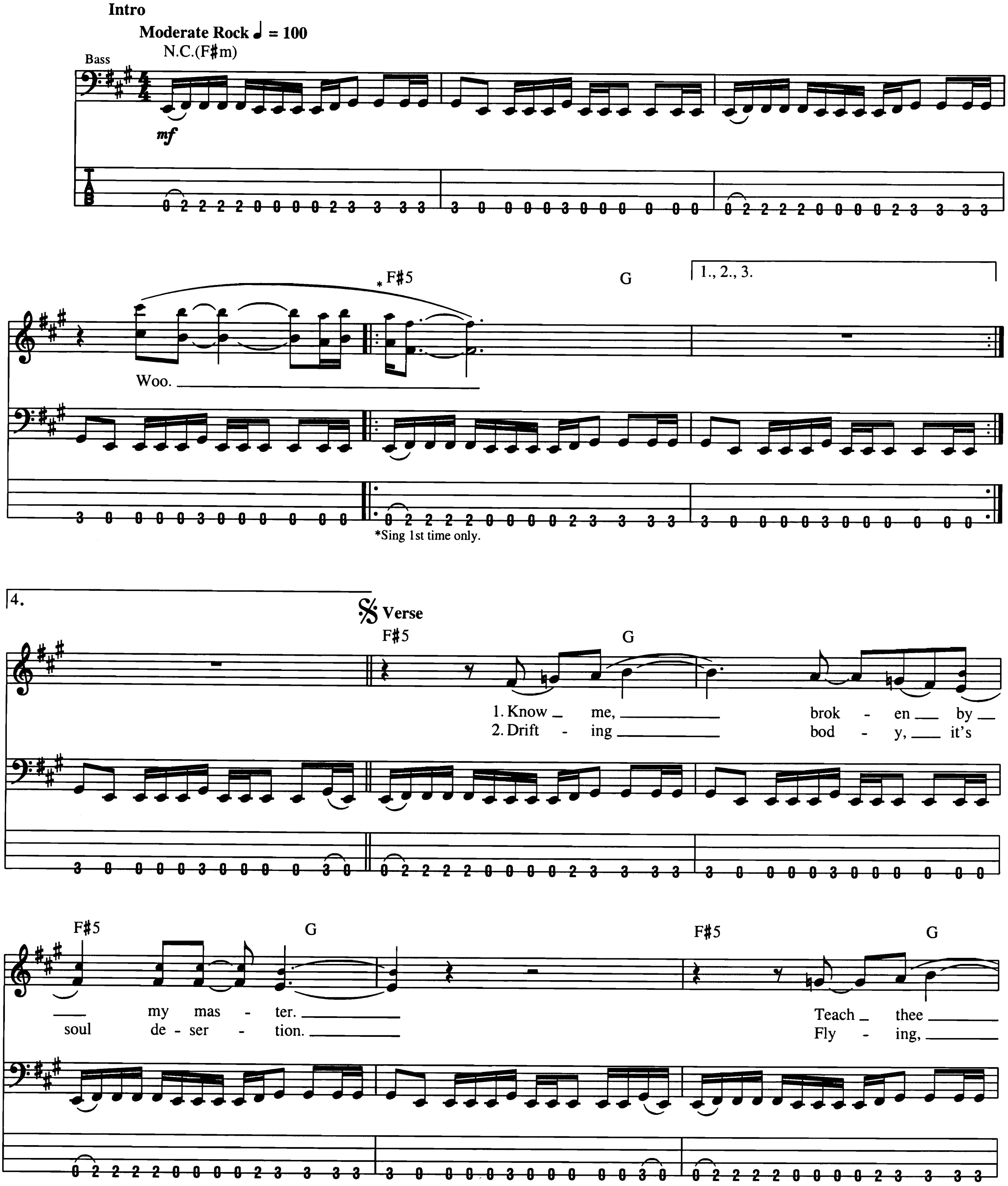

D E A E/G# F#m7 A
There are man - y things that I would like to say to you, but I don't know how.
B7sus4
Be-cause
I said
Chorus
Dadd9 F#m7 A F#m7
may - be you're gon - na be the one that
Bass Fig. 2
End Bass Fig. 2
Bass: w/ Bass Fig. 2, 2 1/2 times
Dadd9 F#m7 A F#m7 Dadd9F#m7 A F#m7 Dadd9 F#m7
saves me. And af - ter all you're my won-der - wall.


1.
2.
A F#m7 F#m11 A F#m7
I said
Bass
Chorus
Bass: w/ Bass Fig. 2, 8 times
Dadd9 F#m7 A F#m7 Dadd9 F#m7
may - be you're gon - na be the one that saves me.
I said may - be.)
A F#m7 Dadd9 F#m7 A F#m7 Dadd9 F#m7
And af - ter all you're my won - der - wall...
A F#m7 Dadd9 F#m7 A F#m7
I said may - be you're gon - na be the one that
(I said may - be.)
1., 2.
3.
Dadd9 F#m7 A F#m7 A F#m7
saves me. You're gon - na be the one that
(Saves me.)
Outro
1., 2., 3.
4.
Bass
Dadd9 F#m7 A F#m7 A F#m7

Would?

Written by Jerry Cantrell

Tune Down 1/2 Step:
① = G♭ ③ = A♭
② = D♭ ④ = E♭



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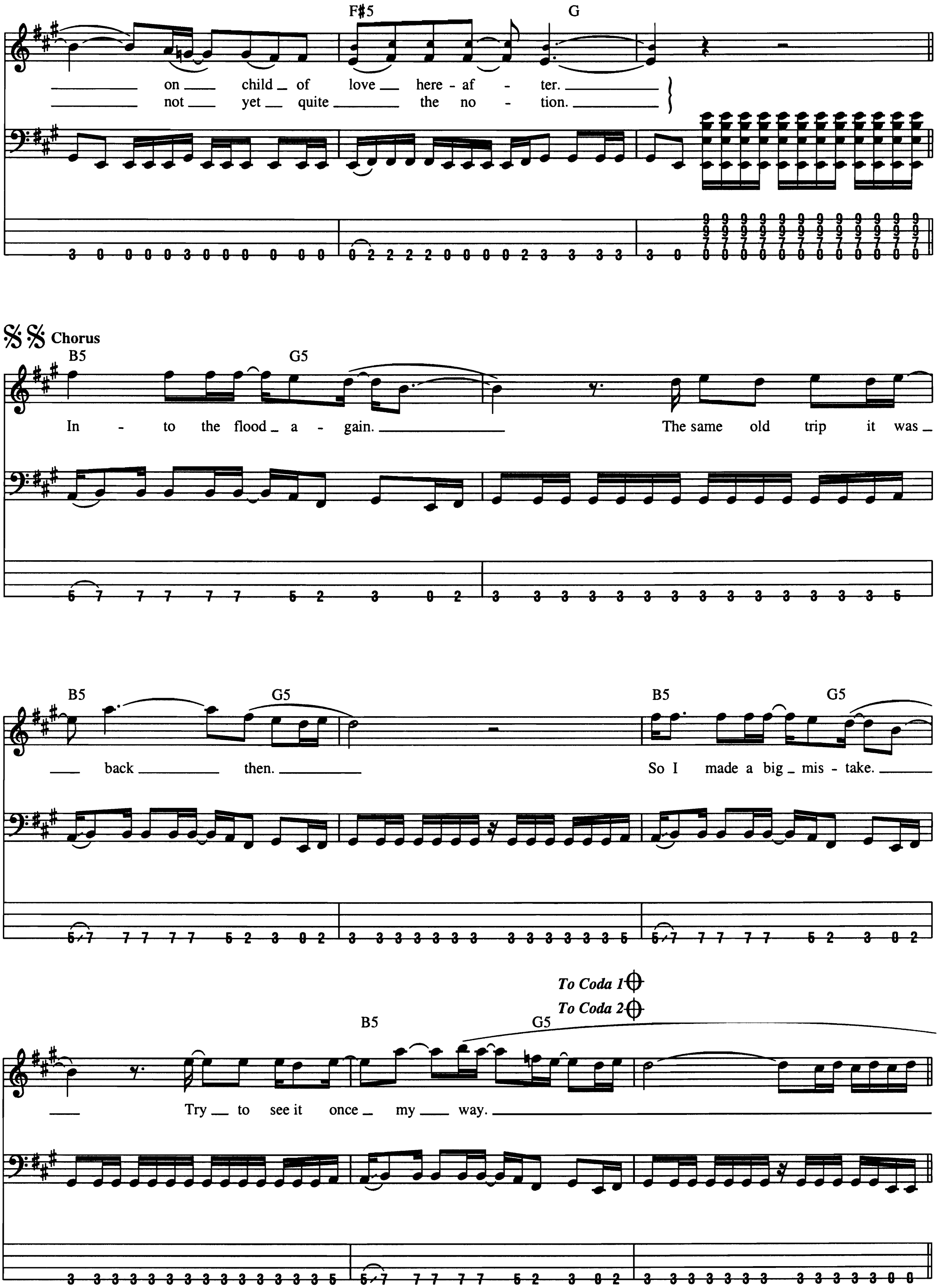
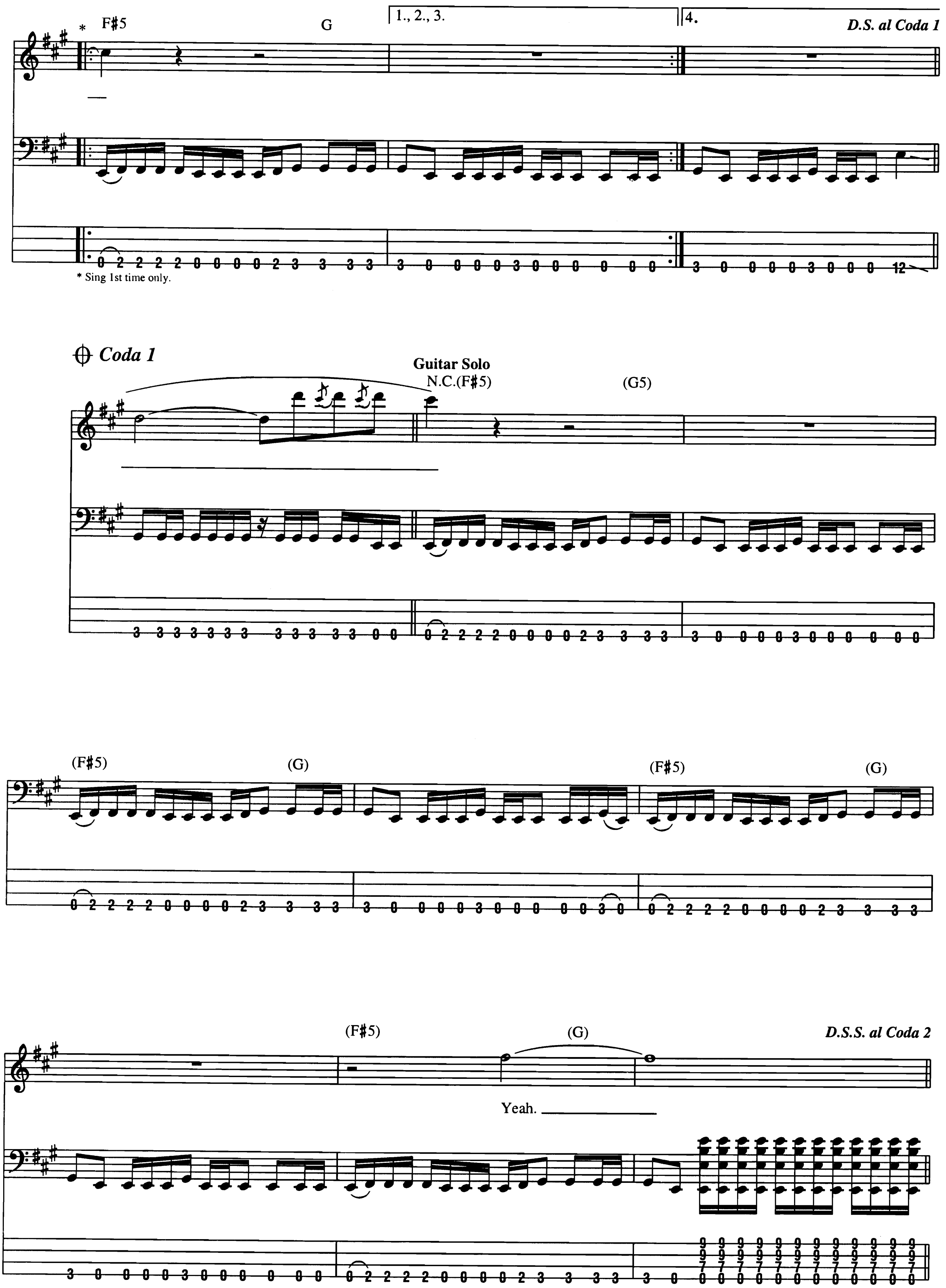
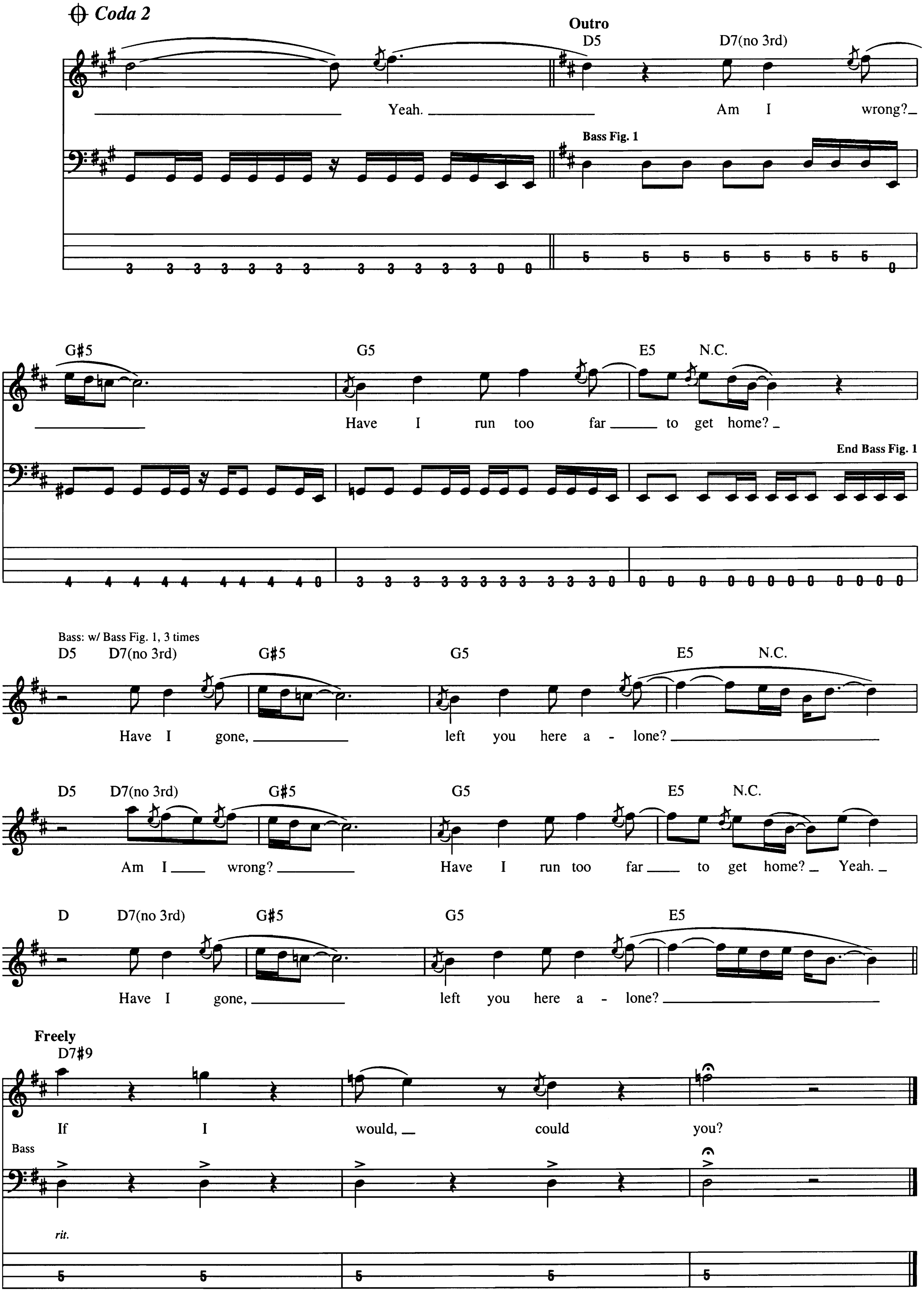
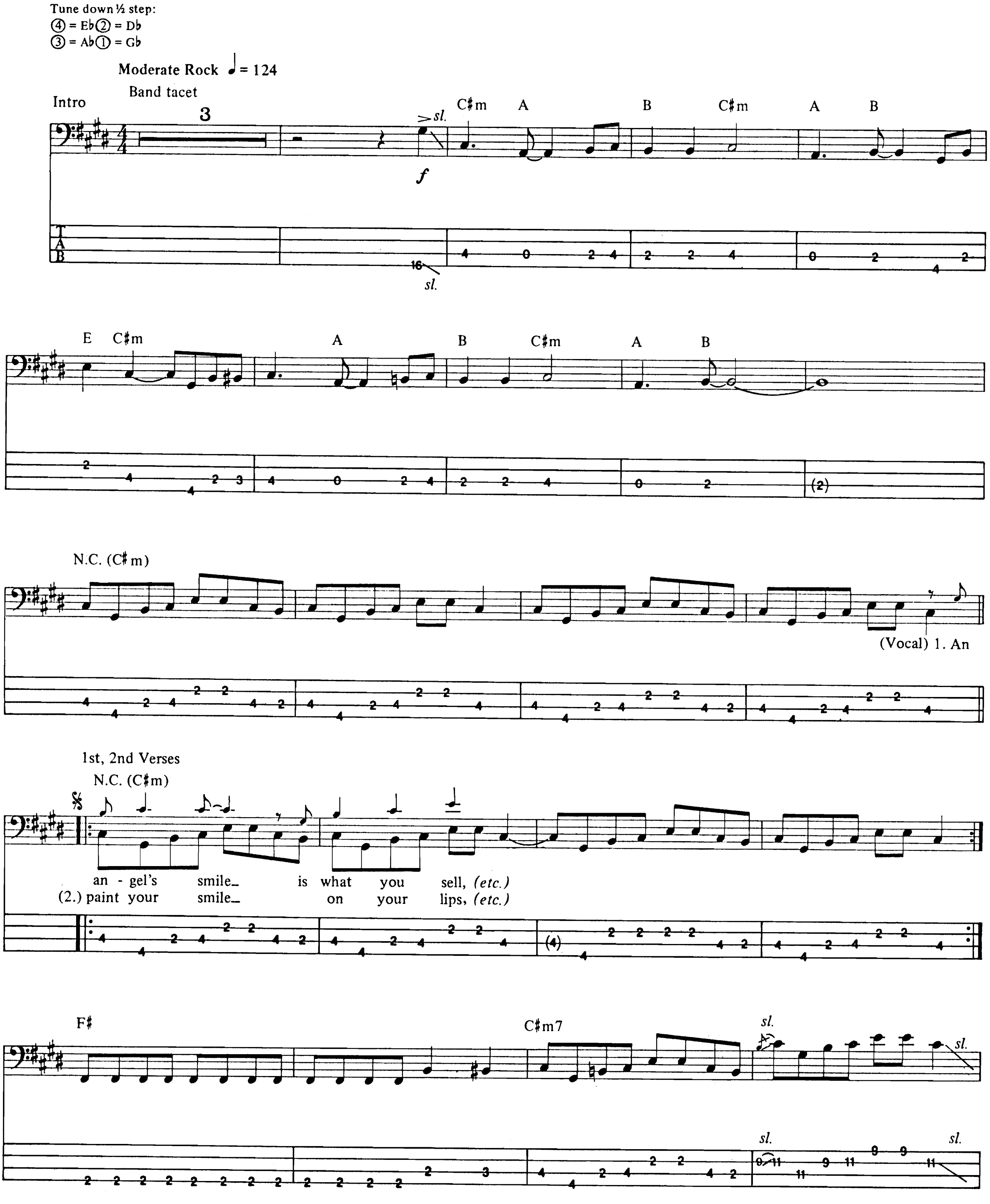

F♯5
G
on child of love here-af-ter.
not yet quite the no-tion.
Chorus
B5
G5
In-to the flood a-gain.
The same old trip it was
B5
G5
back then.
B5
G5
So I made a big mis-take.
To Coda 1
To Coda 2
B5
G5
Try to see it once my way.


F♯5
G
1., 2., 3.
4.
D.S. al Coda 1
* Sing 1st time only.
Coda 1
Guitar Solo
N.C.(F♯5)
(G5)
(F♯5)
(G)
(F♯5)
(G)
(F♯5)
(G)
D.S.S. al Coda 2
Yeah.


Coda 2
Outro
D5 D7(no 3rd)
Yeah. Am I wrong?
Bass Fig. 1
G#5 G5 E5 N.C.
Have I run too far to get home?
End Bass Fig. 1
Bass: w/ Bass Fig. 1, 3 times
D5 D7(no 3rd) G#5 G5 E5 N.C.
Have I gone, left you here a - lone?
D5 D7(no 3rd) G#5 G5 E5 N.C.
Am I wrong? Have I run too far to get home? Yeah.
D D7(no 3rd) G#5 G5 E5
Have I gone, left you here a - lone?
Freely
D7#9
If I would, could you?
Bass
rit.

You Give Love a Bad Name

Words and Music by Desmond Child, Jon Bon Jovi and Richie Sambora



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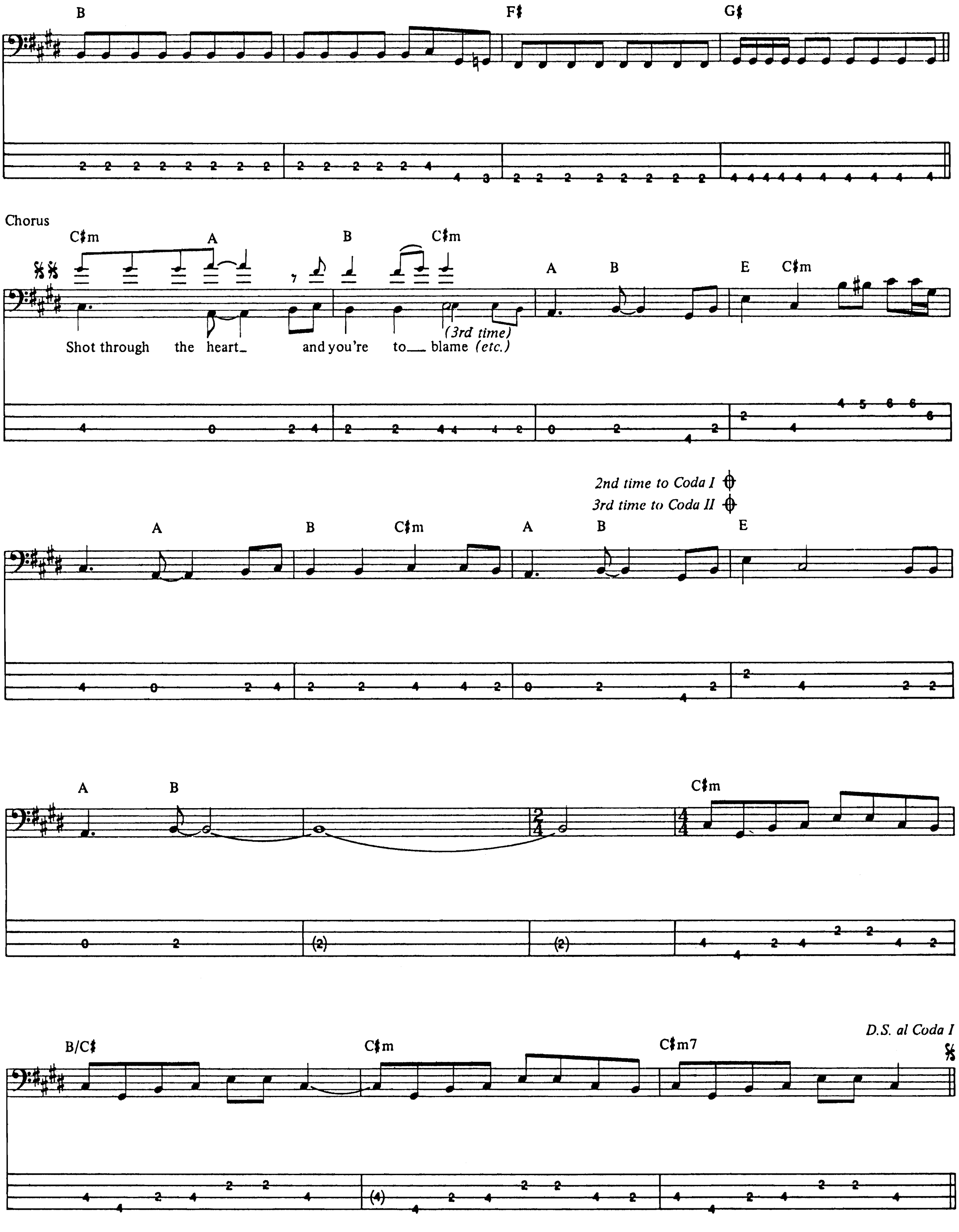
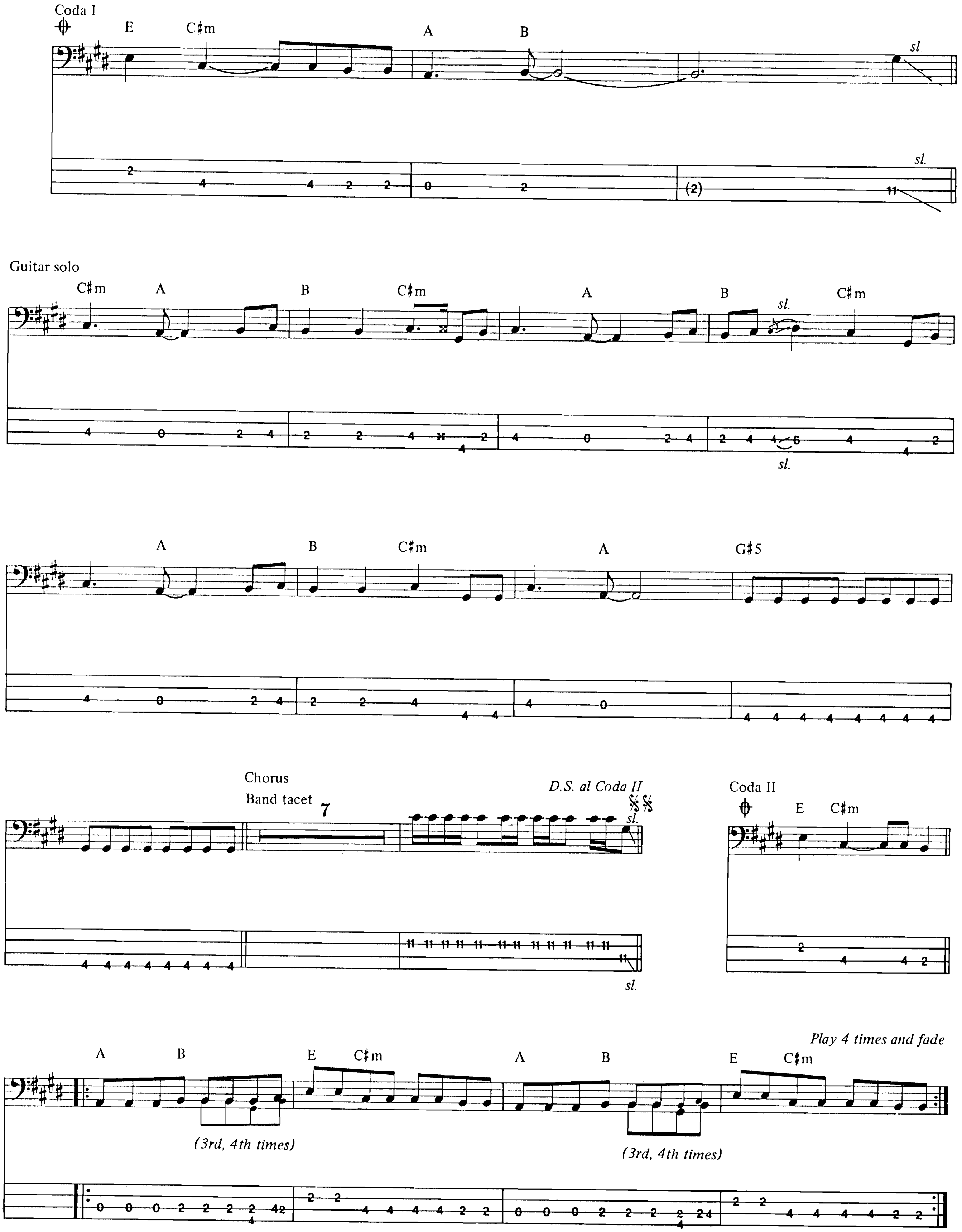
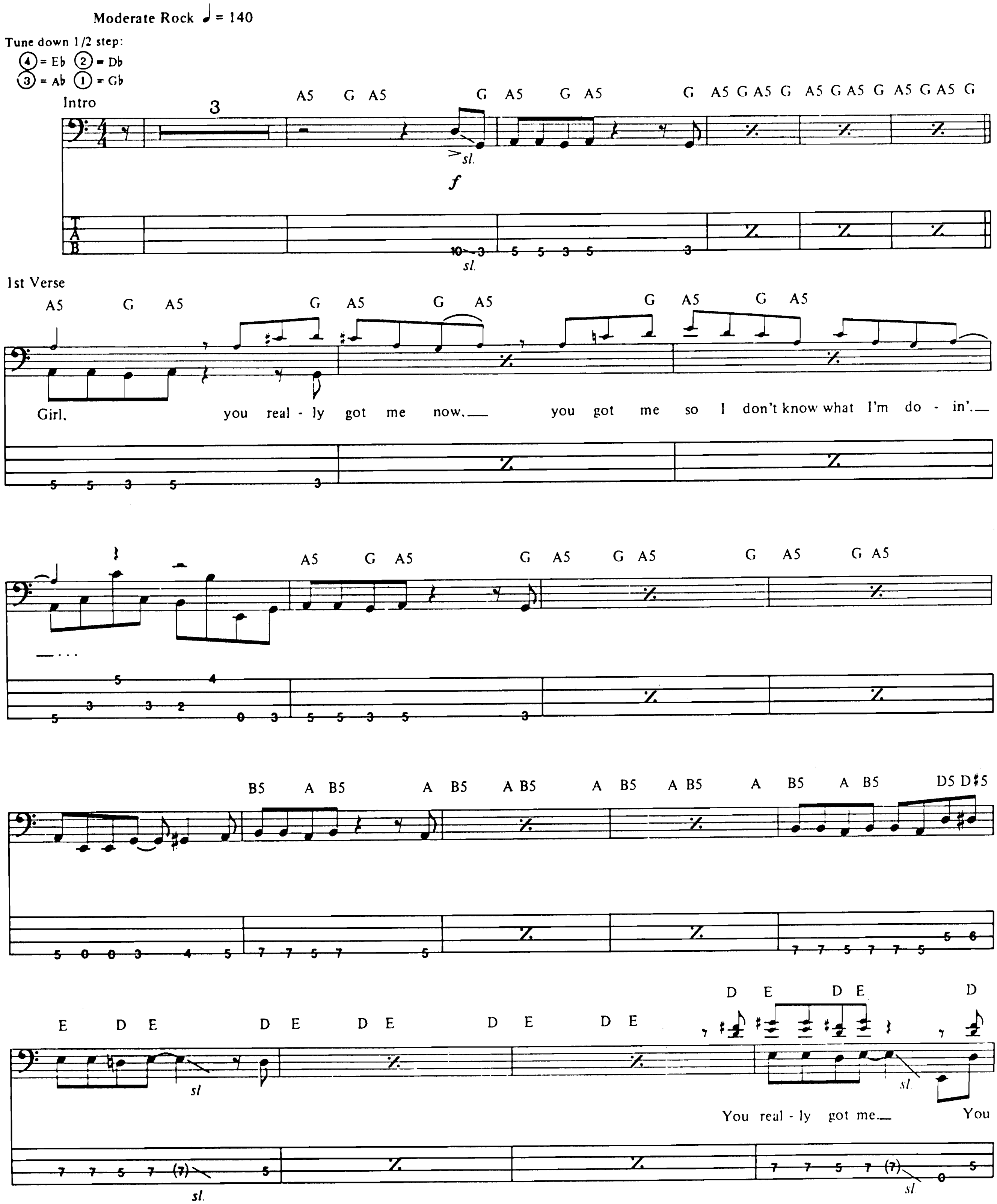

B
F♯
G♯
Chorus
C♯m
A
B
C♯m
Shot through the heart_ and you're to___ blame (etc.)
(3rd time)
A
B
E
C♯m
2nd time to Coda I
3rd time to Coda II
A
B
C♯m
A
B
E
A
B
C♯m
D.S. al Coda I
B/C♯
C♯m
C♯m7



Coda I
E C♯m A B
sl.
sl.
Guitar solo
C♯m A B C♯m A B C♯m
sl.
sl.
A B C♯m A G♯5
Chorus
Band tacet
7
D.S. al Coda II
sl.
sl.
Coda II
E C♯m
Play 4 times and fade
A B E C♯m A B E C♯m
(3rd, 4th times)
(3rd, 4th times)

You Really Got Me

Words and Music by Ray Davies



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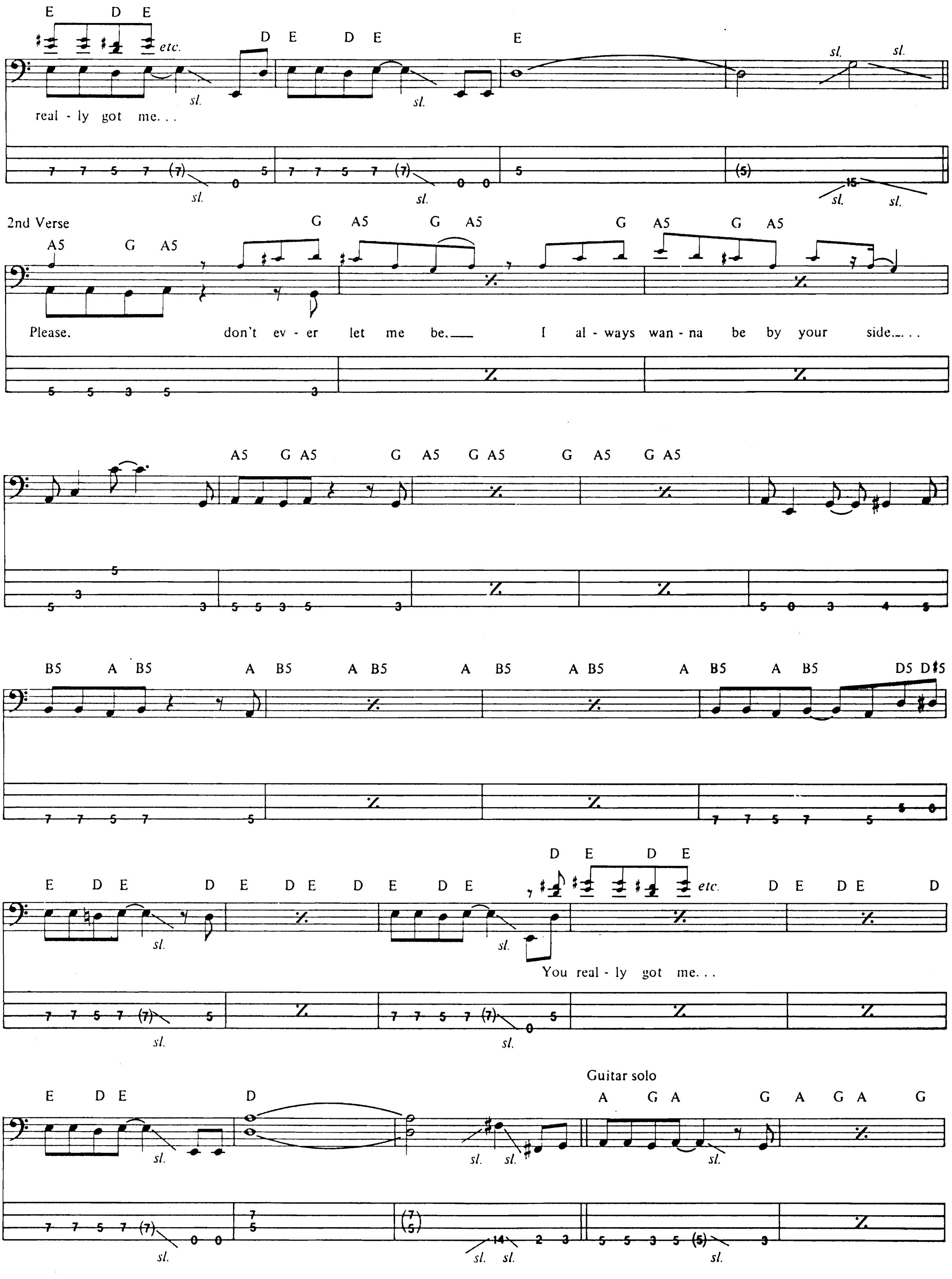
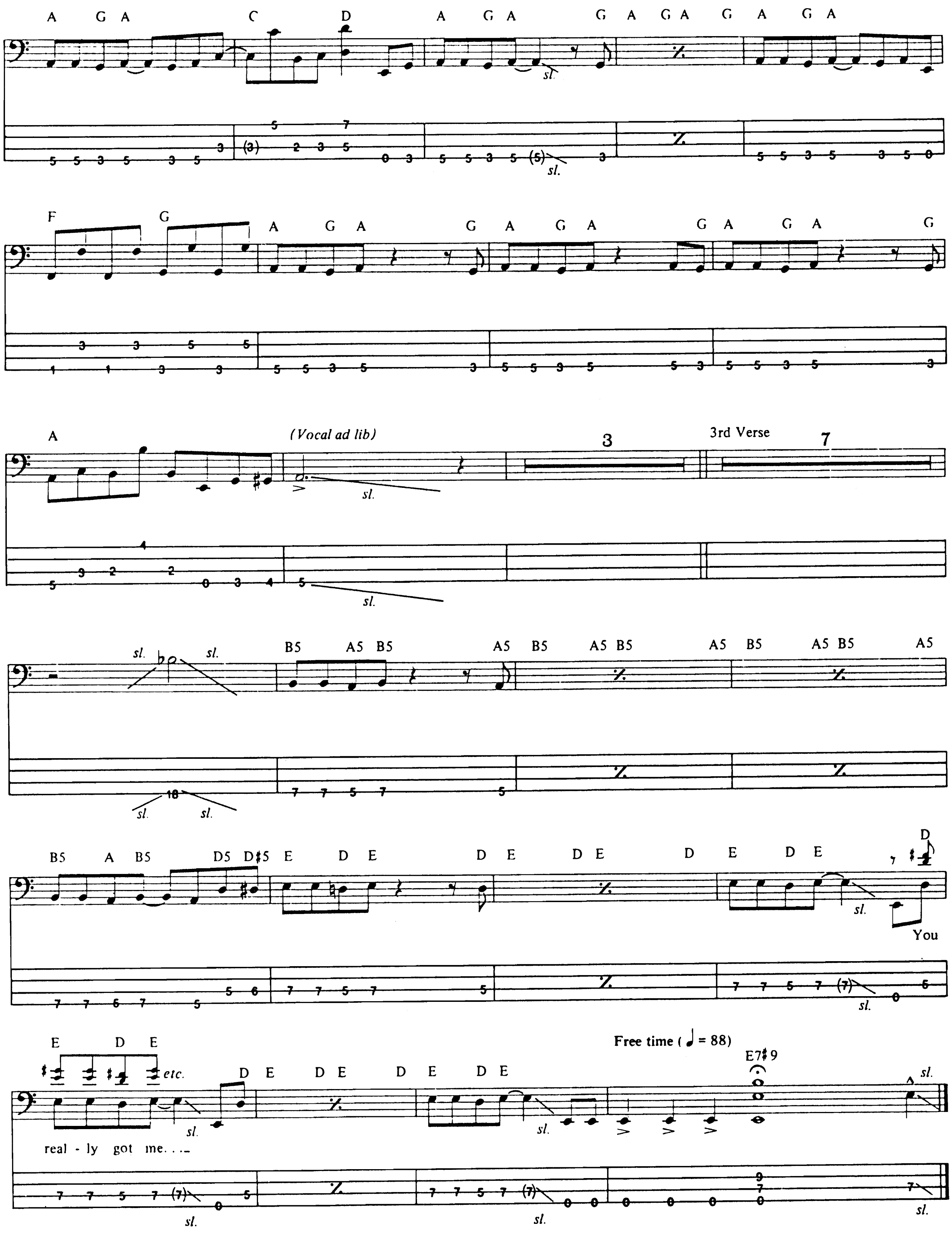
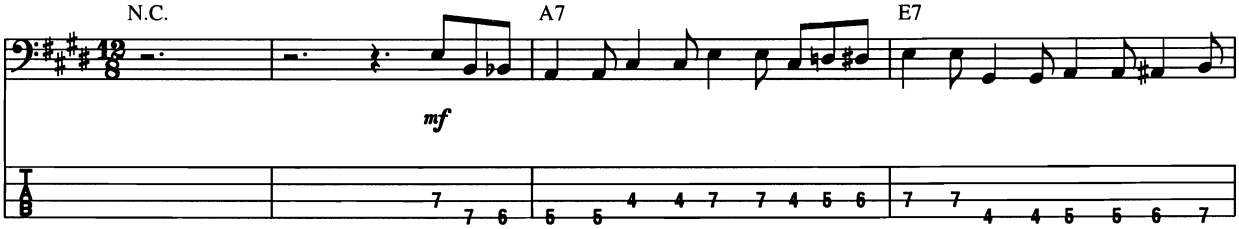
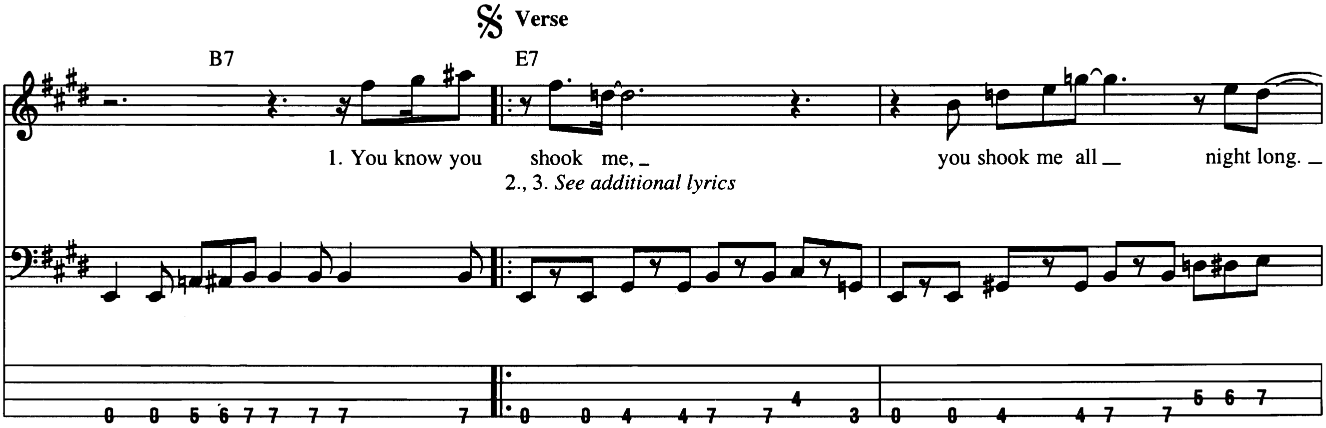

E D E
etc.
D E D E
E
sl. sl.
real - ly got me. . .
sl. sl.
sl. sl. sl.
2nd Verse
A5 G A5
G A5 G A5
G A5 G A5
Please, don't ev - er let me be.___ I al - ways wan - na be by your side.___. . .
A5 G A5 G A5 G A5 G A5 G A5
B5 A B5 A B5 A B5 A B5 A B5 A B5 A B5
D5 D♯5
E D E D E D E D E D E
D E D E
etc.
D E D E D
sl. sl.
You real - ly got me. . .
sl. sl.
Guitar solo
E D E D
A G A G A G A G
sl. sl. sl. sl.
sl. sl. sl. sl.

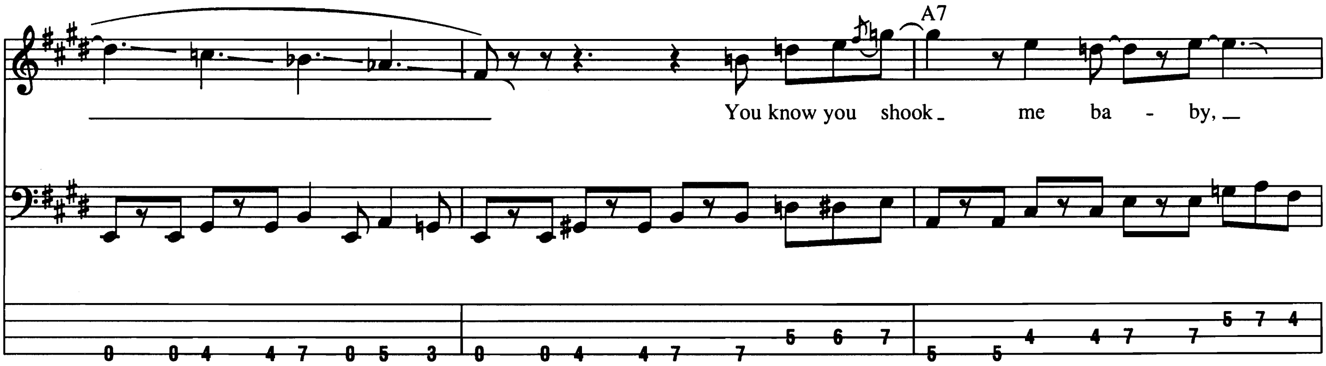

A G A C D A G A G A G A G A G A
F G A G A G A G A G A G A G
A
(Vocal ad lib)
3rd Verse
B5 A5 B5 A5 B5 A5 B5 A5 B5 A5 B5 A5
B5 A B5 D5 D♯5 E D E D E D E D E D E D
You
E D E etc.
real - ly got me. . . .
D E D E D E D E
Free time (♩ = 88)
E7♯9

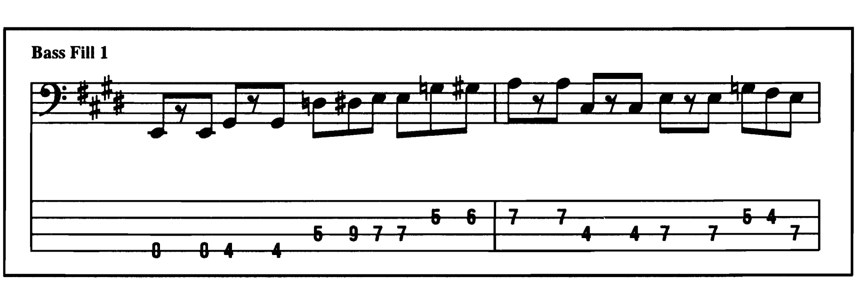
You Shook Me

Written by Willie Dixon and J.B. Lenoir









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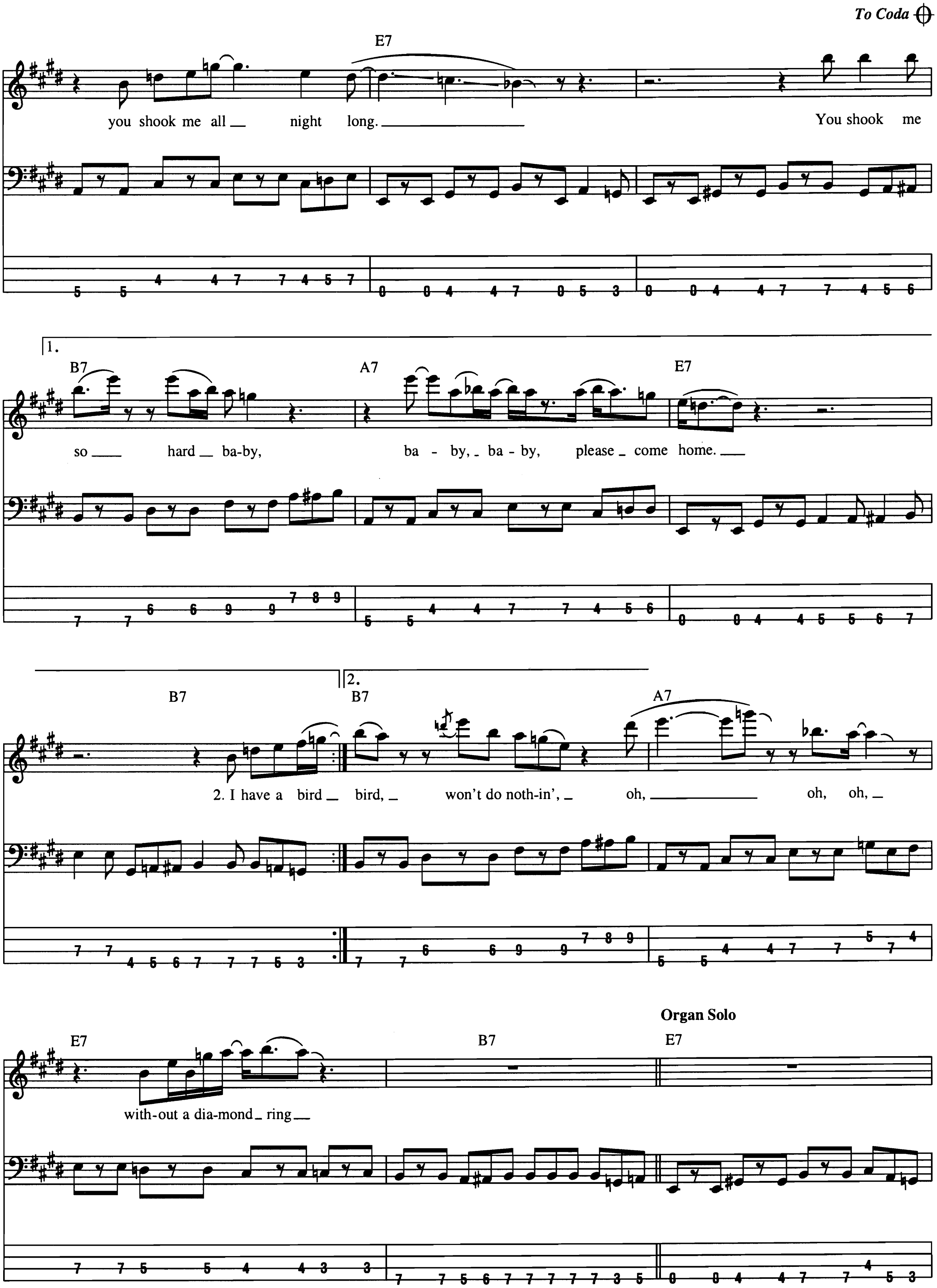
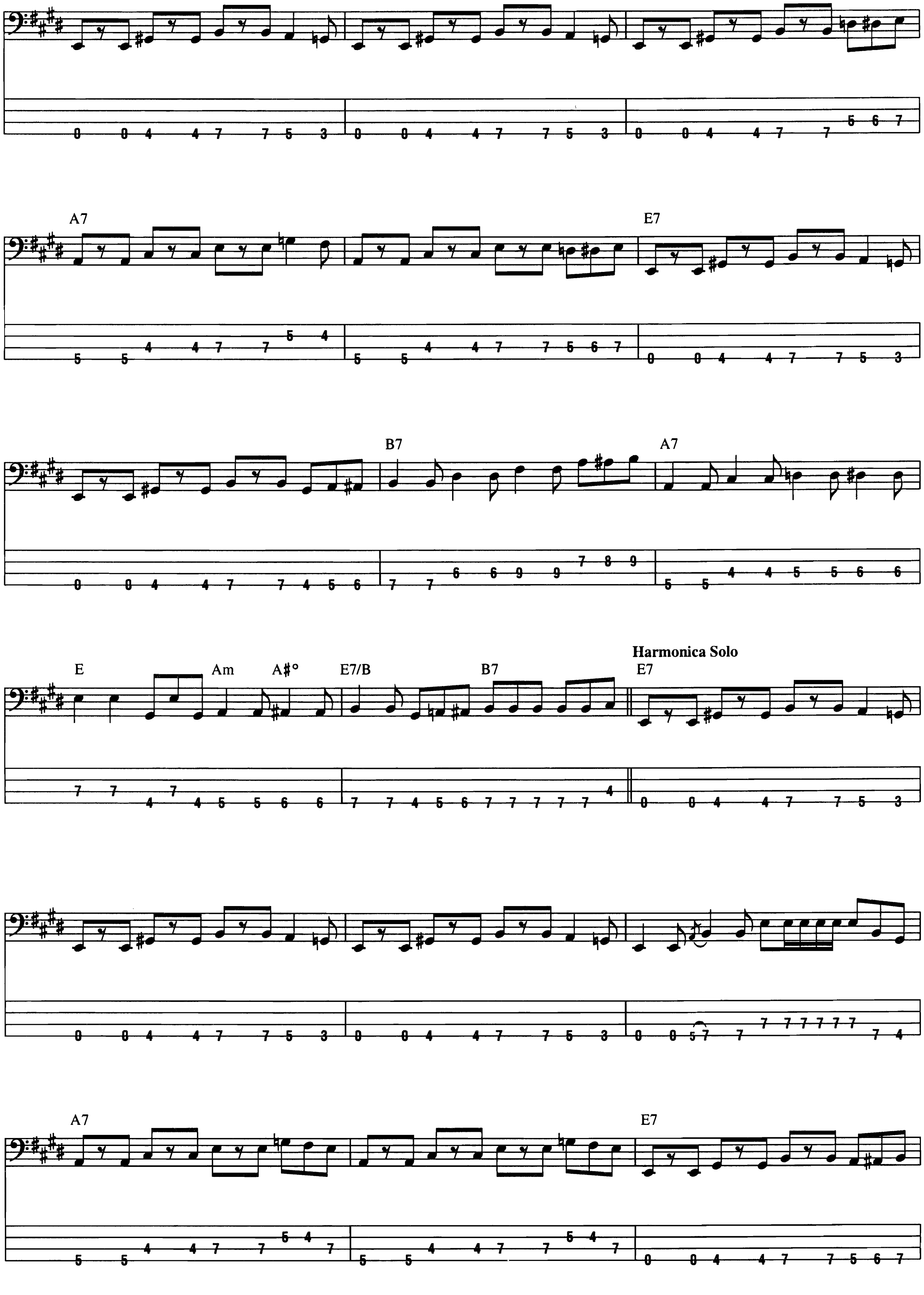
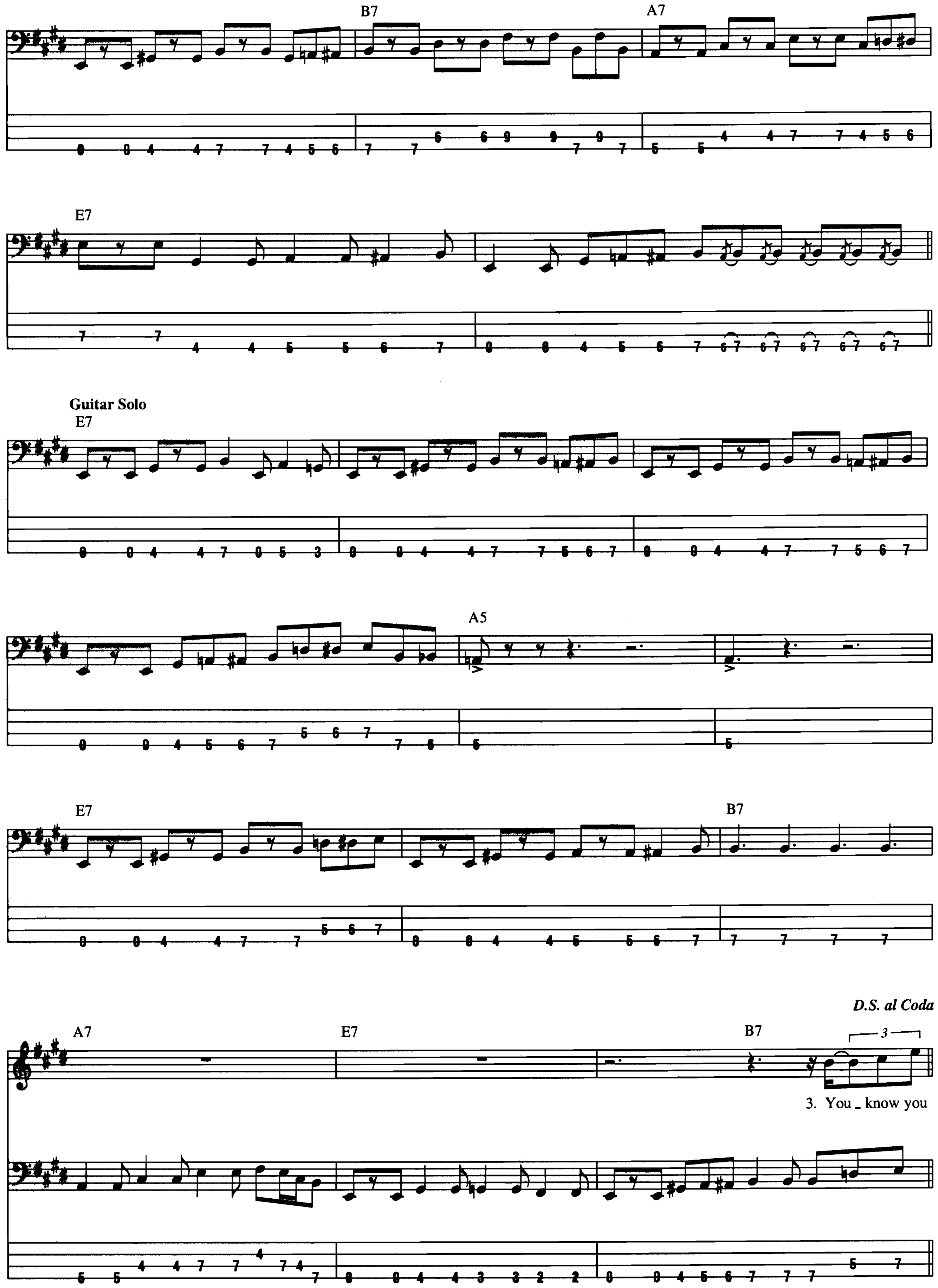
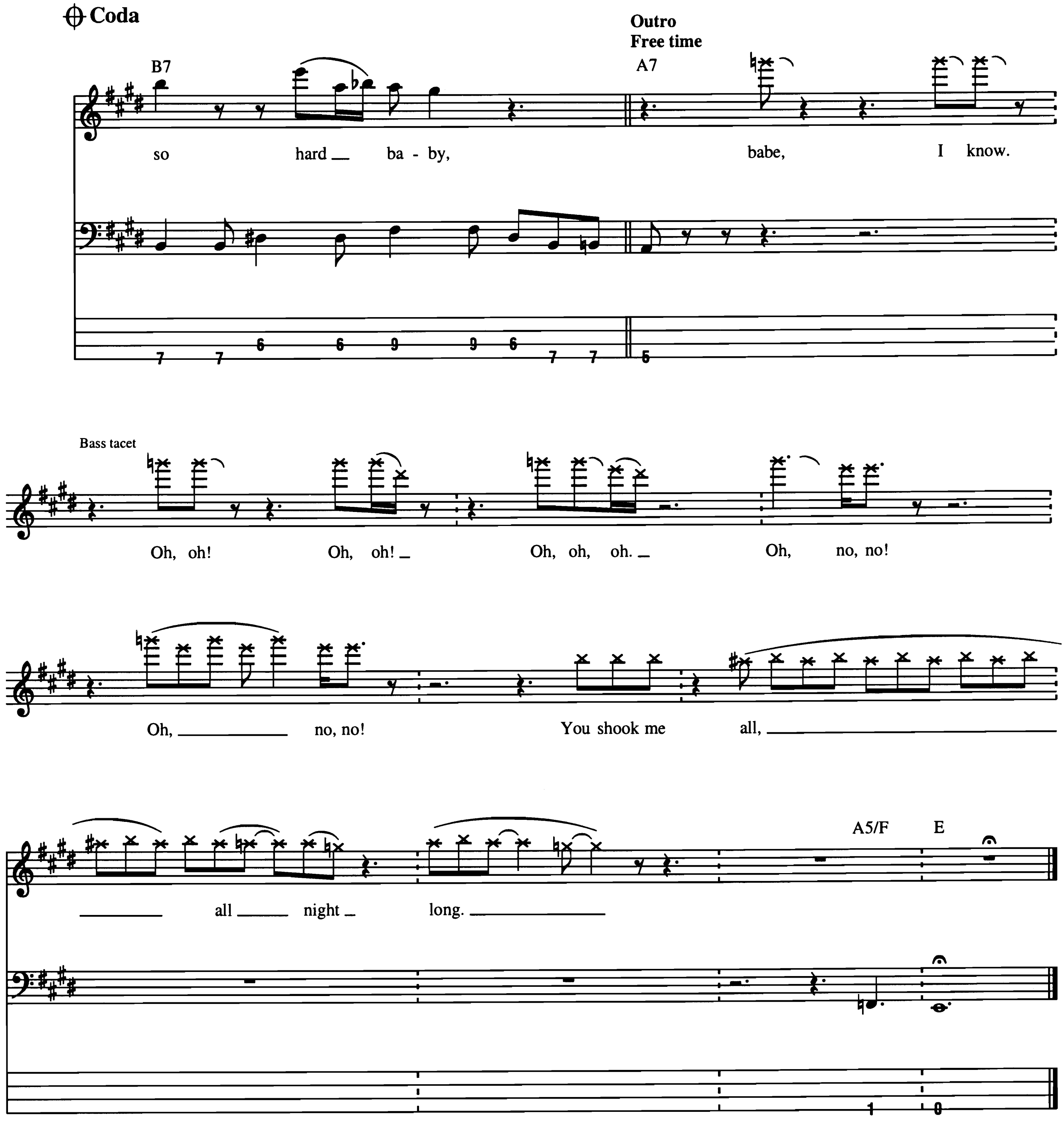

To Coda
E7
you shook me all night long.
You shook me
1.
B7
A7
E7
so hard ba-by, ba - by, ba - by, please come home.
B7
2.
B7
A7
2. I have a bird bird, won't do noth-in', oh, oh, oh,
E7
B7
Organ Solo
E7
with-out a dia-mond ring


A7
E7
B7
A7
E
Am
A#°
E7/B
B7
Harmonica Solo
E7
A7
E7


B7
A7
E7
Guitar Solo
E7
A5
E7
B7
D.S. al Coda
A7
E7
B7
3
3. You _ know you



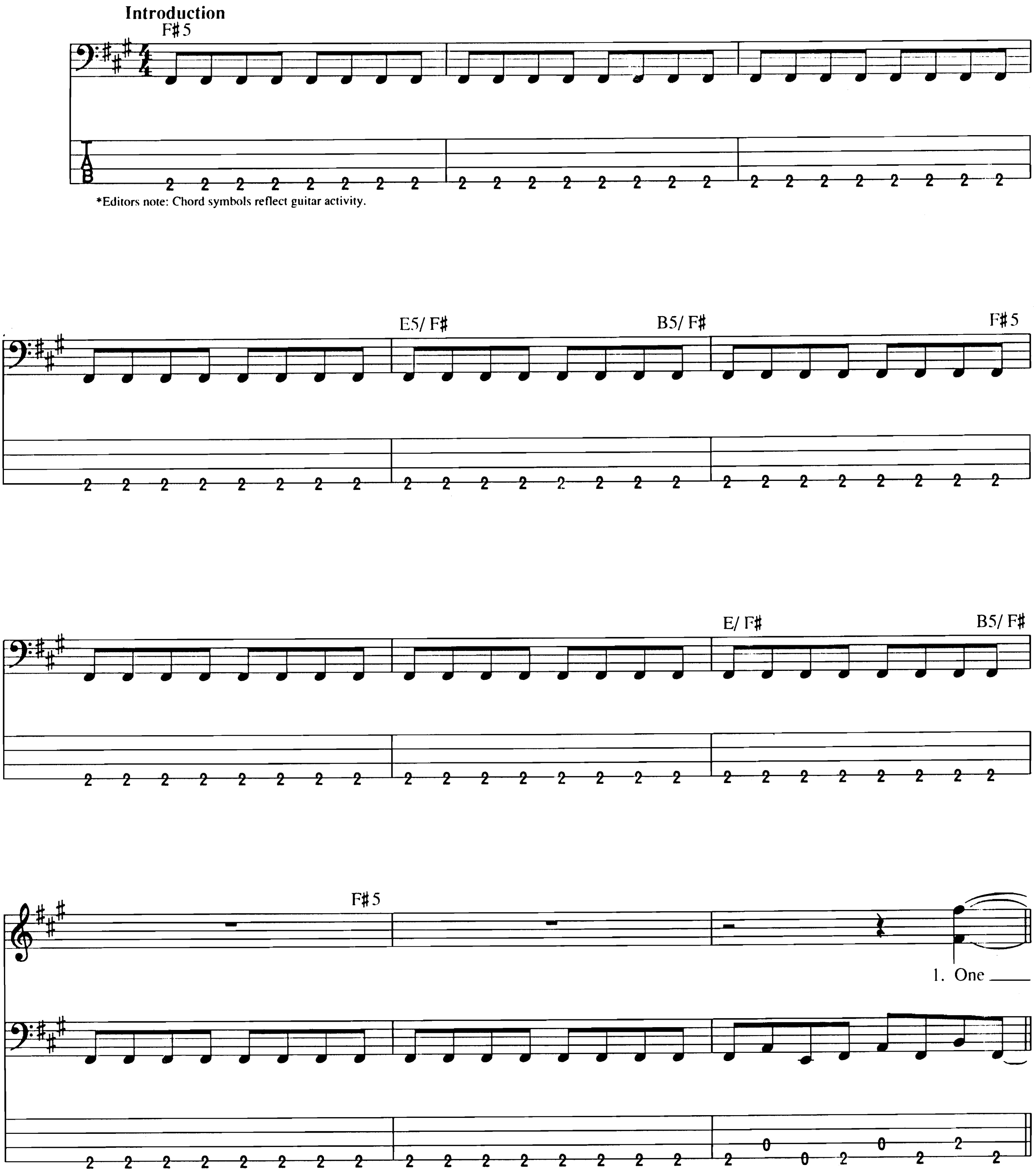
Additional Lyrics

2. I have a bird that whistles and
I have birds that sing.
I have a bird that whistles and
I have birds that sing.
I have a bird won't do nothin; oh, oh, oh, oh,
Without a diamond ring.

3. You know you shook me, babe,
You shook me all night long.
I know you really, really did, babe.
I think you shook me, baby,
You shook me all night long.
You shook me so hard, baby, I know.

You've Got Another Thing Comin'

Words and Music by Glenn Tipton, Rob Halford and K.K. Downing



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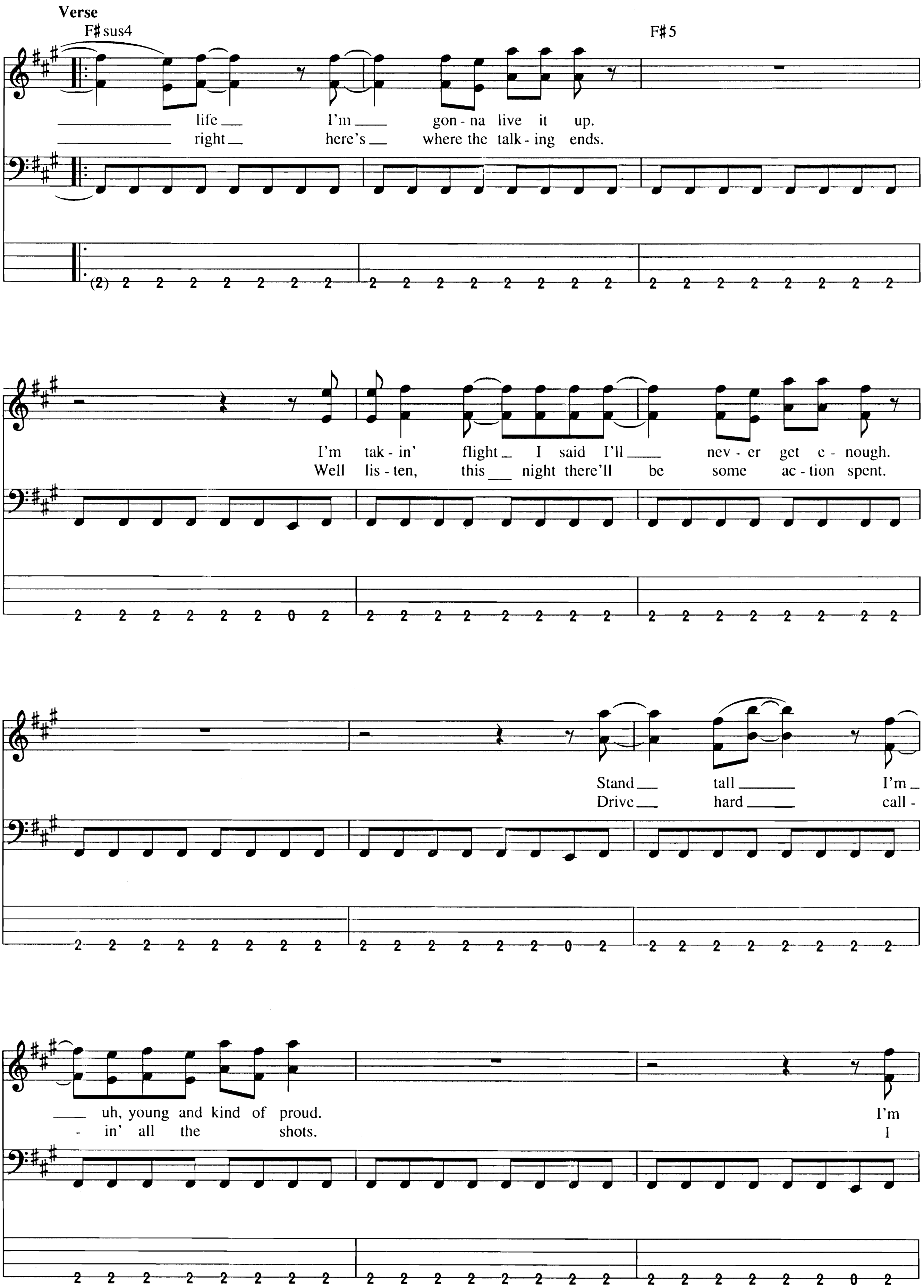
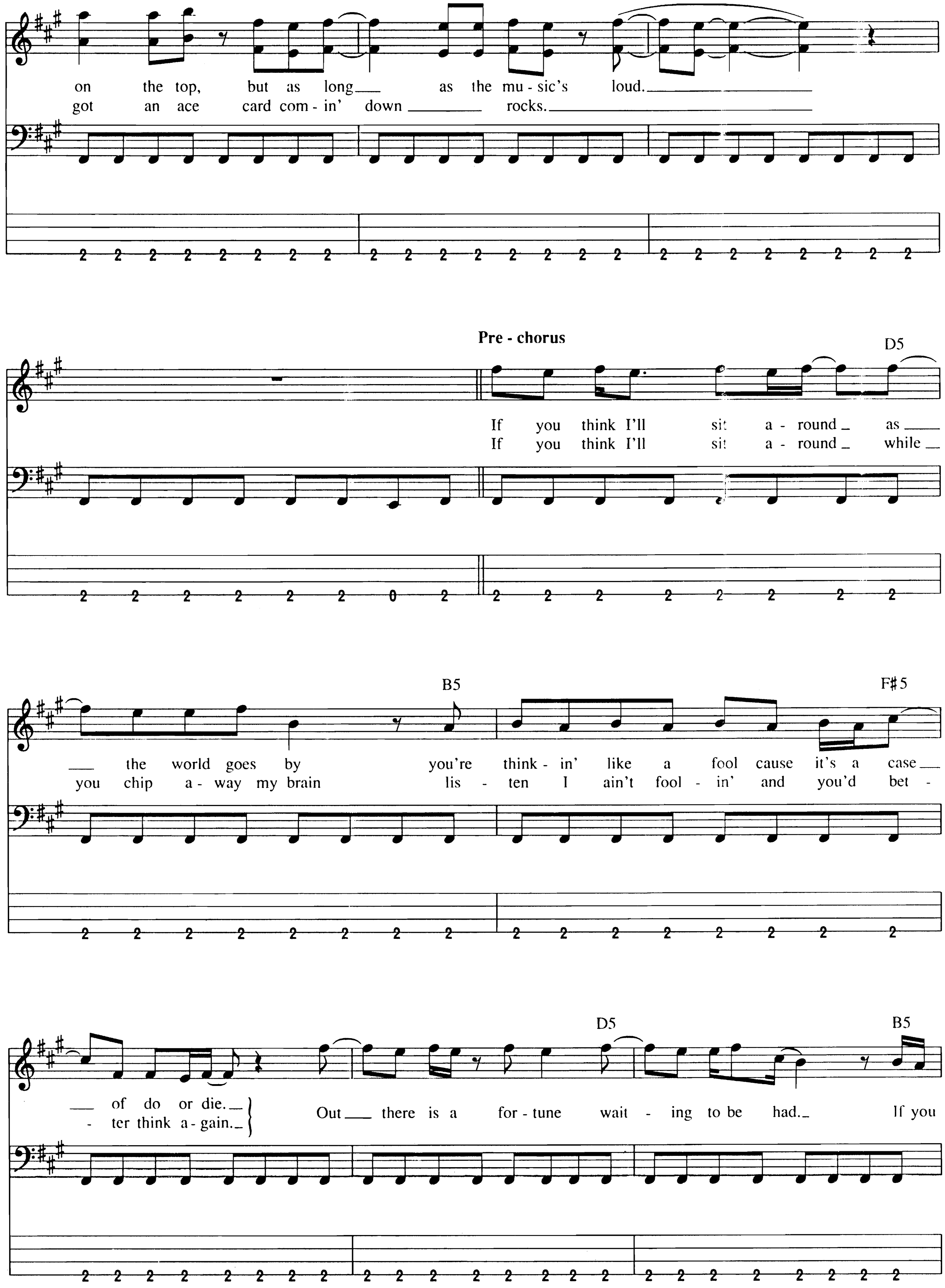
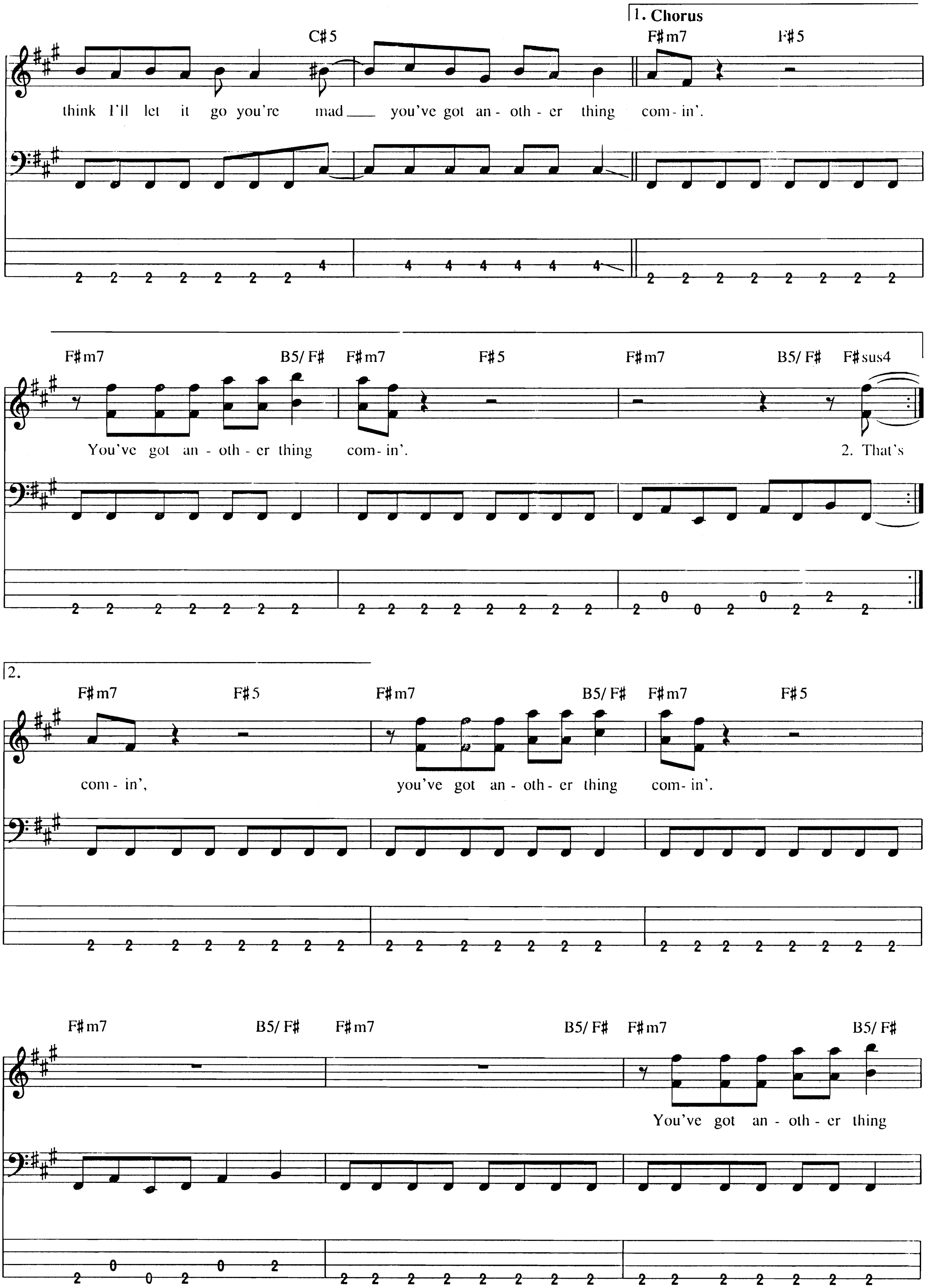
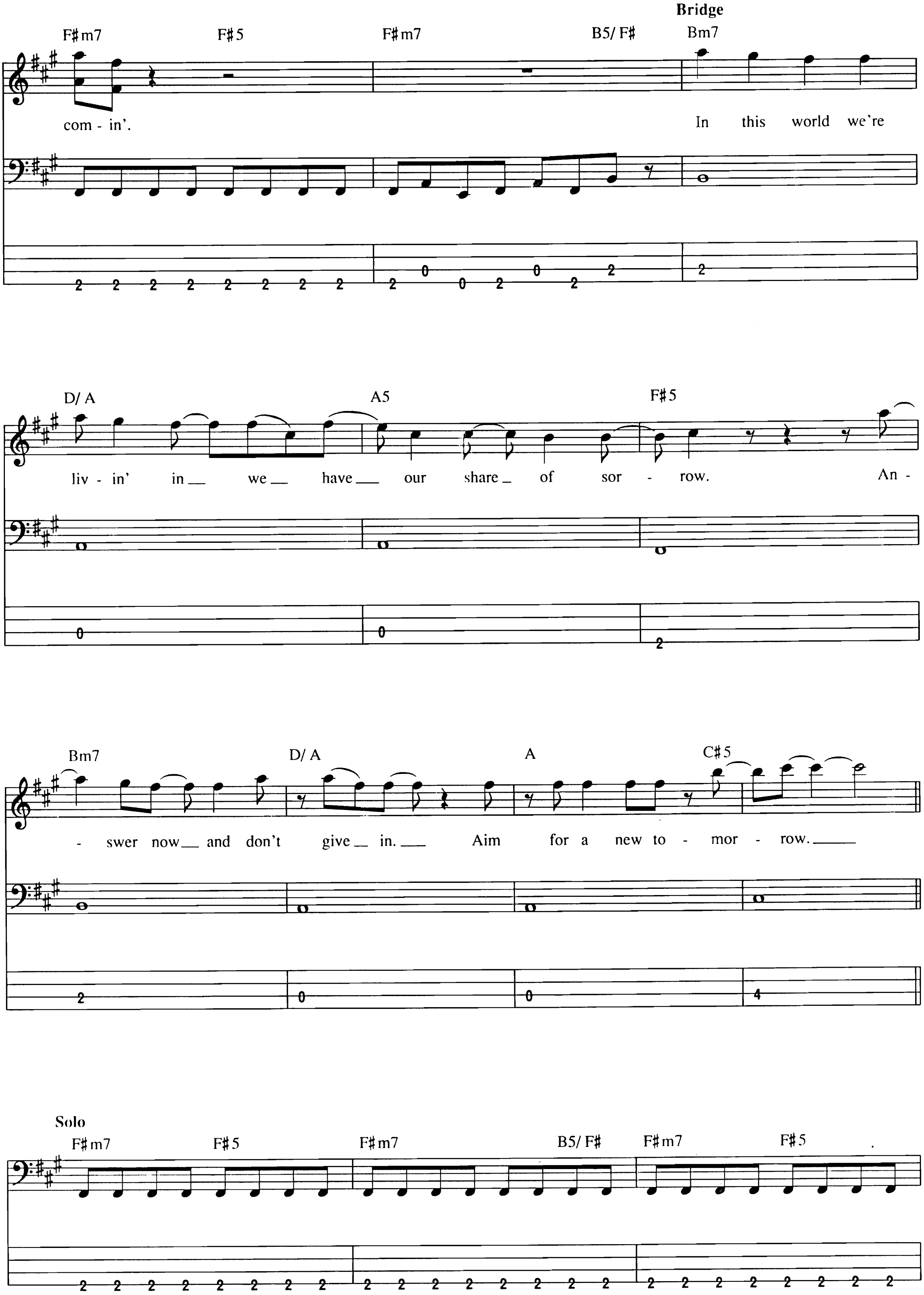
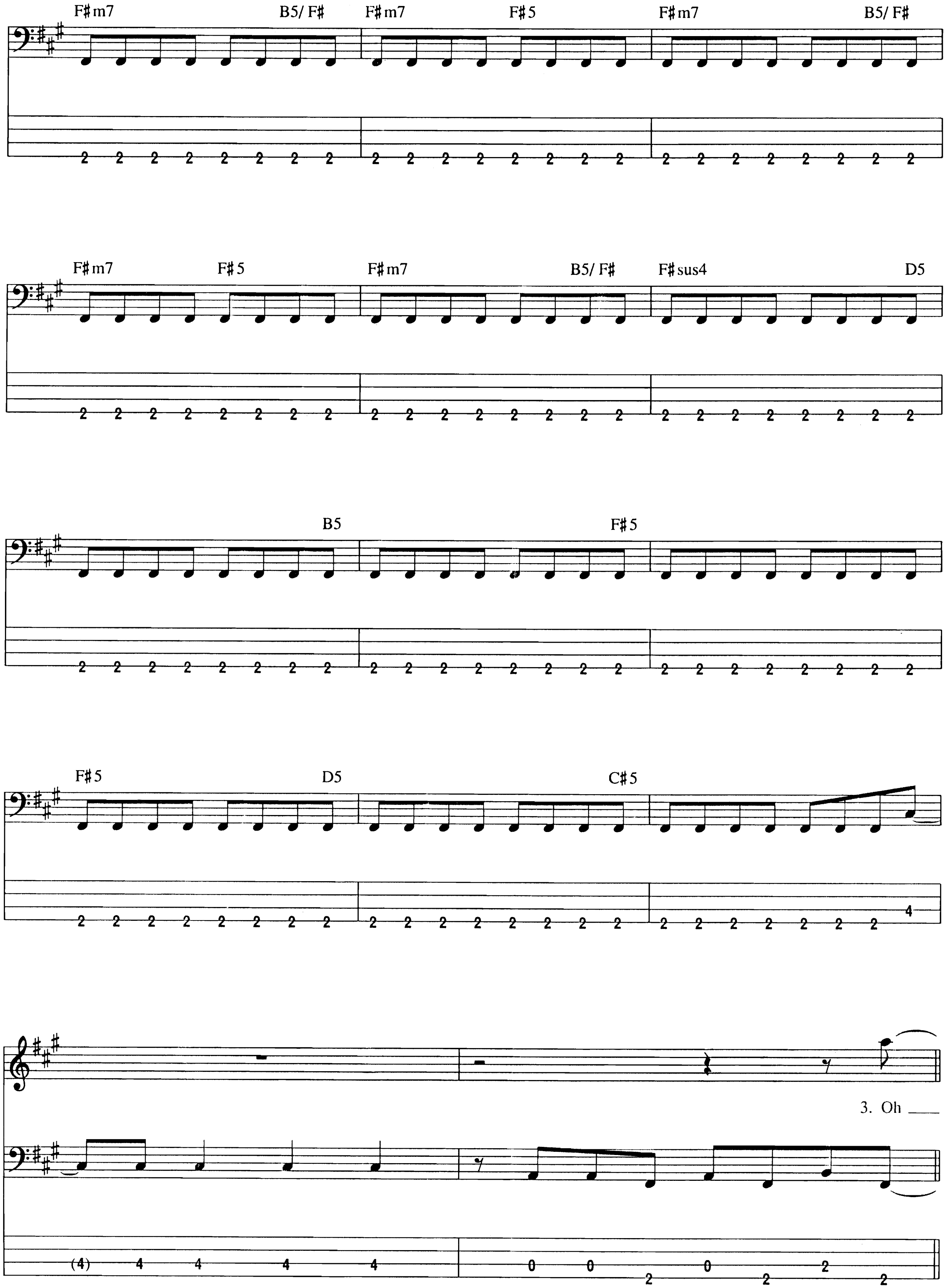
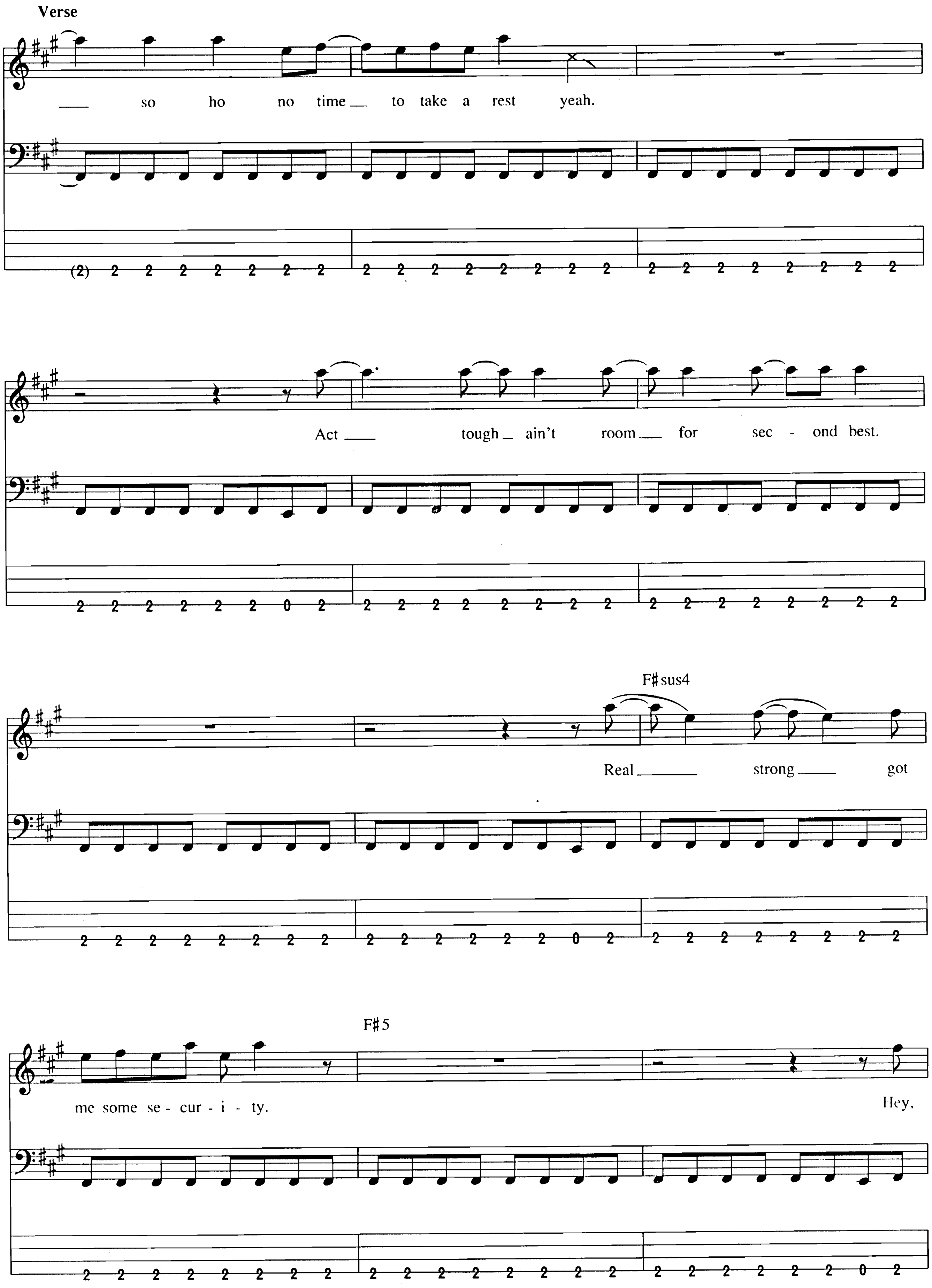

Verse
F#sus4
F#5
life I'm gon-na live it up.
right here's where the talk-ing ends.
I'm tak-in' flight I said I'll nev-er get e-nough.
Well lis-ten, this night there'll be some ac-tion spent.
Stand tall I'm
Drive hard call-
uh, young and kind of proud.
-in' all the shots.
I'm
I

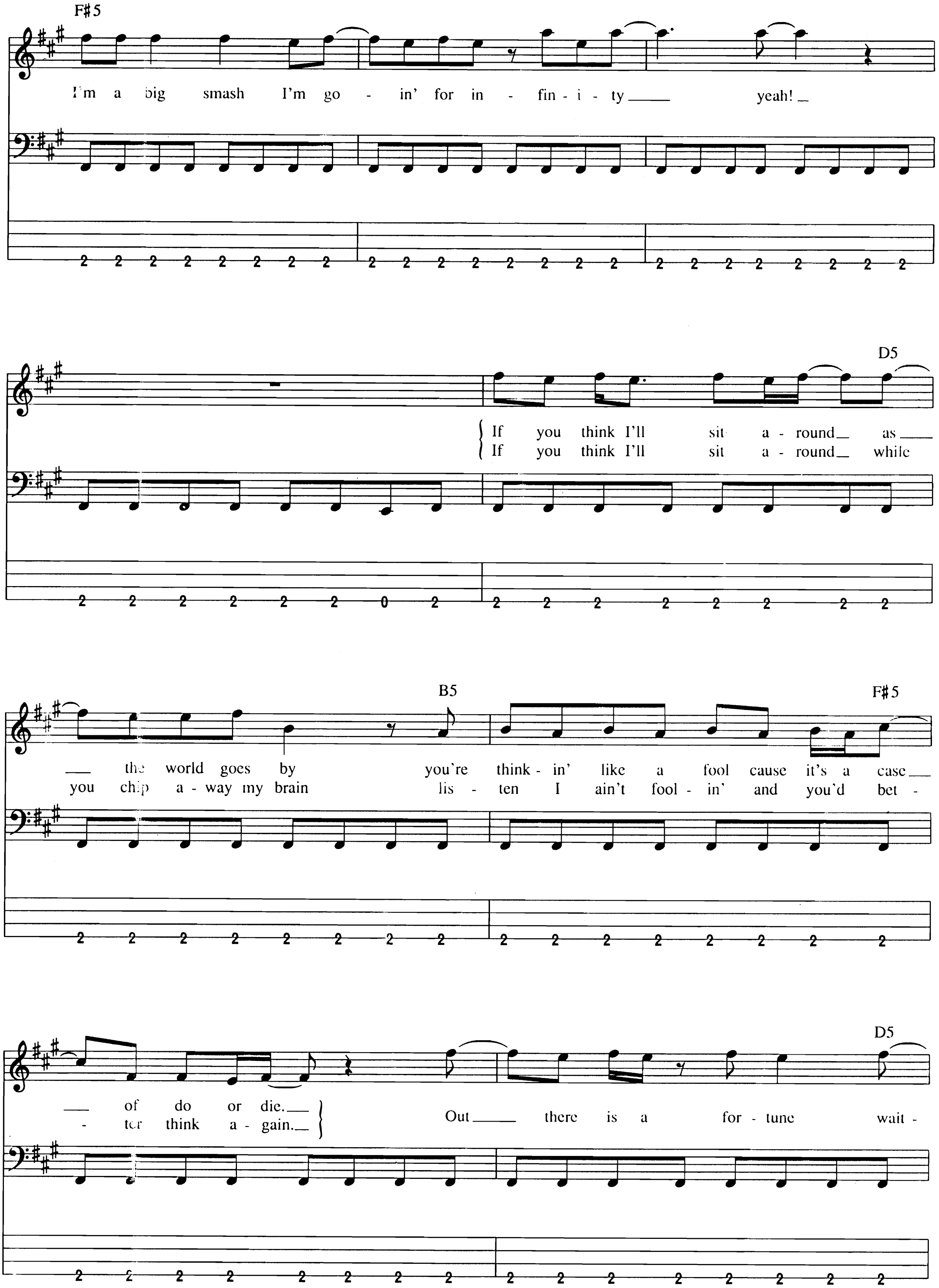

on the top, but as long as the mu-sic's loud.
got an ace card com-in' down rocks.
Pre-chorus
D5
If you think I'll sit a-round as
If you think I'll sit a-round while
B5
the world goes by you're think-in' like a fool cause it's a case
you chip a-way my brain lis-ten I ain't fool-in' and you'd bet-
F#5
of do or die.
ter think a-gain.
D5
Out there is a for-tune wait-ing to be had.
B5
If you

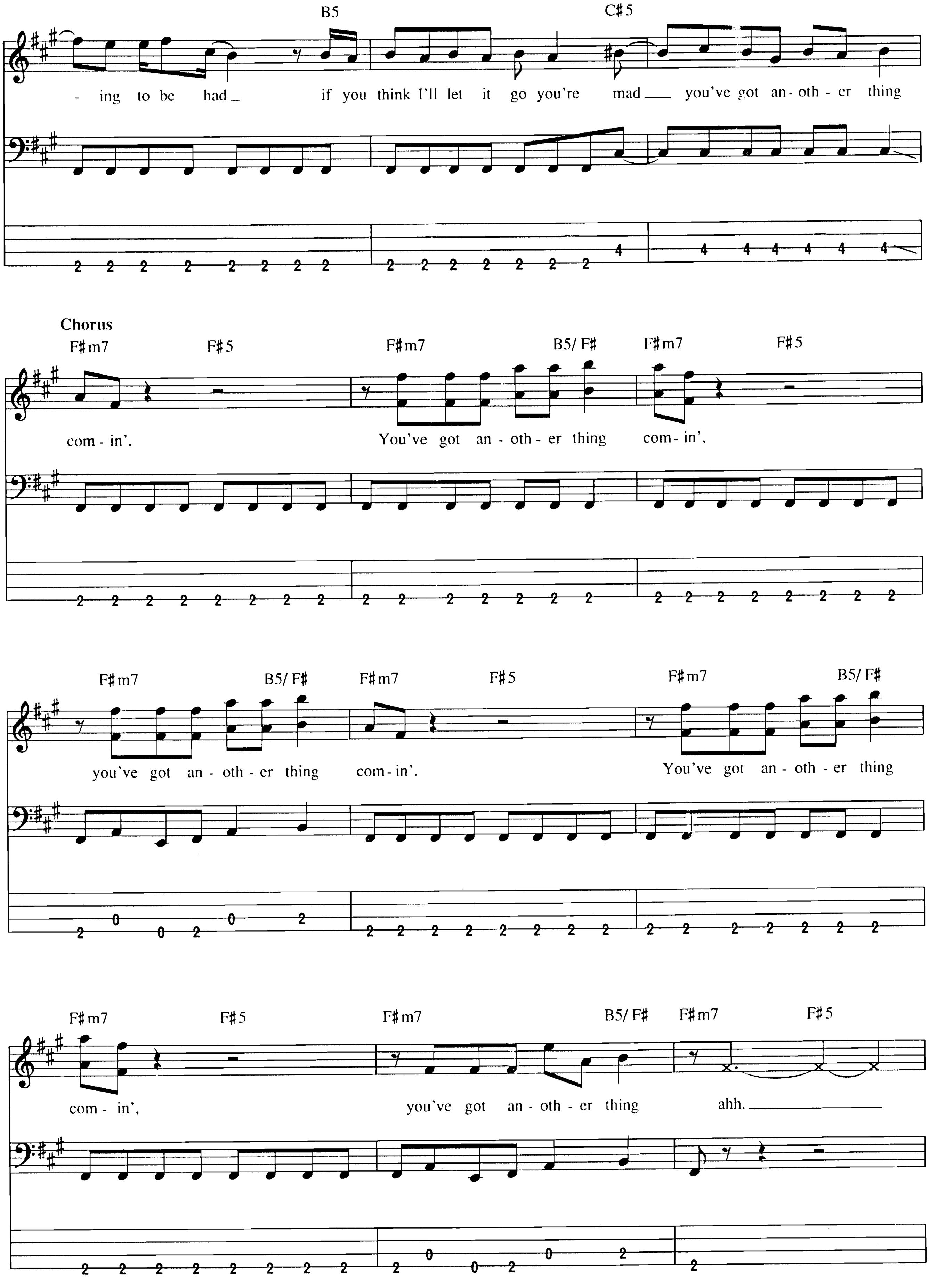

1. Chorus
2.
C#5
F#m7
F#5
B5/ F#
F#sus4
think I'll let it go you're mad___ you've got an - oth - er thing com - in'.
You've got an - oth - er thing com - in'.
2. That's
com - in',
you've got an - oth - er thing com - in'.
You've got an - oth - er thing

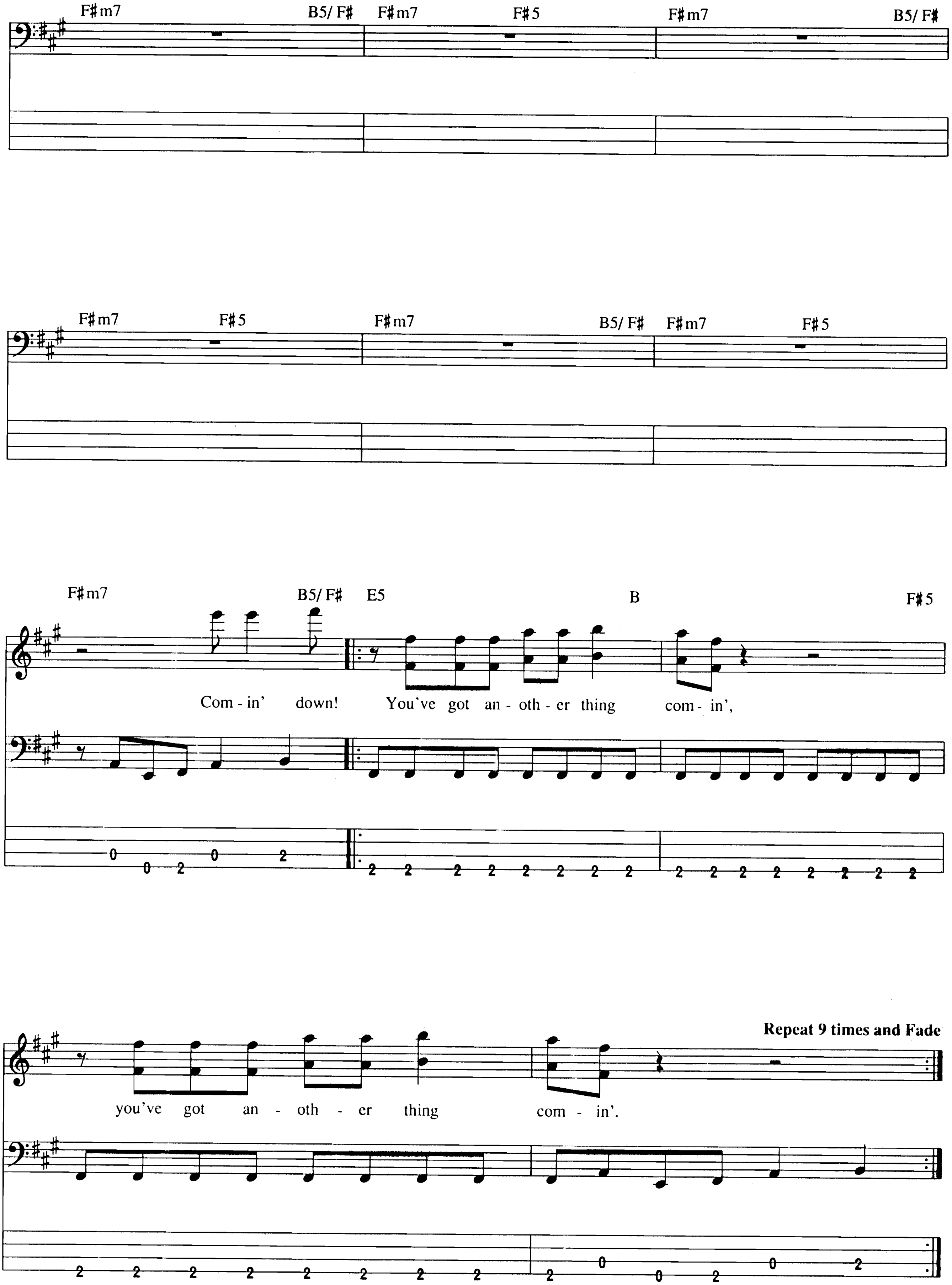

Bridge
F♯m7 F♯5 F♯m7 B5/F♯ Bm7
com - in'. In this world we're
D/A A5 F♯5
liv - in' in we have our share of sor - row. An -
Bm7 D/A A C♯5
- swer now and don't give in. Aim for a new to - mor - row.
Solo
F♯m7 F♯5 F♯m7 B5/F♯ F♯m7 F♯5


F♯m7
B5/ F♯
F♯m7
F♯5
F♯m7
B5/ F♯
F♯m7
F♯5
F♯m7
B5/ F♯
F♯sus4
D5
B5
F♯5
F♯5
D5
C♯5
3. Oh


Verse
so ho no time to take a rest yeah.
Act tough ain't room for sec - ond best.
F♯sus4
Real strong got
F♯5
me some se - cur - i - ty.
Hey,


F#5
I'm a big smash I'm go - in' for in - fin - i - ty yeah!
D5
If you think I'll sit a - round as
If you think I'll sit a - round while
B5
F#5
the world goes by you're think - in' like a fool cause it's a case
you chip a - way my brain lis - ten I ain't fool - in' and you'd bet -
D5
of do or die.
- ter think a - gain.
Out there is a for - tune wait -


B5
C♯5
- ing to be had _ if you think I'll let it go you're mad ___ you've got an - oth - er thing
Chorus
F♯m7
F♯5
F♯m7
B5/ F♯
F♯m7
F♯5
com - in'. You've got an - oth - er thing com - in',
F♯m7
B5/ F♯
F♯m7
F♯5
F♯m7
B5/ F♯
you've got an - oth - er thing com - in'. You've got an - oth - er thing
F♯m7
F♯5
F♯m7
B5/ F♯
F♯m7
F♯5
com - in', you've got an - oth - er thing ahh. ___

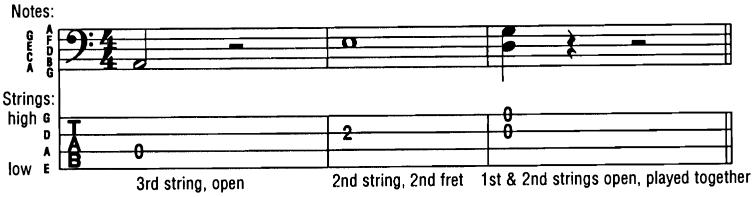

F#m7
B5/ F#
F#m7
F#5
F#m7
B5/ F#
F#m7
F#5
F#m7
B5/ F#
F#m7
F#5
F#m7
B5/ F#
E5
B
F#5
Com - in' down! You've got an - oth - er thing com - in',
Repeat 9 times and Fade
you've got an - oth - er thing com - in'.

Bass Notation Legend

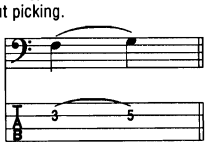
Bass music can be notated two different ways: on a *musical staff*, and in *tablature.*

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

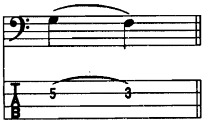
TABLATURE graphically represents the bass fingerboard. Each horizontal line represents a string, and each number represents a fret.



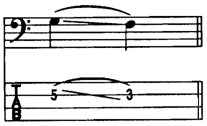
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



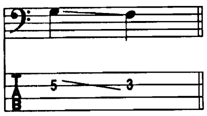
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



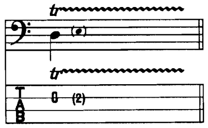
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



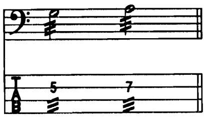
SHIFT SLIDE: Same as legato slide, except the second note is struck.



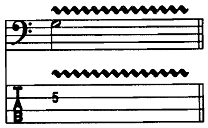
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



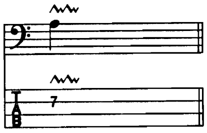
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



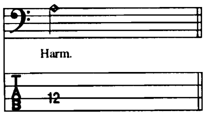
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



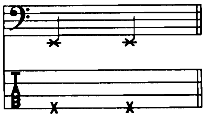
SHAKE: Using one finger, rapidly alternate between two notes on one string by sliding either a half-step above or below.



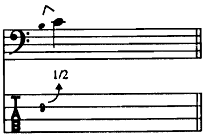
NATURAL HARMONIC: Strike the note while the fret hand lightly touches the string directly over the fret indicated.



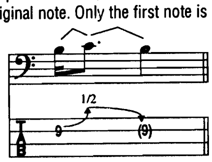
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing them and striking them with the pick hand.



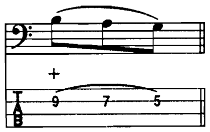
BEND: Strike the note and bend up the interval shown.



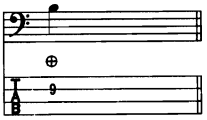
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



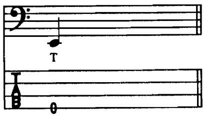
RIGHT-HAND TAP: Hammer ("tap") the fret indicated with the "pick-hand" index or middle finger and pull off to the note fretted by the fret hand.



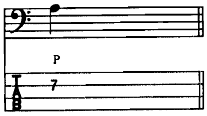
LEFT-HAND TAP: Hammer ("tap") the fret indicated with the "fret-hand" index or middle finger.



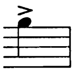
SLAP: Strike ("slap") string with right-hand thumb.



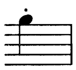
POP: Snap ("pop") string with right-hand index or middle finger.



Additional Musical Definitions

 *(accent)* • Accentuate note (play it louder)

(accent) • Accentuate note with great intensity

 *(staccato)* • Play the note short

⊓ • Downstroke

V • Upstroke

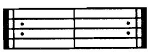
D.S. al Coda • Go back to the sign (𝄋), then play until the measure marked "***To Coda***," then skip to the section labelled "**Coda.**"

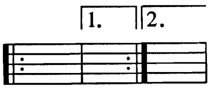
D.C. al Fine • Go back to the beginning of the song and play until the measure marked "***Fine***" (end).

Bass Fig. • Label used to recall a recurring pattern.

Fill • Label used to identify a brief pattern which is to be inserted into the arrangement.

tacet • Instrument is silent (drops out).

 • Repeat measures between signs.



• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:
1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins), or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).